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DISTRIBUTED ART PUBLISHERS



FALL 2010
NEW BOOKS ON ART & CULTURE



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Catalogue Editor

Thomas Evans

Art Direction

Stacy Wakefield Forte

Image Production

Nicole Lee

Copy Writing

Sara Marcus

Cameron Shaw

Printing

Royle Printing

Front cover image: Neo Rauch, detail, "Diktat," 2004. Oil on canvas, 270 x 210 cm. Collection of the Rubell Family. Photo by Uwe Walter, Berlin. Courtesy Galerie EIGEN + ART, Leipzig/Berlin, and David Zwirner, New York. From *Neo Rauch: Paintings*, published by Hatje Cantz. See page 15.

Back cover image: Jason Fulford, photograph from *The Mushroom Collector*, published by The Soon Institute. See page 73.

VALIE EXPORT, "Einkreisung"
("Encirclement"), 1976. See *The
Original Copy*, published by The
Museum of Modern Art, p. 17.



VALIE EXPORT
EINKREISUNG
1976



WALKER ART CENTER

From Here to There: Alec Soth's America

Edited by Siri Engberg. Interview by Bartholomew Ryan. Text by Geoff Dyer, Barry Schwabsky, Britt Salvesen, Siri Engberg, August Kleinzahler.

From Here to There: Alec Soth's America is the first exhibition catalogue to feature the full spectrum of the work of Alec Soth, one of the most interesting voices in contemporary photography, whose compelling images of everyday America form powerful narrative vignettes. Featuring more than 100 of the artist's photographs made over the past 15 years, the book includes new critical essays by exhibition curator Siri Engberg, curator and art historian Britt Salvesen and critic Barry Schwabsky, which offer context on the artist's working process, the photo-historical tradition behind his practice and reflections on his latest series of works. Novelist Geoff Dyer's "Riverrun"—a meditation on Soth's series *Sleeping by the Mississippi*—and August Kleinzahler's poem "Sleeping It Off in Rapid City" contribute to the thoughtful exploration of this body of work. Also included in the publication is a 48-page artist's book by Soth titled *The Loneliest Man in Missouri*, a photographic essay with short, diaristic texts capturing the banality and ennui of middle America's suburban fringes, with their corporate office parks, strip clubs and chain restaurants. This full-color publication includes a complete exhibition history, bibliography and interview with the artist by Bartholomew Ryan.

Alec Soth was born in 1969 and raised in Minnesota, where he continues to live and work. He has received fellowships from the McKnight Foundation (1999, 2004) and Jerome Foundation (2001), was the recipient of the 2003 Santa Fe Prize for Photography and was short-listed for the highly prestigious Deutsche Börse Photography Prize. His first monograph, *Sleeping by the Mississippi*, was published by Steidl in 2004 to critical acclaim. Since then Soth has published *Niagara* (2006), *Fashion Magazine* (2007), *Dog Days, Bogotá* (2007) and *The Last Days of W* (2008). He is a member of Magnum Photos.

Great pictures are all about luck, and anyone can take a great picture. But very, very few people can put together a great collection of pictures. It is incredibly difficult to put these fragments together in a meaningful way. But that is my goal.

—Alec Soth

From Here to There: Alec Soth's America
ISBN 978-0-935640-96-0
Hbk, 8 x 10 in. / 288 pgs / 150 color / 40 b&w / 48 pg artist insert.
U.S. \$60.00 CDN \$72.00
October/Photography

Exhibition Schedule
Minneapolis, MN: Walker Art Center,
09/12/10–01/02/11



APERTURE

William Christenberry: Kodachromes**Text by Richard B. Woodward.**

Although best known for his large-format color photographs made with vintage Kodak Brownie cameras, William Christenberry has also consistently produced work with 35 mm Kodachrome slide film since he took up photography. *William Christenberry: Kodachromes* is the first publication to showcase this stunning and previously unknown body of work, spanning from 1964 to 2007, of which only a small number of images have ever been published or exhibited. As in all of Christenberry's photographs, the subject matter is the rural Deep South: the twisting back roads, open landscapes, rusted signage and ramshackle vernacular architecture found in Hale County, Alabama. Though many of the sites pictured in this rare collection are new, other subjects have grown iconic in Christenberry's oeuvre as he has returned to photograph them over the decades—the red building in the forest, Sprott Church, the Palmist Sign and the Bar-B-Q Inn, among others. The photographs in *William Christenberry: Kodachromes* were made with a camera that allowed for greater mobility, revealing new ways of considering Christenberry's perennial subjects and offering further insight into the working method of this venerable artist.

William Christenberry (born 1936) has been a professor at the Corcoran College of Art and Design, Washington, D.C., since 1968. His work has been the subject of dozens of solo shows and exhibitions over the last 40 years, and can be found in numerous permanent collections, including those of the Smithsonian American Art Museum, Washington, D.C.; The Museum of Modern Art and Whitney Museum of American Art, both in New York; Stedelijk Museum, Amsterdam; San Francisco Museum of Modern Art; and Center for Creative Photography, Tucson. His work was the subject of a major year-long solo exhibition at the Smithsonian American Art Museum in 2006.

William Christenberry: Kodachromes
ISBN 978-1-59711-147-8
Hbk, 9.5 x 11.5 in. / 176 pgs / 115 color.
 U.S. \$65.00 CDN \$78.00
 October/Photography

**Never-before-seen
 Kodachromes
 from American
 master
 photographer
 William
 Christenberry.**



APERTURE

Richard Misrach: Destroy This Memory

The photographs in Richard Misrach's *Destroy This Memory* are a stark, affecting reminder of the physical and psychological impact of Hurricane Katrina as told by those on the ground, and seen through the lens of a contemporary master. Rather than simply surveying the damage, Misrach—who has photographed the region regularly since the 1970s, most notably for his ongoing *Cancer Alley* project—found himself drawn to the hurricane-inspired graffiti: messages scrawled in spray paint, crayons, chalk or whatever materials residents and rescue workers happened to have on hand. At turns threatening, desperate, clinical and even darkly humorous, the phrases he captures—the only text that appears in the book—offer revealing and unique human perspectives on the devastation and shock left in the wake of this disaster. *Destroy This Memory* presents previously unpublished and starkly compelling material, all of which Misrach shot with his 4 MP pocket camera while also working on a separate archive of over 1,000 photographs with his 8 x 10 large-format camera. Created between October and December 2005, this series of images serves as a potent, unalloyed document of the raw experiences of those left to fend for themselves in the aftermath of Katrina. With no essay, titles or even page numbers in the way, the words on these homes, cars and trees offer a searing testament that continues to speak volumes, five years after their original inscription.

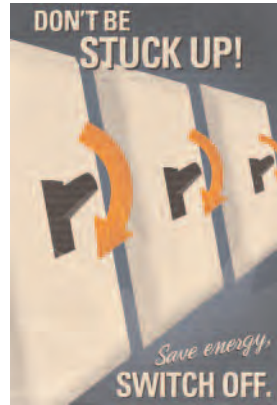
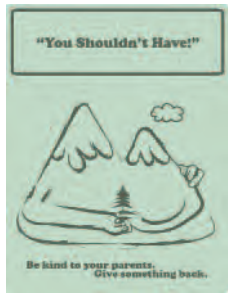
Richard Misrach (born 1949) is credited with helping to pioneer the renaissance of color photography and large-scale presentation in the 1970s. He has exhibited extensively, and his work is held in the permanent collections of prestigious institutions such as The Museum of Modern Art, Whitney Museum of American Art, and The Metropolitan Museum of Art, in New York; National Gallery of Art, Washington, D.C.; Museum of Fine Arts, Houston; and Art Institute of Chicago.

Richard Misrach: Destroy This Memory
ISBN 978-1-59711-163-8
Hbk, 15 x 11.5 in. / 140 pgs / 70 color.
 U.S. \$65.00 CDN \$78.00
 September/Photography

Exhibition Schedule
 New Orleans, LA: The New Orleans Museum of Art, 08/28/10–10/24/10
 Houston, TX: Museum of Fine Arts, 8/10

**The graffiti of the
 desperate and the
 dispossessed:
 Richard Misrach's
 photo-portrait of
 the words written
 by the victims of
 Hurricane Katrina.**

A new patriotism based on pride of place, not fear of others. A graphic rallying cry for ecological awareness.



Also Available:
Come Alive!
9780954502522
Pbk, U.S. \$29.95 CDN \$36.00
Four Corners Books

METROPOLIS BOOKS

Green Patriot Posters

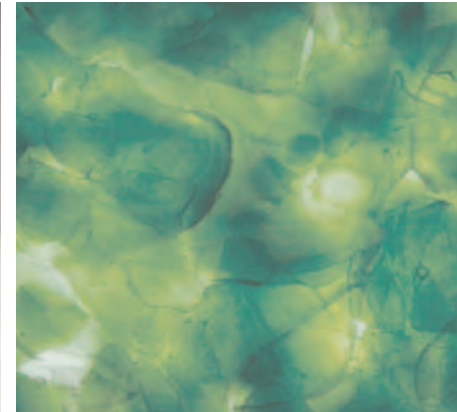
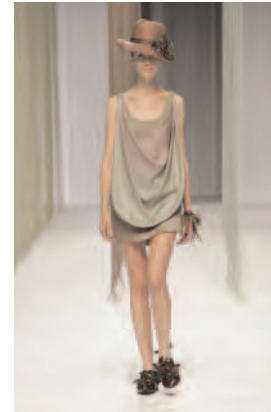
Edited by Edward Morris, Dmitri Siegel. Text by Michael Beirut, Thomas L. Friedman, Steven Heller, Edward Morris, Dmitri Siegel.

This book brings together the strongest contemporary graphic design currently promoting sustainability and the fight against climate change. Collectively, essays by Michael Beirut, Steven Heller, Edward Morris and Dmitri Siegel look back in time to posters and ideas that set the stage for the current movement (World War Two posters, images of international cooperation, posters from the environmental movement in the 1960s and 1970s) and address the “state of the poster”: what is the efficacy and mode of distribution for purposeful, message-oriented graphic images today? Thomas L. Friedman advocates for “a redefined, broader and more muscular green ideology that can be the basis of a new unifying political movement for the twenty-first century.” The bulk of the book is given over to a compilation of the best posters on the theme of sustainability by a variety of contemporary artists (both emerging and established), among them Shepard Fairey, Michael Beirut, DJ Spooky, James Victore and Geoff McFetridge. These posters, which have a strong graphic presence and which never rest on the tired slogans of the past (“Save the Earth,” etc.), show that graphic design does not passively respond to the zeitgeist—it helps shape it. The book, which is sustainably printed in the U.S., reproduces 50 of these posters as tear-outs. Also included is a section on action, with documentation of designs at work in the world: on buses, billboards, protesters’ placards, graffiti, t-shirts and so on. This movement is about a new form of patriotism, one that exhibits pride of place, but not fear of others.

Green Patriot Posters
ISBN 978-1-935202-24-0
Pbk, 9.5 x 12.5 in. / 128 pgs / 100 color / 50 tear-out posters.
U.S. \$30.00 CDN \$36.00
October/Design & Decorative Arts/Sustainability

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

D.A.P. is pleased to welcome Cooper-Hewitt, National Design Museum to its list. Cooper-Hewitt is the only American museum whose collection is focused solely on contemporary and historic design. Its publications are noted for their scholarly rigor, curatorial adventurousness, design excellence and wealth of visual materials.



Previously Announced

Why Design Now? National Design Triennial

Text by Ellen Lupton, Cara McCarty, Matilda McQuaid, Cynthia Smith.

Why design now? As issues of ecology and sustainable living continue to gain in urgency and topicality, design has come to the forefront of the arts as the discipline best equipped to meet today’s challenges. Designers around the world are rising to this clarion call by creating products, buildings, landscapes, messages and more that address important social and ecological problems. *Why Design Now? National Design Triennial* accompanies the fourth installation in Cooper-Hewitt, National Design Museum’s acclaimed *National Design Triennial* exhibition series. Designed by Michael Bierut, a partner in the award-winning design firm Pentagram, *Why Design Now?* is the first Triennial book to be truly international in reach, with 134 designers and projects in more than 44 countries. With eight essays by four Cooper-Hewitt curators, project profiles and more than 350 color illustrations, many of which have never been published before, *Why Design Now?* offers a glimpse into contemporary innovation, and an up-to-the-minute survey of what progressive designers, engineers, entrepreneurs and citizens are doing in diverse fields and at different scales. Many of the featured works have influenced other designers by proposing new methodologies or by pioneering new techniques; also included are practical solutions already being implemented as well as experimental ideas designed to inspire further research. Each of the selected works—from a soil-powered table lamp to a post-petroleum urban utopia—celebrates the transformative power of design.



Why Design Now? National Design Triennial
ISBN 978-0-910503-87-7
Hbk, 8.5 x 11 / 192 pgs / 370 color.
U.S. \$40.00 CDN \$48.00
Available/Design & Decorative Arts/Sustainability

Exhibition Schedule
New York: Cooper-Hewitt, National Design Museum,
05/14/10–01/9/11

See pages 166–167 for Cooper-Hewitt’s backlist titles.



THE MUSEUM OF MODERN ART, NEW YORK

Small Scale, Big Change

New Architectures of Social Engagement

Introduction by Barry Bergdoll. Text by Andres Lepik.

The role of the global architect in society is changing. Instead of waiting for commissions to come their way, architects are initiating and developing practical solutions in response to dramatically changing living conditions in many parts of the world today. *Small Scale, Big Change* focuses on a central chapter of this shift, presenting recently built or under-construction works in underserved communities around the globe by these 11 architects and firms: Elemental (Chilean); Anna Heringer (Austrian); Diébédó Francis Kéré (Burkinabé); Hashim Sarkis A.L.U.D. (Lebanese); Jorge Mario Jáuregui (Brazilian); Frédéric Druot, Anne Lacaton & Jean Philippe Vassal (French); Michael Maltzan Architecture (American); Noero Wolff Architects (South African); Rural Studio (American); Estudio Teddy Cruz (American, born Guatemala); and Urban Think Tank (American/Austrian/Venezuelan). Without sacrificing concern for aesthetics, these architects have developed projects that reveal a post-utopian specificity of place; their architectural solutions emerge from close collaboration with future users and sustained research into local conditions. The projects—which include schools, parks, housing and infrastructural interventions—reveal an exciting change in the longstanding dialogue between architecture and society, as the architect's roles, methods, approaches and responsibilities are dramatically reevaluated. They also offer an expanded definition of sustainability that moves beyond experimentation with new materials and technologies to encompass larger concepts of social and economic sustainability. *Small Scale, Big Change* examines the evolving standards of responsibility and participation in architecture and the ways in which architects can engage critically with larger social, economic and political issues currently facing communities around the world.

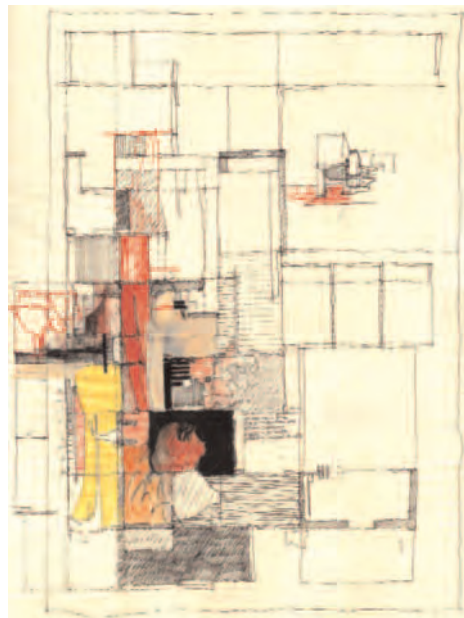
Small Scale, Big Change

ISBN 978-0-87070-784-1

Pbk, 8 x 10 in. / 140 pgs / 170 color.

U.S. \$37.50 CDN \$45.00

October/Architecture & Urban Studies/Sustainability



Exhibition Schedule

New York: The Museum of Modern Art,
10/03/10–01/03/11

A timely compendium featuring 11 architectural firms at the forefront of sustainability.

METROPOLIS BOOKS

The Power of Pro Bono

40 Stories About Design for the Public Good by Architects and Their Clients

Edited by John Cary, Public Architecture.
Foreword by Majora Carter. Preface by John Peterson.

A first-of-its-kind book, equally representing the voices of architects and their clients, *The Power of Pro Bono* presents 40 pro bono design projects across the country. The clients include grassroots community organizations like the Homeless Prenatal Program of San Francisco, as well as national and international nonprofits, among them Goodwill, Habitat for Humanity, KIPP Schools and Planned Parenthood. These public-interest projects were designed by a range of award-winning practices, from SHoP Architects in New York and Studio Gang in Chicago, to young studios including Stephen Dalton Architects in Southern California and Hathorne Architects in Detroit, to some of the largest firms in the country, such as Gensler, HOK and Perkins + Will. Scores of private donors, local community foundations and companies, and material and service donations made these projects possible. So have some of the most progressive funders in the country, ranging from Brad Pitt's Make It Right Foundation in New Orleans to the Robin Hood Foundation in New York. Taken as a whole, the selected works represent six general categories: Arts, Civic, Community, Education, Health and Housing. This book is inspired and informed by the advocacy and design work of Public Architecture, a national nonprofit founded in 2002 by San Francisco-based architect John Peterson. The 1% program of Public Architecture challenges architecture and design firms nationwide to pledge a minimum of one percent of their time to pro bono service, leveraging in excess of \$25 million in donated services annually.

The Power of Pro Bono

ISBN 978-1-935202-18-9

Hbk, 8 x 10 in. / 288 pgs / 250 color.

U.S. \$40.00 CDN \$48.00

October/Architecture & Urban Studies



Also Available:

Design Like You Give a Damn

9781933045252

Pbk, U.S. \$35.00 CDN \$42.00

Metropolis Books



Expanding Architecture:

Design as Activism

9781933045788

Pbk, U.S. \$34.95 CDN \$42.00

Metropolis Books



- Projects from 29 cities in 19 states, including many for leading nonprofits such as Brad Pitt's Make It Right Foundation, Habitat for Humanity, KIPP Schools, Planned Parenthood and Robin Hood.
- Features the pro bono design work of more than 50 architecture firms, including GRAFT, Morphosis, SHoP, Studio Gang, William McDonough & Partners as well as large firms such as Gensler, HOK and Perkins+Will.

FIELL PUBLISHING

D.A.P. is delighted to welcome Fiell, an exciting new London-based design publisher headed by Charlotte and Peter Fiell. The Fiells are among the smartest design writers of our times, with 38 bestselling books on architecture and design to their names. As former editors at Taschen, Charlotte and Peter Fiell have created numerous benchmark-setting books that are now considered standard works of reference among design professionals, teachers, dealers and collectors.



Everyday icons of design in a single one-stop-shop book.

Tools for Living

A Sourcebook of Iconic Designs for the Home
Edited and with text by Charlotte Fiell, Peter Fiell.

Tools for Living is a book about excellence in domestic design—from chef knives and pots and pans, to door handles and bathroom taps, to home-office furniture and garden tools. Well-designed objects not only offer superior performance but also look better and last longer, which ultimately means that they are more sustainable and provide better value for money. They also give the user a satisfying sense of reliability—they are the household tools that we use on a daily basis, that we come to grow fond of, tools that enhance life. Among the design classics celebrated here are Tapio Wirkkala's Kurve cutlery (1963), Enzo Mari's Formosa perpetual wall and desk calendars (1963, 1967), Björn Dahlström's Tools cookware (1998) and Ross Lovegrove's Agaricon table light (2001) and Istanbul sanitary ware (2008). Many of the objects included in *Tools for Living* are famous design classics that remain in production today. This comprehensive sourcebook features these objects in full-color illustrations that are augmented with full descriptions of their historic relevance and design excellence. Manufacturers' web addresses are shown for each product, so that readers can easily locate where to buy them.

Tools for Living
ISBN 978-1-906863-01-2
Hbk, 6.75 x 8.75 in. / 768 pgs / 1000 color.
 U.S. \$59.95 CDN \$72.00
 August/Design & Decorative Arts

See pages 35, 36, 38, 39, 42, 67, 80 and 85 for more titles from Fiell.



FIELL PUBLISHING

Landmarks of Chair Design
An All-New Survey by Charlotte and Peter Fiell
Edited and with text by Charlotte Fiell, Peter Fiell.

Is there any item of furniture more conducive to endless reinvention, more expressive of an infinite array of design sensibilities, than the chair? From Shaker and Mission styles to the innovations of Charles and Ray Eames, the chair has always represented the paramount incarnation of practical design in everyday life, and a distinctive chair design still has the power to entirely alter the feel and look of a space. This all-new survey of innovative seating designs, compiled by Charlotte and Peter Fiell, renowned authorities on the subject, showcases over 1,000 chairs by some of the world's greatest designers, from Alvar Aalto to Marco Zanuso. Here you'll find such outstanding furniture as a woven cane indoor/outdoor chair made by British designer Harry Peach circa 1913, the slats of its sides sloping gracefully as the frame of a harp; the red Baker sofa, designed by Finn Juhl in 1951, with the upper portion of its backrest seeming to hover in the air; and the NV-53 sofa and chairs, which showcased the marvelous flowing lines Danish craftsmen coaxed from teak. Each image in *Landmarks of Chair Design* is accompanied by a concise descriptive text outlining the item's design and historical context and an introductory essay details the main styles and developments that have occurred in seating design over the past 200 years. Furniture collectors, design lovers, fans and proprietors of design and furniture shops, interior architects and anybody who appreciates a chair that stands out from the crowd will all find this volume an indispensable resource.



Landmarks of Chair Design
ISBN 978-1-906863-09-8
Hbk, 6.75 x 8.75 in. / 768 pgs / 900 color / 100 b&w.
 U.S. \$59.95 CDN \$72.00
 October/Design & Decorative Arts



HATJE CANTZ

Jean-Michel Basquiat

Text by Dieter Buchhart, Glenn O'Brien, Jean-Louis Prat, Susanne Reichling.

The first African-American artist to attain art superstardom, Jean-Michel Basquiat (1960–1988) created a huge oeuvre of drawings and paintings (Julian Schnabel recalls him once accidentally leaving a portfolio of “about 2,000 drawings” on a subway car) in the space of just eight years. Through his street roots in graffiti, Basquiat helped to establish new possibilities for figurative and expressionistic painting, breaking the white male stranglehold of Conceptual and Minimal art, and foreshadowing, among other tendencies, Germany’s *Junge Wilde* movement. It was not only Basquiat’s art but also the details of his biography that made his name legendary—his early years as “Samo” (his graffiti artist moniker), his friendships with Andy Warhol, Keith Haring and Madonna and his tragically early death from a heroin overdose. This superbly produced retrospective publication assesses Basquiat’s luminous career with commentary by, among others, Glenn O’Brien, and 160 color reproductions of the work.

Jean-Michel Basquiat was born in Brooklyn, New York, to a Puerto Rican mother and a Haitian father—an ethnic mix that meant young Jean-Michel was fluent in French, Spanish and English by the age of 11. In 1977, at the age of 17, Basquiat took up graffiti, inscribing the landscape of downtown Manhattan with his signature “Samo.” In 1980 he was included in the landmark group exhibition *The Times Square Show*; the following year, at the age of 21, Basquiat became the youngest artist ever to be invited to Documenta. By 1982, Basquiat had befriended Andy Warhol, later collaborating with him; Basquiat was much affected by Warhol’s death in 1987. He died of a heroin overdose on August 22, 1988, at the age of 27.

Jean-Michel Basquiat
ISBN 978-3-7757-2593-4
Hbk, 10.75 x 12.25 in. / 224 pgs / 334 color.
U.S. \$65.00 CDN \$78.00
October/Art/African American Art & Culture

Exhibition Schedule
Riehen/Basel, Switzerland: Fondation Beyeler,
05/09/10–09/05/10



Picasso arrived at primitive art in order to give of its nobility to western art.
And I arrived at Picasso to give his nobility to the art called “primitive.”

—Jean-Michel Basquiat



Also Available:

Jean-Michel Basquiat
9788881582396
Pbk, U.S. \$55.00 CDN \$66.00
Charta

HATJE CANTZ

Neo Rauch: Paintings

Edited by Hans-Werner Schmidt, Bernhart Schwenk.

When the Berlin Wall fell in 1989, the artist Neo Rauch was 30 years old, living in his East German hometown of Leipzig and just beginning to exhibit his paintings. It was the perfect moment for a painter who had been reared on Social Realism to gain access to art outside East Germany, to receive its influences into his art and to emerge onto the stage of world art as a star. At first closely identified with the generation of painters known as the Leipzig School, in recent years Rauch’s wonderfully bizarre blend of Social Realism (not exactly a widely-mined style in contemporary art) with de Chirico or Stanley Spencer has come to be seen as a painterly barometer of post-Communist Europe. “Post-Communist Surrealism” could therefore be one way to describe the look of his canvases, which convey narrative intent—men and women from various historical eras performing obscure tasks in uniform, or midway through some ominous occasion—shifting styles several times within the same picture, but always displaying a lush brushwork. Rauch has established a particularly strong audience in the U.S., having been championed by *The New York Times*’ Roberta Smith as *the* painter of the zeitgeist. Marking Rauch’s fiftieth birthday and a simultaneous retrospective in Leipzig and Munich featuring works dating from 1982 to early 2010, this monograph is the most substantial appraisal of his work published to date. In it, his friends and colleagues supply testimonies, among them Luc Tuymans, Jonathan Meese and Michaël Borremans. Alongside essays by critics and historians, Timm Rautert provides a photographic portrait of Rauch’s studio.

Neo Rauch (born 1960) was born, reared and trained as an artist in Leipzig, where he continues to live. In August 2005, Rauch was awarded the chair of painting at Leipzig University.

Neo Rauch: Paintings
ISBN 978-3-7757-2521-7
Hbk, 10 x 13.25 in. / 224 pgs / 170 color.
U.S. \$75.00 CDN \$90.00
September/Art

Exhibition Schedule
Leipzig: Museum der bildenden Künste,
04/18/10–08/15/10
Munich: Pinakothek der Moderne, 04/20/10–08/15/10



I approach the phenomena of this world by letting things go through me in a nonhierarchical order, and then putting together private, very personal mosaics from the filtered material. In the best case, this leads to patterns being created that point to something above and beyond what people generally attribute to things. —Neo Rauch



Also Available:

Neo Rauch: Neue Rollen
Paintings 1993–2006
9783832177423
Hbk, U.S. \$59.95 CDN \$72.00
Dumont



THE MUSEUM OF MODERN ART, NEW YORK

On Line

Drawing Through the Twentieth Century
Edited by Catherine de Zegher, Cornelia H. Butler.

On Line: Drawing Through the Twentieth Century explores the radical evolution of drawing that took place during the last century and through to the present day, as numerous artists subjected the traditional concepts of the medium to a critical examination. In a revolutionary departure from the institutional definition of drawing, and from reliance on paper as the fundamental support material, artists instead pushed the line across the plane and into real space, expanding the medium in relation to gesture and form and connecting it with painting, sculpture, photography, film and dance. Published to accompany an exhibition at The Museum of Modern Art, New York, *On Line* presents a discursive history of mark-making through nearly 250 works by 100 artists, including Aleksandr Rodchenko, Alexander Calder, Karel Malich, Eva Hesse, Anna Maria Maiolino, Richard Tuttle, Mona Hatoum and Monika Grzymala among many others. Essays by the curators illuminate individual practices and offer focused examinations of broader themes, such as the exploration of line by the avant-garde, and the relationship between drawing and dance.

On Line

ISBN 978-0-87070-782-7

Hbk, 9 x 10.5 in. / 216 pgs / 230 color.

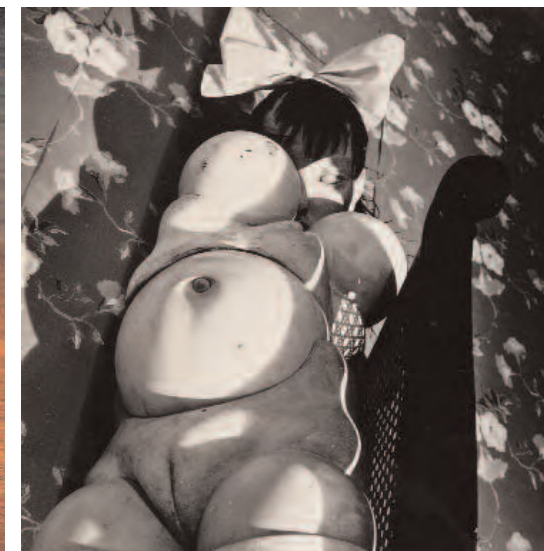
U.S. \$50.00 CDN \$60.00

November/Art

Exhibition Schedule

New York: The Museum of Modern Art, 11/21/10–02/07/11

**The line steps off the picture plane:
 the collaboration between drawing
 and sculpture, photography, painting,
 film and dance.**



THE MUSEUM OF MODERN ART, NEW YORK

The Original Copy: Photography of Sculpture, 1839 to Today

Edited by Roxana Marcoci. Text by Roxana Marcoci, Geoffrey Batchen, Tobia Bezzola.

Since its birth in the first half of the nineteenth century, photography has offered extraordinary possibilities of documenting, redefining and disseminating works of art. Through crop, focus, angle of view, degree of close-up and lighting, as well as through expostfacto techniques of dark room manipulation, collage, montage and assemblage, artists not only interpret the works they record but create stunning reinventions of them. *The Original Copy: Photography of Sculpture, 1839 to Today* presents a critical examination of the intersections between photography and sculpture, exploring how the one medium has become implicated in the understanding of the other. Through a selection of nearly 300 outstanding pictures by more than 100 artists from the nineteenth century to the present, *The Original Copy* looks at how and why sculpture became a photographic subject and how photography at once informs and challenges our knowledge of sculpture. The images range in subject from inanimate objects to performing bodies, and include major works by Manuel Alvarez Bravo, Eugène Atget, Herbert Bayer, Hans Bellmer, Constantin Brancusi, Brassaï, Claude Cahun, Ken Domon, Marcel Duchamp, Fischli/Weiss, Robert Frank, Lee Friedlander, David Goldblatt, Rachel Harrison, Hannah Höch, André Kertész, Louise Lawler, Man Ray, Bruce Nauman, Charles Nègre, David Smith, Alina Szapocznikow, Gillian Wearing, Hannah Wilke and Iwao Yamawaki, among others.

The Original Copy: Photography of Sculpture, 1839 to Today

ISBN 978-0-87070-757-5

Hbk, 9.5 x 12 in. / 242 pgs / 120 color / 180 b&w.

U.S. \$55.00 CDN \$66.00

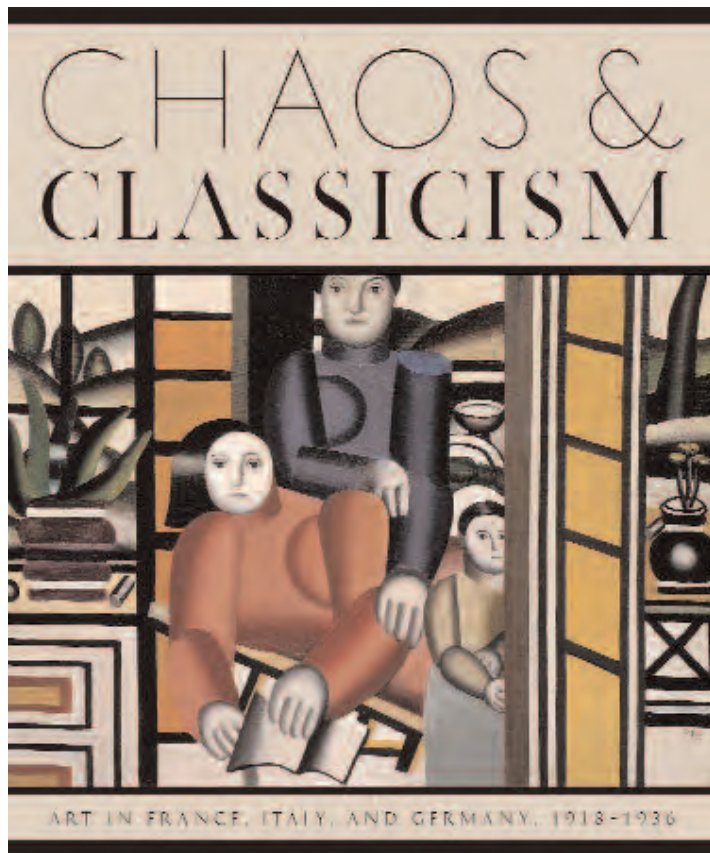
August/Art/Photography



Exhibition Schedule

New York: The Museum of Modern Art,
 08/01/10–11/01/10

Switzerland: Kunsthaus Zürich,
 02/25/11–05/15/11



GUGGENHEIM MUSEUM

Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936

Text by Kenneth E. Silver, Emily Braun, James Herbert, Jeanne Nugent, Helen Hsu.

Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936 explores the classicizing aesthetic that followed the immense destruction of World War I. Accompanying the Guggenheim's exhibition of the same name, it examines the interwar period in its key artistic manifestations and their interpretations of classical values and aesthetics: the poetic dream of antiquity in the Parisian avant garde of Fernand Léger and Pablo Picasso; the politicized revival of the Roman Empire under Benito Mussolini by artists such as Giorgio de Chirico and Mario Sironi; and the austere functionalist utopianism of the Bauhaus, as well as, more chillingly, the pseudo-biological classicism, or Aryanism, of nascent Nazi society. This presentation of the seismic transformations in interbellum French, Italian and German culture encompasses painting, sculpture, photography, architecture, film, fashion and the decorative arts. Among the other artists surveyed here are Ludwig Mies van der Rohe, André Derain, Gino Severini, Jean Cocteau, Le Corbusier, Amédée Ozenfant, Madeleine Vionnet, Émile-Jacques Ruhlmann, Carlo Carrà, Giorgio Morandi, Massimo Campigli, Achille Funi, Ubaldo Oppi, Felice Casorati, Giuseppe Terragni, Gio Ponti, Arturo Martini, Georg Kolbe, Oskar Schlemmer, Otto Dix, Georg Scholz, Georg Schrimpf, Wilhelm Schnarrenberger and August Sander.

Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936

ISBN 978-0-89207-404-4

Hbk, 8.75 x 10.5 in. / 192 pgs / 140 color.

U.S. \$55.00 CDN \$66.00

October/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 10/01/10–01/09/11

Bilbao, Spain: Guggenheim Museum Bilbao, 02/21/11–05/15/11

DUMONT BUCHVERLAG

Rudolf Steiner and Contemporary Art

Edited by Markus Bröderlin, Ulrike Groos.

At once a philosopher, educational and medical reformist, mystic and artist, Rudolf Steiner (1861–1925) was the founder of a spiritual movement he dubbed Anthroposophy, and of the famous school system that bears his name. Anthroposophy combined elements of German philosophy with Theosophical theory, and also made use of architecture, dance ("Eurhythmy"), painting and sculpture to illustrate his ideas. Steiner's artworks occupy a fascinatingly ambiguous status as both pedagogical and aesthetic entities, and served as springboards for the early work of Mondrian and Kandinsky among others; they have continued to influence artists down the generations. In 1992, Steiner's panel drawings were exhibited at the Galerie Monika Sprüth in Cologne, renewing their efficacy for contemporary artists. Published for the Kunstmuseum Wolfsburg's 2010 exhibition, this book is the first assessment of the influence of Anthroposophical thought on contemporary art.

Rudolf Steiner and Contemporary Art

ISBN 978-3-8321-9278-5

Hbk, 9.5 x 12.25 in. / 224 pgs / 170 color.

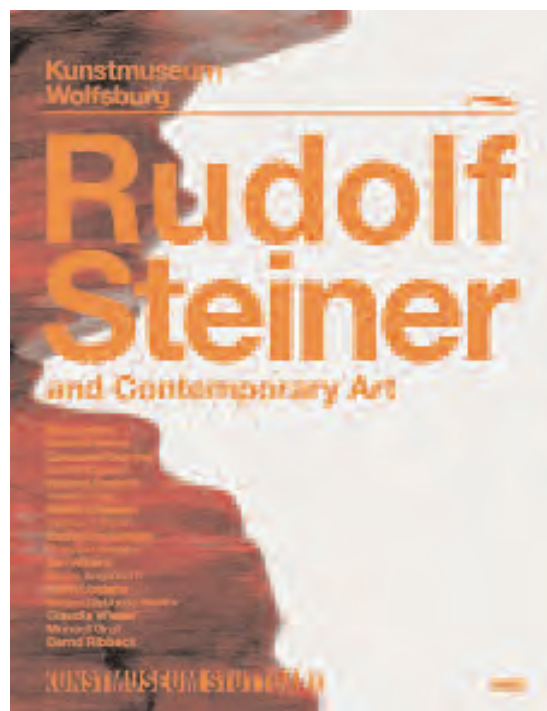
U.S. \$59.95 CDN \$72.00

August/Art

Exhibition Schedule

Wolfsburg, Germany: Kunstmuseum, 05/13/10–10/03/10

Stuttgart, Germany: Kunstmuseum, 02/05/11–05/22/11



HATJE CANTZ

Kirchner

Edited by Felix Krämer. Text by Javier Arnaldo, Max Hollein, Sandra Oppmann, et al.

Ernst Ludwig Kirchner painted city life as a joyous, bustling pageant, a sophisticated swirl of desiring bodies and colorful urbanity, giving Germany an energetic iconography for the glory days of modernity. One of the four founders of *Die Brücke* (The Bridge), Kirchner drew on German Renaissance art to conjure expressive exaggerations of face and posture, and brought to landscape painting a city-dweller's zest, imbuing tranquil scenery with riotous energy. Coinciding with a Kirchner retrospective at the Städel Museum—the first to be seen in Germany in 30 years—this massive volume surveys the artist's several creative phases and genres. It features the famous nudes made during the *Die Brücke* era, his classic scenes of frenetic Berlin city life and Swiss mountainscapes from Davos, along with lesser-known canvases, works on paper and sculpture. With essays by renowned art historians, this definitive monograph offers fresh perspective on the continued relevance of Kirchner.

Born in Bavaria, **Ernst Ludwig Kirchner** (1880–1938) studied architecture in Dresden, where he met the young painter Fritz Beyl. With Beyl, Karl Schmidt-Rottluff and Erich Heckel, Kirchner founded the group known as *Die Brücke*. Casting aside the then-prevalent academic style of painting, Kirchner and his friends allied themselves with early Renaissance artists such as Albrecht Dürer, Matthias Grünewald and Cranach the Elder, and revived older media such as woodcut printing. Kirchner briefly saw army service in the First World War, but suffered a nervous breakdown and was discharged. In the interbellum years Kirchner's reputation grew enormously, until the Nazi regime branded his art degenerate: in 1937 over 600 of his works were sold or destroyed. In 1938, despairing of this destruction and the general political climate, Kirchner committed suicide.

Kirchner

ISBN 978-3-7757-2553-8

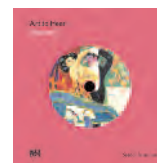
Hbk, 9.5 x 11.75 in. / 304 pgs / 380 color.

U.S. \$75.00 CDN \$90.00

September/Art

Exhibition Schedule

Frankfurt: Städel Museum, 04/23/10–07/25/10



Ernst Ludwig Kirchner: Art to Hear

ISBN 978-3-7757-2555-2

CD-Audio, 8.75 x 8.75 in. / 44 pgs / 32 color.

U.S. \$30.00 CDN \$36.00

September/Art

Hatje Cantz



It seems as though the goal of my work has always been to dissolve myself completely into the sensations of the surroundings in order to then integrate this into a coherent painterly form. —Ernst Ludwig Kirchner



Also Available:

Kirchner And The Berlin Street
9780870707414

Hbk, U.S. \$35.00 CDN \$42.00

The Museum of Modern Art,
New York



SILVANA EDITORIALE

Caravaggio: The Complete Works

Edited and text by Rossella Vodret.

Dramatic shifts from foreboding dark to probing light, with minimal gradation in between; a realism that exposes all the flaws and folds of human flesh, eschewing Michelangelo's idealized bodies; a surgical explication of almost unbearably tense emotion; and the poised depiction of crucial moments at the very lip of their unfolding: these were among the innovations of Michelangelo Merisi, known as Caravaggio. Without them, as the great Italian art writer Roberto Longhi once noted, "Ribera, Vermeer, La Tour and Rembrandt could never have existed... and the art of Delacroix, Courbet and Manet would have been utterly different." It was Longhi who rescued Caravaggio's painting for the twentieth century, prior to which it had lain dormant since the painter's mysterious death in 1610. During Caravaggio's lifetime, however, his work was enormously influential and controversial. Each of his innovations in some way upset the prevailing tendencies of the day—not least when his insistence on physical realism led him to paint Saint Matthew as a bald peasant with dirty legs (attended upon by an irreverently intimate boy angel). Nonetheless, Caravaggio was never short of commissions or patrons, and left to posterity around 80 masterpieces. This monograph is published on the fourth centenary of Caravaggio's death, and documents his complete paintings in high-quality reproductions. Authored by renowned scholar Rossella Vodret, it is the must-have monograph on the artist. Michelangelo Merisi, known as **Caravaggio**, was born in 1571 and made his debut in 1600 with two public commissions on the theme of Saint Matthew. He soon became notorious for his temper, and killed a young man in 1606; two further contretemps in Malta and Naples are recorded—the latter, in 1609, involving an attempt on his life—and by 1610 he was dead, after a brief but extraordinary career.

Caravaggio: The Complete Works
 ISBN 978-88-366-1662-6
 Hbk, 9.5 x 11.25 in. / 216 pgs / 150 color.
 U.S. \$60.00 CDN \$72.00
 August/Art



Also Available:

Gustave Courbet
 9783775721097
 Hbk, U.S. \$85.00 CDN \$102.00
 Hatje Cantz

HATJE CANTZ

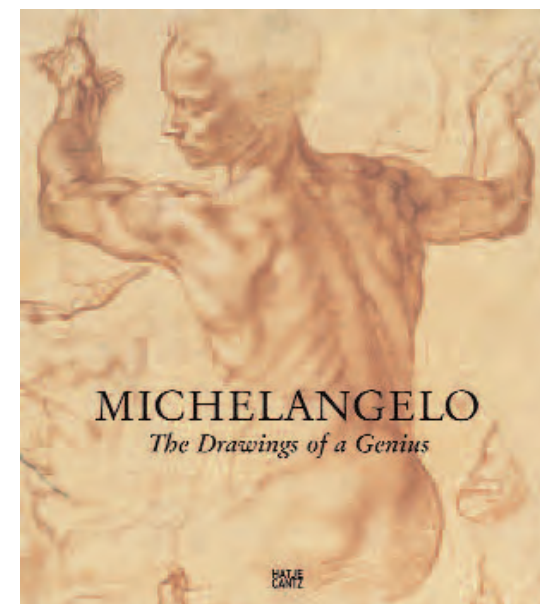
Michelangelo: The Drawings of a Genius

Edited by Achim Gnann. Text by Klaus Albrecht Schröder.

Michelangelo's drawings endowed human physique with an expressive musculature that remains to be rivaled in its feeling for corporeal articulation. His drawings of male nudes in particular, fraught as they are with tempestuous longing, project both tension and pliancy, and a compelling sense of health in the exertions and torque of bodies; he was also readily able to bring contrary qualities of grace and swiftness to depictions of women and cherubim. With over 300 color plates and extensive contextualizing scholarship, *Michelangelo: The Drawings of a Genius* is the most complete treatment of this work ever published, and thus constitutes a publication of great importance. Masterpieces from the world's finest museums are gathered here, from the early studies for the "Battle of Cascina" and the studies for the Sistine Chapel frescoes, to the drawings for the tomb of Julius II, the Medici tombs, the drawings for Tommaso de' Cavalieri and the later crucifixion scenes; also addressed are those works whose authenticity has been subject to debate. Works by other artists, done after the master's sketches, further illuminate the enormous influence of Michelangelo's art. Painter, sculptor, poet, architect and engineer, **Michelangelo di Lodovico Buonarroti Simoni** (1475–1564) was both dauntingly prolific and relentlessly innovative in output. He sculpted two of his greatest works, the "Pietà" and "David," before he turned 30, and created two of the world's best-known paintings on the ceiling and walls of the Sistine Chapel in Rome—the creation scenes from "Genesis" and "The Last Judgment." Giorgio Vasari proposed that Michelangelo represented the pinnacle of all artistic achievement since the beginning of the Renaissance, a view that has survived to this day.

Michelangelo: The Drawings of a Genius
 ISBN 978-3-7757-2589-7
 Hbk, 9.5 x 10.75 in. / 448 pgs / 310 color.
 U.S. \$75.00 CDN \$90.00
 December/Art

Exhibition Schedule
 Vienna: Albertina, 10/08/10–01/09/11



Oh, truly happy age of ours! Oh, blessed artists! For you must call yourselves fortunate, since in your own lifetime you have been able to rekindle the dim lights of your eyes from a source of such clarity, and to see everything that was difficult made simple by such a marvelous and singular artist! —Giorgio Vasari on Michelangelo



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

Antonio López García: Drawings**Text by Francisco Calvo Serraller, Antonio López García.**

The Spanish artist Antonio López García is revered worldwide not only for the extreme realism he brings to his paintings and drawings, but because he conveys through this extreme realism a wonderful sensitivity to light, color and space, enabling each to breathe with a tranquility that allows for the encroachments of everyday life. Interior scenes of dining tables, bathroom sinks, toilets, dressers are depicted in sober light that recall Chardin or the “intimisme” of Vuillard—though López García surpasses even these masters in his ability to make unforgivingly prosaic subject matter, such as a brick wall or a refrigerator, sparkle and throb with mood. The artist’s statement that “you work until the whole surface has an expressive intensity equivalent to what you have before you, converted into a pictorial reality” conveys something of the labor he brings to his works: López García is not a prolific artist, and as a result shows rarely (his 2008 exhibition at the Museum of Fine Arts, Boston, consolidated his already strong audience in the U.S.). His drawings and paintings are equally esteemed, but until now, the drawings have never been the subject of a monograph. All of the work in this superbly designed publication has been carefully selected by the artist’s daughter, Maria; much of it has never been reproduced until now. Including 200 color plates and a moving text by the artist himself, it stands as a powerful testimony to López García’s astounding achievement.

Antonio López García (born 1936) studied at the School of Art in Madrid in the early 1950s, and quickly became part of a nucleus of realist painters, such as Francisco López Hernández, Amalia Avia and Isabel Quintanilla. López García was the subject of Víctor Erice’s 1992 film *El Sol del Membrillo* (*The Quince Tree of the Sun*), which closely chronicles the artist’s attempts to paint a quince tree.

Antonio López García: Drawings**ISBN 978-1-935202-25-7****Hbk, 9.5 x 11.5 in. / 200 pgs / 200 color.**

U.S. \$75.00 CDN \$90.00

October/Art



Each painter has his own time speed... You have to accept your own speed. If you are slow, then you have to abide, in spite of all the inconveniences that this will create.

—Antonio López García**Also Available:****Antonio López García**
9780878467334

Pbk, U.S. \$24.95 CDN \$30.00

MFA Publications

HIRMER VERLAG

Lucian Freud: The Studio**Foreword by Alain Seban. Preface by Alfred Pacquement.****Introduction by Cécile Debray. Text by Éric Darragon, Jean Clair, Laurence des Cars, Philippe Comar, Richard Shiff, Cécile Debray, Elsa Urtizvereá.**

One of the greatest living painters and portraitists, Lucian Freud (born 1922) brings a powerfully obsessive scrutiny to bear upon his subjects. “I want the painting to be flesh,” Freud has avowed, and through this aspiration he achieves almost devastatingly unsentimental and revelatory portraits of his sitters, as he translates the act of scrutiny into strokes of paint. Like the studio of his friend Francis Bacon, Freud’s own studio has attained its own intensity as the site of his one-on-one encounters, and as a backdrop or stage in his paintings, and the atmosphere of his interiors, and in the light in them, are among his paintings’ most pungent qualities. (One of his earliest canvases, from 1944, is titled “The Painter’s Room.”) Accompanying the critically acclaimed spring 2010 Pompidou retrospective, this mammoth survey posits Freud’s studio as the decisive stage for his art, and tracks his career in over 200 color illustrations of paintings, graphic works and photographs. Included here are his large interiors, his nudes and variations on portraits by earlier masters, his famous series of self-portraits and imposing portraits of sitters such as Leigh Bowery and substantial photographic documentation of the studio. *Lucian Freud: The Studio* is the essential book on the artist.

Grandson of Sigmund Freud, **Lucian Freud** was born in Germany in 1922, and permanently relocated to London in 1933 during the ascent of the Nazi regime. After seeing brief service during the Second World War, Freud had his first solo exhibition in 1944 at the Alex Reid & Lefevre Gallery in London. Despite exhibiting only occasionally over the course of his career, Freud’s 1995 portrait “Benefits Supervisor Sleeping” was sold at auction, at Christie’s New York in May 2008, for \$33.6 million—setting a world record for sale value of a painting by a living artist.

Lucian Freud: The Studio**ISBN 978-3-7774-2691-4****Hbk, 9.25 x 11.75 in. / 256 pgs / 201 color / 43 b&w.**

U.S. \$65.00 CDN \$78.00

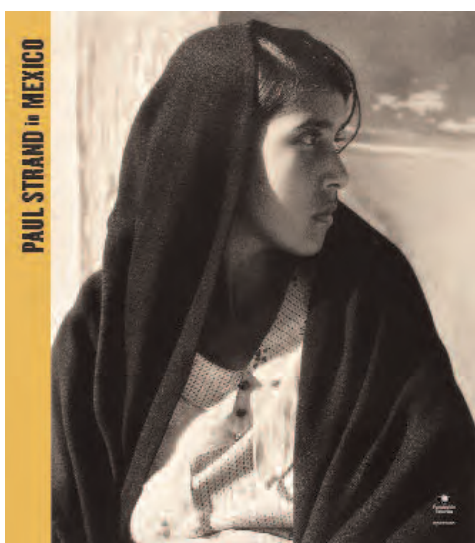
May/Art

Exhibition Schedule

Paris: Centre Pompidou, 03/10/10–07/19/10



...Titian and Velázquez, Courbet, Matisse, Picasso: the peaks of a western tradition where Freud now incontrovertibly takes his place.
—Jackie Wullschlager, *Financial Times*



Paul Strand in Mexico is the first publication in Aperture's exciting new Paul Strand project, which brings into print previously unpublished gems from the master photographer's archive.



Also Available:
Paul Strand
 9780893817466
 Hbk, U.S. \$14.95 CDN \$18.00
 Aperture



Paul Strand: Sixty Years of Photography
 9780900406829
 Pbk, U.S. \$35.00 CDN \$42.00
 Aperture

APERTURE/FUNDACIÓN TELEVISÁ

Paul Strand in Mexico

Text by James Krippner, Alfonso Morales.

Paul Strand in Mexico tells the story of the photographer's journeys through Mexico in the early 1930s. In search of a fresh start, Strand traveled to Mexico City in late 1932 at the invitation of Carlos Chavez, the eminent Mexican composer and conductor. The work he created during this key period reflects a time of intense productivity, creative renewal, and the evolution of Strand's foundational idea of the "collective portrait," in which he depicted a region through photographs of individuals, still lifes and studies of architecture and religious subjects. The first publication to chronicle this pivotal time in Strand's career (1932–34), *Paul Strand in Mexico* demonstrates how, through his photographic studies and work in film, Strand deepened his involvement with Mexican art, society, and revolutionary politics. Shedding new light on this little-known chapter of Strand's life, a scholarly analysis by James Krippner (Associate Professor of History at Haverford College, Pennsylvania) brings together primary research from distinguished archives and institutions in both Mexico and the United States, and Mexican photo-historian Alfonso Morales contributes an essay contextualizing this remarkable body of work within the canon of Mexican photography and film of the 1930s. Additionally, the appendix serves as the catalogue raisonné of Strand's entire photographic output in Mexico. The culmination of Strand's time in Mexico was his collaboration with Emilio Gomez Muriel and Academy Award-winning director Fred Zinnemann on the groundbreaking film, *Redes* (*The Wave*) (1936). A remastered DVD version of the film is included with this essential volume.

Paul Strand (1890–1976) is one of the great photographers of the twentieth century. As a youth, he studied under Lewis Hine at the Ethical Culture Fieldston School, going on to draw acclaim from such illustrious sources as Alfred Stieglitz. After World War II, Strand traveled around the world—from New England to Ghana to France to the Outer Hebrides—to photograph, and in the process created a dynamic and significant body of work.

Paul Strand in Mexico
 ISBN 978-1-59711-137-9
 Clth, 11.5 x 12.75 in. / 356 pgs / 100 color / 89 tritone / 240 b&w / DVD (NTSC & PAL).
 U.S. \$75.00 CDN \$90.00
 October/Photography/Latin American Art & Culture

Exhibition Schedule
 Miami, FL: The Patricia & Phillip Frost Art Museum at Florida International University, 05/26/10–08/01/10
 New York: Aperture Gallery, 09/14/10–11/11/10

APERTURE/VIRGINIA MUSEUM OF FINE ARTS

Sally Mann: The Flesh and The Spirit

Text by John Ravenal, David Levi Strauss, Anne Wilkes Tucker.

Sally Mann: The Flesh and The Spirit is the first in-depth exploration of this world-renowned artist's approach to the body. Throughout her career, Mann has fearlessly pushed her exploration of the human form, tackling often difficult subject matter and making unapologetically sensual images that are simultaneously bold and lyrical. This beautifully produced publication includes Mann's earliest platinum prints from the late 1970s, Polaroid still lifes, early color work of her children, haunting landscape images, recent self-portraits and nude studies of her husband. These series document Mann's interest in the body as principal subject, with the associated issues of vulnerability and mortality lending an elegiac note to her images. In bringing them together, author and curator John Ravenal examines the varied ways in which Mann's experimental approach, including ambrotypes and gelatin-silver prints made from collodian wet-plate negatives, moves her subjects from the corporeal to the ethereal. Ravenal also supplies a comprehensive introduction as well as individual entries on each series, and essays by David Levi Strauss ("Eros, Psyche, and the Mendacity of Photography") and Anne Wilkes Tucker ("Living Memory") add different, but equally illuminating perspectives to this work. *Sally Mann: The Flesh and The Spirit* is a must for any serious library of photographic literature, students, scholars, collectors and others interested in her work.

Sally Mann (born 1951) is one of America's most renowned photographers. She has received numerous awards, including NEA, NEH, and Guggenheim Foundation grants, and her work is held by major institutions internationally. Mann's many books include *What Remains* (2003), *Deep South* (2005), and the Aperture titles *At Twelve* (1988), *Immediate Family* (1992), *Still Time* (1994) and *Proud Flesh* (2009). She lives in Lexington, Virginia.

Sally Mann: The Flesh and The Spirit
 ISBN 978-1-59711-162-1
 Hbk, 9 x 11.5 in. / 200 pgs / 225 color.
 U.S. \$55.00 CDN \$66.00
 November/Photography

Exhibition Schedule
 Richmond, VA: Virginia Museum of Fine Arts, 12/10



The first survey of Sally Mann's haunting depictions of the human body, from the late 1970s to the present.



Also Available:
Sally Mann: Immediate Family
 9780893815233
 Pbk, U.S. \$29.95 CDN \$36.00
 Aperture



Sally Mann: Still Time
 9780893815936
 Pbk, U.S. \$29.95 CDN \$36.00
 Aperture



A new edition of the definitive Sugimoto survey.

HATJE CANTZ

Expanded Edition

Hiroshi Sugimoto

Edited by Pia Müller-Tamm. Text by Hiroshi Sugimoto, Kerry Brougher.

Genius of the large-format camera, the long exposure and the silverprint, New York-based photographer Hiroshi Sugimoto has made pictures that seem to contain whole aeons of time within themselves, and suggest an infinite palette of tonal wealth in blacks, grays and whites. Many of these images have now become a part of art culture's popular image bank (as U2's use of Sugimoto's "Boden Sea" for the cover of their 2009 album, *No Line on the Horizon*, demonstrated), while simultaneously evoking photography's earliest days: "I probably call myself a postmodern-experienced pre-postmodern modernist," he once joked to an interviewer. This absolutely exquisite retrospective is an expanded edition of Hatje Cantz's 2005 volume. It is the first to feature works from all of Sugimoto's series to date: his celebrated portraits of wax figures, his incredible seascapes that seem to suggest a person's first conscious view of the ocean, the extremely long exposures of theaters which elevate the white, luminescent cinema screen and transform it into a magical image of an altar and the fascinating dioramas of scientific display cases, which invite us to travel far into the past. Additions to the original edition are two new groups of works, "Lightning Fields" (2006) and "Photogenic Drawings" (2007).

Hiroshi Sugimoto was born and raised in Tokyo, Japan, where he studied politics and sociology at St. Paul's University, later retraining as an artist at the Art Center College of Art and Design in Los Angeles, CA. He currently lives in New York City.

Hiroshi Sugimoto

ISBN 978-3-7757-2412-8

Clth, 10.25 x 11.25 in. / 400 pgs / 47 color / 181 duotone.

U.S. \$125.00 CDN \$150.00

August/Photography/Asian Art & Culture

APERTURE

Back in Print!

John Gossage: The Pond

Text by Gerry Badger, Toby Jurovics.

Considered a groundbreaking book when first published in 1985, John Gossage's *The Pond* remains one of the most important photobooks of the medium. As Gerry Badger, coauthor of *The Photobook: A History*, Volumes I and II, asserts, "Adams, Shore, Baltz—all the New Topographics photographers made great books, but none are better than *The Pond*." Consisting of photographs taken around and away from a pond situated in an unkempt wooded area at the edge of a city, the volume presents a considered foil to Henry Thoreau's stay at Walden. The photographs in *The Pond* do not aspire to the "beauty" of classical landscapes in the tradition of Ansel Adams. Instead, they reveal a subtle vision of reality on the border between man and nature. Gossage depicts nature in full splendor, yet at odds with both itself and man, but his tone is ambiguous and evocative rather than didactic. Robert Adams described the work as "believable because it includes evidence of man's darkness of spirit, memorable because of the intense fondness [Gossage] shows for the remains of the natural world." Aperture now reissues this exquisitely produced and highly collectible classic monograph. With the addition of three images and two essays, this second edition offers new audiences the opportunity to celebrate this notable work by a master photographer and bookmaker.

John Gossage (born 1946) is well known for his artist's books and photographic publications, and has produced 17 books and boxes on specific bodies of work. In the 1960s, he studied briefly with Lisette Model and Alexey Brodovitch. Since then, his work has been exhibited worldwide. His photographs are held in numerous private and public collections, including those of the Corcoran Gallery of Art, Washington, D.C., and The Museum of Modern Art, New York. Gossage lives in Washington, D.C.

John Gossage: The Pond

ISBN 978-1-59711-132-4

Clth, 11.75 x 11 in. / 108 pgs / 52 duotone.

U.S. \$65.00 CDN \$78.00

September/Photography



Exhibition Schedule

Washington, D.C.: Smithsonian American Art Museum,
08/27/10–01/17/11

Light has been a theme throughout: in early instances it appears as invasive, interrogational and blinding. In more recent images it is atmospheric and all-engulfing. My primary project has always been in finding ways to make the viewer aware of their own activity of looking at something.

—Uta Barth



GREGORY R. MILLER & CO.

Uta Barth: The Long Now

Text by Jonathan Crary, Russell Ferguson, Holly Myers.

Often blurred or with only one element rendered sharply, clinging to the margin of the composition, Uta Barth's deceptively simple photographs of ordinary, ambiguous places are both elegant and challenging. Walls, windows, patches of light on a rug, the glow of an out-of-focus glance toward the horizon: all these provoke phenomenological reflections on perception and subjectivity, often suspending a viewer in the midst of the customary attempt to make sense of what is being seen, to reduce it to an accessible package of associations and meaning. "Certain expectations are unfulfilled: expectations of what a photograph normally depicts, of how we are supposed to read the space in the image, of how a picture normally presents itself on the wall," Barth has said. "This kind of questioning and reorientation is the point of entry and discovery, not only in a cognitive way, but in an almost visceral, physical and personal sense." This comprehensive monographic volume presents a definitive overview of Barth's works, fully illustrated with more than 300 full-color reproductions, spanning from her earliest photographs to her most recent. New texts by Russell Ferguson, former Chief Curator of the Hammer Museum in Los Angeles; Holly Myers, art critic and writer; and renowned scholar Jonathan Crary provide critical perspectives on the work of this visionary artist. Born in Berlin in 1958, and now resident in Los Angeles, **Uta Barth** is represented in the collections of The Museum of Modern Art, The Metropolitan Museum of Art, the Guggenheim, the Whitney, the Museum of Contemporary Art, Los Angeles and the Tate in London. In 2007 Barth was named a Broad Art Foundation Fellow.

Uta Barth: The Long Now

ISBN 978-0-9800242-4-1

Hbk, 11.5 x 10 in. / 384 pgs / illustrated throughout / multiple gatefolds.

U.S. \$75.00 CDN \$90.00

July/Photography





LA FÁBRICA

László Moholy-Nagy: The Art of Light

Edited by Hattula Moholy-Nagy. Text by Oliva María Rubio, Vincenzo Vitiello, Hubertus von Amenluxen, Hattula Moholy-Nagy, Frans Peterse, Oliver A.I. Botar, Jeanpaul Goergen.

An artist and thinker of astounding energy and ability, László Moholy-Nagy was a true world citizen of the early twentieth century, an ambassador-at-large for Constructivism, Suprematism, Dada and the Bauhaus. He brought the same Constructivist optimism to every medium he tackled, from plexiglass and light sculpture to typography to his photographic experiments in color to his Suprematist canvases, his influential pedagogy at the Bauhaus and at the Institute of Design in Chicago. Moholy-Nagy's concept of the arts as a totality, his pedagogy and his confidence in the new industrial culture that would level distinctions between art and craft led him into all fields of creative production. The ultimate "modernist Renaissance man," Moholy-Nagy was prolific in so many realms that his detractors inevitably charged him with dilettantism. This accusation ignores his very real innovations in photography—for example his "photograms"—and light sculpture, as well as the fact that the artist's aims possessed a conceptual unity in their common aspiration to make an "art of light." *László Moholy-Nagy: The Art of Light* presents Moholy-Nagy's work in all of its glorious unity and diversity. Including more than 200 works, from painting, photography (black and white and color) and photograms to collages, films and graphic design, it emphasizes his greatest years of productivity, from 1922 to the end of his life. *The Art of Light* is the new definitive volume on this hero of modernism.

László Moholy-Nagy (1895–1946) was born in Hungary, and moved to Berlin in 1920, where he taught at the Bauhaus for five years. After a spell in the U.K., he moved to America, founding the School of Design in Chicago, which became the Illinois Institute of Technology, in 1939. He died in 1946.

Laszlo Moholy-Nagy: The Art of Light

ISBN 978-84-92841-34-9

Clth, 8.75 x 10.75 in. / 256 pgs / illustrated throughout.

U.S. \$70.00 CDN \$84.00

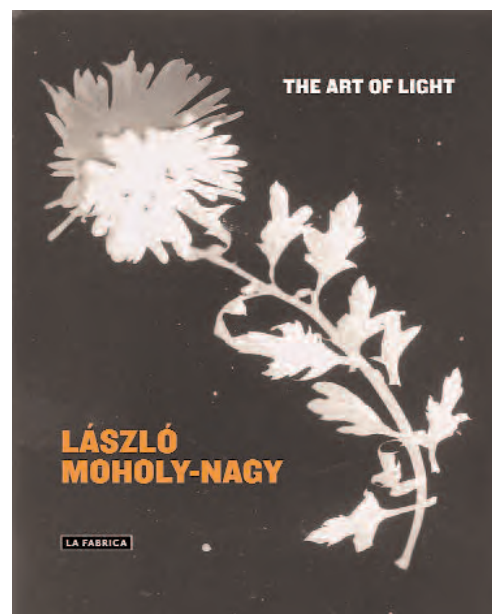
September/Photography

Exhibition Schedule

Madrid: PHotoEspaña 2010, 06/09/10–07/25/10

Berlin: Martin Gropius Bau, 11/10–01/11

The Hague, Netherlands: Gemeentemuseum, 02/11–04/11



THE MUSEUM OF MODERN ART, NEW YORK

Weimar Cinema 1919–1933

Daydreams and Nightmares

Edited by Laurence Kardish. Text by Ulrich Döge, Thomas Elsaesser, Laurence Kardish, Claudia Lenssen, Eric Rentschler, Werner Sudendorff.

Published in conjunction with The Museum of Modern Art's presentation of 75 feature-length films from the Weimar era, many only recently restored, *Weimar Cinema* reconsiders the broad spectrum of influential films made in Germany between the World Wars. German and American films competed on the world market, and the stylistic accomplishments of the many German film artists who emigrated to Hollywood before Hitler took power deeply affected American cinema. *Weimar Cinema* is the first comprehensive survey of this period to include popular films—musicals, comedies, the "daydreams" of the working class—along with the "nightmarish" classics such as Fritz Lang's *Dr. Mabuse der Spieler* and *M*; F.W. Murnau's *Nosferatu, eine Symphonie des Grauens*; and G.W. Pabst's *Pandora's Box*. Richly illustrated with film stills, the book examines how and why our understanding of these films has changed in the last half century, and investigates important themes in films from this period, including the portrayal of women and the role of sound. Supplementing the essays is a detailed illustrated filmography of the 75 films featured in the exhibition; each film is accompanied by a brief description and excerpts from contemporaneous reviews.

Weimar Cinema 1919–1933

ISBN 978-0-87070-761-2

Pbk, 8 x 10 in. / 216 pgs / 150 duotone.

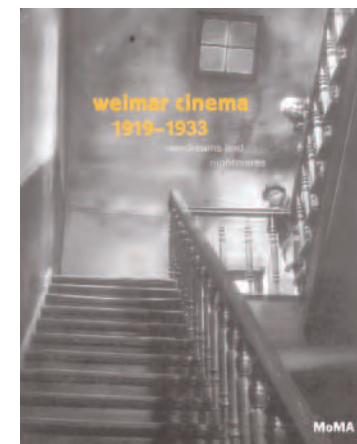
U.S. \$39.95 CDN \$48.00

November/Film & Video

Exhibition Schedule

New York: The Museum of Modern Art, 11/10–02/11

The Weimar era saw the birth of Expressionism and the transition to sound cinema, and produced such masterpieces as Robert Wiene's *The Cabinet of Dr. Caligari*, F.W. Murnau's *Nosferatu*, Carl Boese and Paul Wegener's *The Golem*, Fritz Lang's *Metropolis* and Josef von Sternberg's *The Blue Angel*.





THE MUSEUM OF MODERN ART, NEW YORK

Frederick Wiseman

Edited by Joshua Siegel, Marie-Christine de Navacelle.

Text by Andrew Delbanco, David Denby, Pierre Legendre, Errol Morris, Jay Neugeboren, Marie-Christine de Navacelle, Geoffrey O'Brien, Christopher Ricks, Catherine Samie, Joshua Siegel, William T. Vollmann, Frederick Wiseman.

For over four decades, from his landmark *Titicut Follies* (1967) to his recent *La Danse: The Paris Opera Ballet* (2009) and forthcoming *Boxing Gym* (2010), Frederick Wiseman (born 1930) has used a lightweight 16mm camera and portable sound equipment to study human behavior in all its unpredictable manifestations, particularly as it responds to institutional or regimented settings or to democracy at work. Combining epic narrative with intimate portraiture, Wiseman's films constitute a grand panorama of modern life, a kind of modern-day *comédie humaine*. While he manages to intrude only minimally on the lives of his subjects, his sensitive eye, lawyerly skepticism and story-telling impulses produce imaginative truth. Wiseman has also worked in the theater, directing acclaimed adaptations of Beckett and Pirandello. His stage and film productions *La Dernière Lettre* (*The Last Letter*), based on Vassily Grossman's epic novel *Life and Fate*, starred Catherine Samie, doyenne of the Comédie-Française and a contributor to this book. *Frederick Wiseman*, the first publication in English to provide a comprehensive overview of Wiseman's career to date, includes essays by eminent observers on both sides of the Atlantic, including writers, critics, filmmakers, actors and Wiseman himself. Illustrated with stills from his films, this volume offers a compelling portrait of Frederick Wiseman as one of the world's most innovative, fearless and influential filmmakers, as well as an accomplished theater director.

Frederick Wiseman has made 38 films that stand as a monumental chronicle of late-twentieth-century institutional and cultural life. His controversial 1967 debut feature *Titicut Follies*, a look at conditions inside the Bridgewater State Hospital for the Criminally Insane, remains the only American film ever censored for reasons other than national security or obscenity. His 2009 film *La Danse: The Paris Opera Ballet* has been a tremendous critical and popular success both in the United States and abroad. Wiseman's latest documentary, about an amateur boxing gym in Austin, Texas, had its premiere at the 2010 Cannes Film Festival, and he is currently editing a film about the Crazy Horse Saloon, the legendary cabaret in Paris.

Frederick Wiseman

ISBN 978-0-87070-791-9

Pbk, 9 x 8.25 in. / 160 pgs / 65 duotone.

U.S. \$39.95 CDN \$48.00

September/Film & Video

Exhibition Schedule

New York: The Museum of Modern Art, 01/20/10–12/31/10

Frederick Wiseman: A Selective Filmography.

Titicut Follies (1967) • *High School* (1968)

Basic Training (1971) • *Juvenile Court* (1973)

Primate (1974) • *Meat* (1976) • *Manoeuvre* (1979)

Model (1980) • *Missile* (1987) • *Central Park* (1989)

Ballet (1995) • *Domestic Violence* (2001)

La Dernière Lettre (*The Last Letter*) (2002)

La Danse—The Paris Opera Ballet (2009)

CHRIS BOOT

Tim Hetherington: Infidel

Introduction by Sebastian Junger.

Infidel is an intimate portrait of a single U.S. platoon, assigned to an outpost in the Korengal Valley—an area considered one of the most dangerous Afghan postings in the war against the Taliban—but it is as much about love and male vulnerability as it is about bravery and war. Embedded with writer Sebastian Junger, and shooting over the course of one year, photographer Tim Hetherington made a series of images that prove surprisingly tender in their depiction of camaraderie and vulnerability (among the most moving is a series of the platoon sleeping). Alongside revealing interviews with Hetherington's subjects and an introduction by Junger (with whom Hetherington co-directed the award-winning film *Restrepo*, about the work of the battalion), the book is also illustrated with graphics of the tattoos the soldiers gave each other in the camp. The title *Infidel* is taken from the tattoo the men adopted as a badge of their comradeship. Warm, moving and full of humor, this book is a tribute to the “rough men ready to do violence on our behalf” and a provocative contribution to the documentation of war in our time.

Tim Hetherington was born in Liverpool, U.K., and took up photojournalism after studying literature at Oxford University. Five years spent living in Liberia resulted in the book *Long Story Bit By Bit: Liberia Retold* (2009), and awards for his photojournalism include World Press Photo of the Year 2007 (for his dramatic war photography from Afghanistan). As a filmmaker, he has worked as both a cameraman and director/producer. *Restrepo* won the Grand Jury Prize at the 2010 Sundance Film Festival. He is based in New York and is a contributing photographer for *Vanity Fair* magazine.

Tim Hetherington: Infidel

ISBN 978-1-905712-18-2

Flexi, 6 x 8 in. / 240 pgs / 200 color.

U.S. \$35.00 CDN \$42.00

October/Photography/Current Events



A moving portrait of a U.S. platoon, as seen in Tim Hetherington and Sebastian Junger's Sundance Grand Jury Prize-winning film *Restrepo*.



APERTURE

reGeneration 2**Tomorrow's Photographers Today****Edited and with text by Nathalie Herschdorfer, William A. Ewing.**

Following the success of 2005's groundbreaking book and exhibition *reGeneration: 50 Photographers of Tomorrow 2005–2025*, *reGeneration 2: Tomorrow's Photographers Today* turns the spotlight yet again on the next generation of photography's potential stars. Through over 200 images, this remarkable survey—the only anthology of its kind—showcases the inspiring creativity and ingenuity of 80 up-and-coming photographic artists. For the second incarnation of this international photography competition, curators at the world-renowned Musée de l'Elysée in Lausanne, Switzerland, selected the winning candidates from hundreds of entries submitted by some 120 of the world's top photography schools. The selection was made with one key question in mind: is the photographer likely to be known in 20 years' time? The variety of subjects and techniques on view reflects the astonishing diversity of worldwide talent that has recently emerged, as contemporary photography reinvents itself and its audience expands accordingly. Useful reference materials include biographical details of each of the 80 photographers included and updates on the winning photographers from the first edition, many of whom have gone on to forge impressive international careers. *reGeneration 2: Tomorrow's Photographers Today* proves that the art of photography is alive and well, and that practitioners of extraordinary talent are well on their way to making their mark.

reGeneration 2**ISBN 978-1-59711-160-7****Pbk, 10.75 x 9 in. / 224 pgs / 156 color / 52 b&w.**

U.S. \$39.95 CDN \$48.00

August/Photography

Exhibition Schedule

Miami, FL: Dade College, Centre Gallery, 12/10–01/11

New York: Aperture Gallery, 01/20–03/17/11

Aperture's sequel to the bestselling *reGeneration: 50 Photographers of Tomorrow*: the star photographers of tomorrow, in one affordably priced volume.



CHRIS BOOT

Phyllis Galembo: Maske**Introduction by Chika Okeke-Agulu.**

The clothes we wear invariably telegraph information about our identity, our place in society and the stories we wish to convey about ourselves. The fantastically colorful costumes specific to African and Caribbean rituals and celebrations go several steps further, transforming ordinary people into mythic figures and magicians, tricksters and gods, and symbolizing the roles their wearers play in the ancient dramas that form the cornerstones of their cultural heritage. Phyllis Galembo began photographing the characters and costumes of African masquerade in Nigeria in 1985, and since then she has continued developing her theme throughout Africa and the Caribbean. This volume collects 108 thrilling carnival photographs from Nigeria, Benin, Ghana, Sierra Leone, Burkina Faso, Zambia and Haiti. In magnificent color shots, Galembo's subjects pose in striped bodysuits that cover the entire body, including the face; or outfits made entirely of bunched greenery; or a lacquered wooden mask topped with a headdress featuring full-body models of other characters; or an oversize misshapen animal head and plywood wings. The carnival characters, rooted in African religion and spirituality, are presented in chapters organized by tribal or carnival tradition and are accompanied by Galembo's personal commentary, shedding light on the characters and costumes portrayed, and on the events in which they play a pivotal role. *Maske* is a serious contribution to ethnographic study, a photo-essay about fashion and an assembly of superb images.

Phyllis Galembo: Maske**ISBN 978-1-905712-17-5****Hbk, 8.5 x 9.5 in. / 208 pgs / 108 color.**

U.S. \$45.00 CDN \$54.00

October/Photography



HATJE CANTZ

Peter Bialobrzeski: Informal Arrangements**Text by Indra Wussow.**

With a keen eye and strong political instincts, photographer Peter Bialobrzeski (born 1961) has made photobooks about new Asian metropolises, wastelands on the outskirts of global cities and a Filipino squatters' camp. His latest project, *Informal Arrangements*, opens a window onto the interiors of a South African slum. In 2009, Bialobrzeski shot in Kliptown, a poverty-stricken suburb of Soweto less than ten miles away from a glistening new soccer stadium built for the 2010 World Cup. The area's resonance as a symbol of the vast discrepancies of wealth and status that persist in present-day South Africa—representing, as the South African newspaper *The Citizen* put it, “the dashed hopes and broken dreams of so many”—is unmistakable, and Kliptown has a larger historical significance: it was here, in 1955, that members of the anti-apartheid movement drew up the Freedom Charter, a guiding document for the ANC that today forms a foundation of the South African constitution. The lives of the inhabitants of these informal settlements have scarcely improved in the past 50 years, yet the Kliptownians arrange their homes as comfortably as they can, given what is available to them. With 70 color prints, this book cements Bialobrzeski's reputation as a social documentarian of the highest order. “For me, the individual picture is not too important,” he has said. “I am advocating photography as a cultural practice.”

Peter Bialobrzeski: Informal Arrangements**ISBN 978-3-7757-2660-3****Hbk, 9.5 x 8.25 in. / 96 pgs / 77 color.**

U.S. \$45.00 CDN \$54.00

October/Photography





CHRIS BOOT

James Mollison: Where Children Sleep

Where Children Sleep presents English-born photographer James Mollison's large-format photographs of children's bedrooms around the world—from the U.S.A., Mexico, Brazil, England, Italy, Israel and the West Bank, Kenya, Senegal, Lesotho, Nepal, China and India—alongside portraits of the children themselves. Each pair of photographs is accompanied by an extended caption that tells the story of each child: Kaya in Tokyo, whose proud mother spends \$1,000 a month on her dresses; Bilal the Bedouin shepherd boy, who sleeps outdoors with his father's herd of goats; the Nepali girl Indira, who has worked in a granite quarry since she was three; and Ankhohxet, the Kraho boy who sleeps on the floor of a hut deep in the Amazon jungle. Photographed over two years with the support of Save the Children (Italy), *Where Children Sleep* is both a serious photo-essay for an adult audience, and also an educational book that engages children themselves in the lives of other children around the world. Its cover features a child's mobile printed in glow-in-the-dark ink.

James Mollison was born in Kenya in 1973 and grew up in England. After studying art and design at Oxford Brookes, and later film and photography at Newport School of Art and Design, he moved to Italy to work at Benetton's creative lab, Fabrica. His work has been widely published throughout the world in *Colors*, *The New York Times Magazine*, the *Guardian* magazine, *The Paris Review*, the *New Yorker*, *Le Monde* and elsewhere. His previous books published by Chris Boot include *The Disciples* (2008), *The Memory of Pablo Escobar* (2007) and *James and Other Apes* (2004). Mollison has lived in Venice since 2003.

James Mollison: Where Children Sleep
ISBN 978-1-905712-16-8
Hbk, 8.75 x 11 in. / 120 pgs / 112 color.
 U.S. \$30.00 CDN \$36.00
 October/Photography/Current Events



Also Available:

James Mollison: The Disciples
9781905712120
 Hbk, U.S. \$75.00 CDN \$90.00
 Chris Boot

FIELL PUBLISHING

The Little Book of Shocking Food Facts

Text by Dale Petersen. Design by Craig Holden Feinberg.

More than half of supermarket multi-buy promotions are for high-fat or high-sugar foods, despite the fact that health advice dictates that these should not make up more than seven percent of our diet. More than ten million children die every year and the underlying cause for most of these deaths is starvation. Twenty-seven million tons of fish are discarded as waste every year. So how is it that malnutrition is so widespread in the developing world, while obesity is rife in the developed world? What exactly is the nutritional value of junk food versus the health benefits of fresh fruit and vegetables? Do you know what really goes into the production of the food on your plate? Gathering information culled from some of the most authoritative sources around the world, *The Little Book of Shocking Food Facts* is jam-packed with truths you need to know about global food politics, fast food culture and healthy nutrition. This startling but visually stunning book will alter the way you think about food production and change your eating habits for the better. Extended footnotes provide full citations for all information sources, as well as easy-to-understand texts that explain the facts in detail.

The Little Book of Shocking Food Facts
ISBN 978-1-906863-05-0
Flexi, 5.75 x 8 in. / 192 pgs / 100 color.
 U.S. \$14.95 CDN \$18.00
 August/Design & Decorative Arts/Cooking

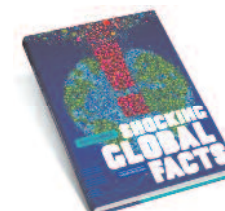


The Little Book of Shocking Global Facts

Edited by Barnbrook Design.

How is it that the developed world spends billions of dollars annually on weaponry, while the poor of the developing world have no access to education, medicines or even clean drinking water? What exactly is the relationship between cheap goods on the high street and the wage-slavery of sweatshops? How have large corporations branded the world? *The Little Book of Shocking Global Facts* is a powerful visual manifesto by one of today's most respected graphic designers, Jonathan Barnbrook and his studio. This ethically driven book questions the status quo of world politics, highlights the inequalities and iniquities of rampant capitalism and demonstrates compellingly through words and pictures that unfettered globalization is a highly destructive force when used for profit or political power, and that a more compassionate world order needs to be instigated. This important manifesto for global change will undoubtedly transform its readers' hearts and minds.

The Little Book of Shocking Global Facts
ISBN 978-1-906863-06-7
Flexi, 5.75 x 8 in. / 192 pgs / 100 color.
 U.S. \$14.95 CDN \$18.00
 August/Design & Decorative Arts/Current Events



The Little Book of Shocking Eco Facts

Text by Cameron Dunn, Mark Crundwell.

The Little Book of Shocking Eco Facts combines up-to-the-minute data about today's most urgent ecological issues, sourced and compiled by two highly respected geographers, Mark Crundwell and Cameron Dunn, with outstanding graphic imagery created by the award-winning Barnbrook Design studio. This revelatory book enumerates the most important issues facing our natural world by delivering information gleaned from the world's most authoritative sources with visually arresting imagery that will shock and inspire the reader. Critically, this is a publication that takes a holistic view of the world and presents facts, not fiction, about the current state of our planet. From our rainforests and wetlands to our seas and oceans, *The Little Book of Shocking Eco Facts* describes all of the ways in which our natural world is threatened. Yet at the same time, the book seeks to raise eco-awareness and in so doing to help avert the needless destruction of our shared planet. To this end, a percentage of the profits from each book sold will be donated to The Rainforest Alliance.

The Little Book of Shocking Eco Facts
ISBN 978-1-906863-12-8
Flexi, 5.75 x 8 in. / 192 pgs / 100 color.
 U.S. \$14.95 CDN \$18.00
 October/Design & Decorative Arts/Nature



• More than ten million children die every year and the underlying cause for most of these deaths is starvation.

• Food colorings and additives increase hyperactivity in children.

• Global food prices have risen by 130% since 2002, and biofuel production is responsible for 75% of that increase.

• Conditions like depression and bipolar disorder can be relieved by consuming Omega-3 fatty acids, found in oily fish like salmon.

• Based on current trends, the global fishing industry will be in state of complete collapse by 2048.

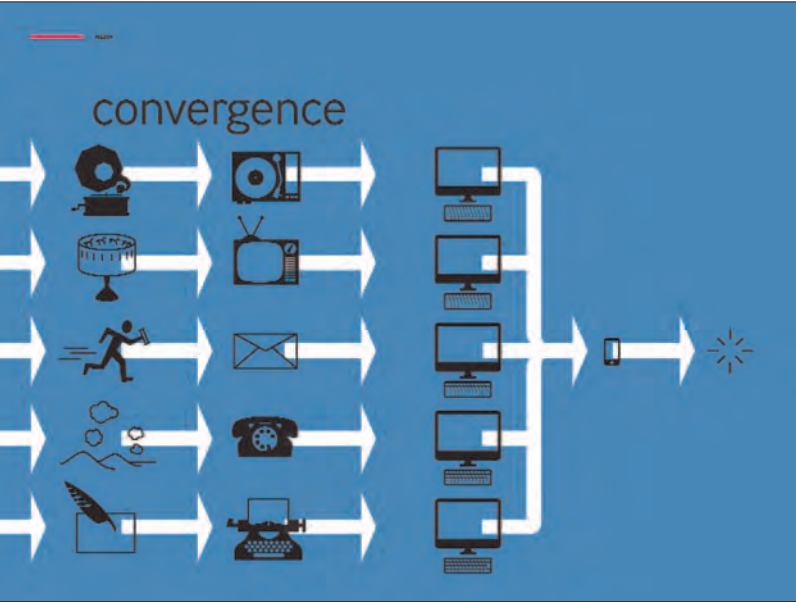
• 27% or 96 billion pounds (43 billion kg) of available food is wasted in the U.S. each year.

• Blueberries can protect your brain from the effects of aging.

• American farmers' share of the average food dollar has dropped by 44% since 1982.

• Between 1990 and 2005, Brazil cleared 42,329,000 hectares of forest—an area larger than Germany.

The twenty-first century’s answer to Marshall McLuhan and Quentin Fiore’s *The Medium Is the Massage*.



- IDEAS** Form no longer follows function, form illustrates function.
- MEDIA** As human beings, we are all limited editions of one. But maybe in the future this too will change.
- COMMUNICATIONS** Start charging for your attention.
- REPRESENTATIONS** Once a meaning has been established, it is very difficult to reassign.
- FRAMES AND MAPS** Pull back, and what more do we see? What didn’t make the edit, and why?
- OBJECTS** Plastic: the perfect modernist material. A thing with no thingness.
- PERCEPTIONS** Be careful what you think.
- SOLUTIONS** There is how stuff is, and there is how we think stuff is.
- ARTS** Popular art, like popular music, understands the value of a killer hookline.
- PRESCRIPTIONS** Democracy is a greyscale.
- IDENTITIES** We are defined by what makes us different.
- CULTURES** Don’t love words more than what words mean.

FIELL PUBLISHING

Cult-ure
By Rian Hughes.

Culture is your local consensus reality; your clothing, cuisine and hairstyle, the music you listen to, the films you see; your values, ideas, beliefs and prejudices. Culture, unlike race, is not quite an inevitability of birth, but ultimately, in its choice of statements, an intellectual position. Today culture has a powerful new vector: the internet. Ideas—from a YouTube video to a viral marketing phenomenon or a fundamentalist religion—are traveling further and faster, and changing the cultural landscape like never before. In a new electronic democracy of ideas, cultural power is devolving to the creative individual. Amid our symbol-drenched existences, we desperately need a way of decoding the messages that bombard us. Written and designed by author and artist Rian Hughes, and sporting such design features as a faux-leather cover, die-cuts and tip-ins, *Cult-ure* is the culmination of a decade’s research into why and how we communicate. Revealing how ideas are transmitted through words, symbols and gestures, how such ideas gain cultural currency via the theory of the meme, this book provides a provocative exploration into media convergence within our digital age and an insider’s guide into the changing nature of communications, perceptions and identities; it is the twenty-first century’s answer to Marshall McLuhan and Quentin Fiore’s seminal graphic collaboration *The Medium Is the Massage* (which punned on McLuhan’s famous motto “the medium is the message” to suggest the ways in which media directly tweaks our sensorium). *Cult-ure* is a guide to surviving the new media revolution. **Rian Hughes** is an award-winning graphic designer, typographer and author. He studied graphic design at the London College of Printing before working for *iD* magazine and a number of record sleeve design companies. In 1994 he founded his own studio, Device. Hughes is described by Roger Sabin of *Eye* magazine as “one of the most successful and prolific British designer-illustrators of the past 20 years,” and by writer David Quantick as “a luminescent pop culture demon.”

Cult-ure
ISBN 978-1-906863-28-9
Flexi, 6 x 9 in. / 356 pgs / 300 color.
U.S. \$45.00 CDN \$54.00
October/Media

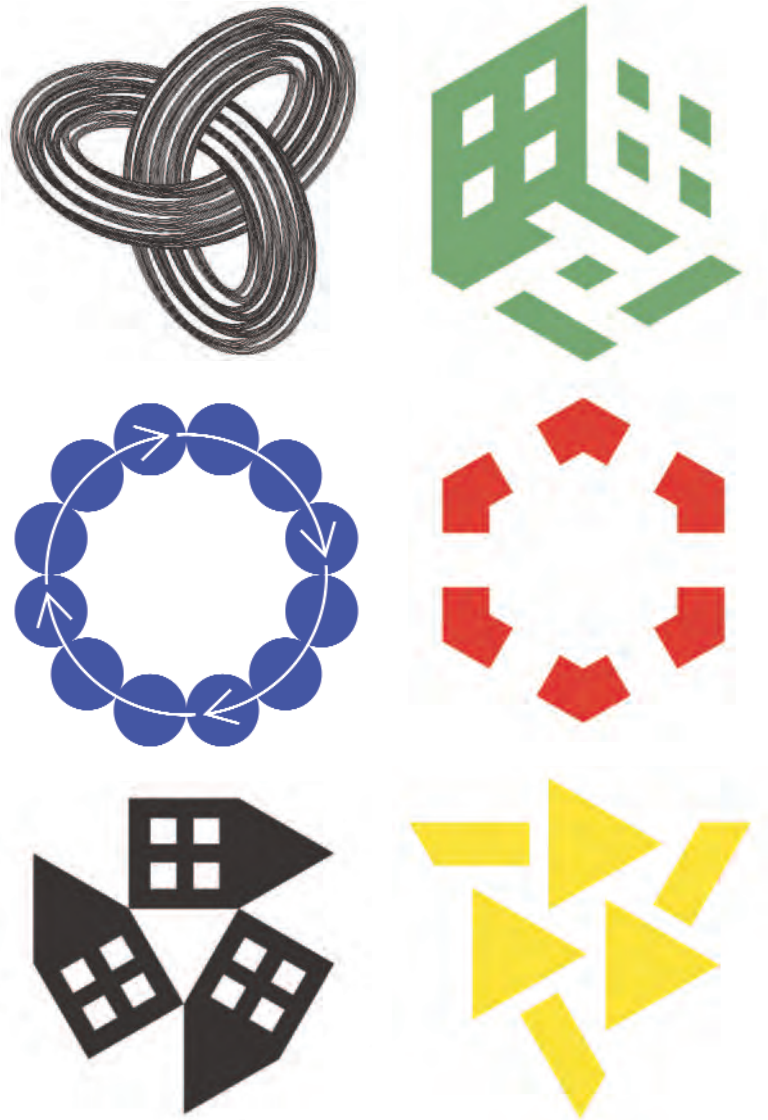
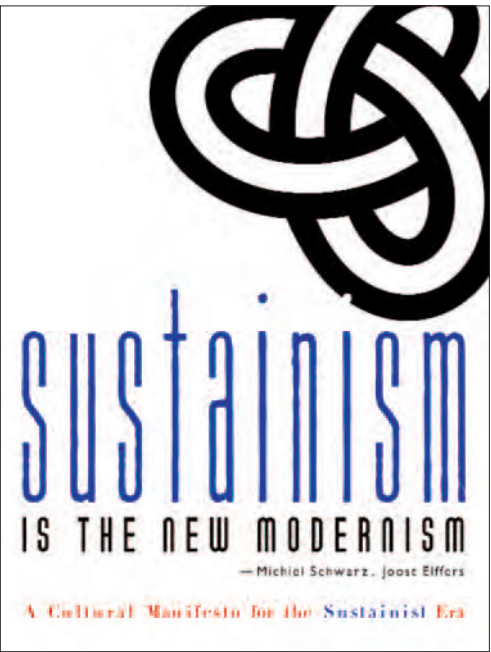


D.A.P./DISTRIBUTED ART PUBLISHERS, INC

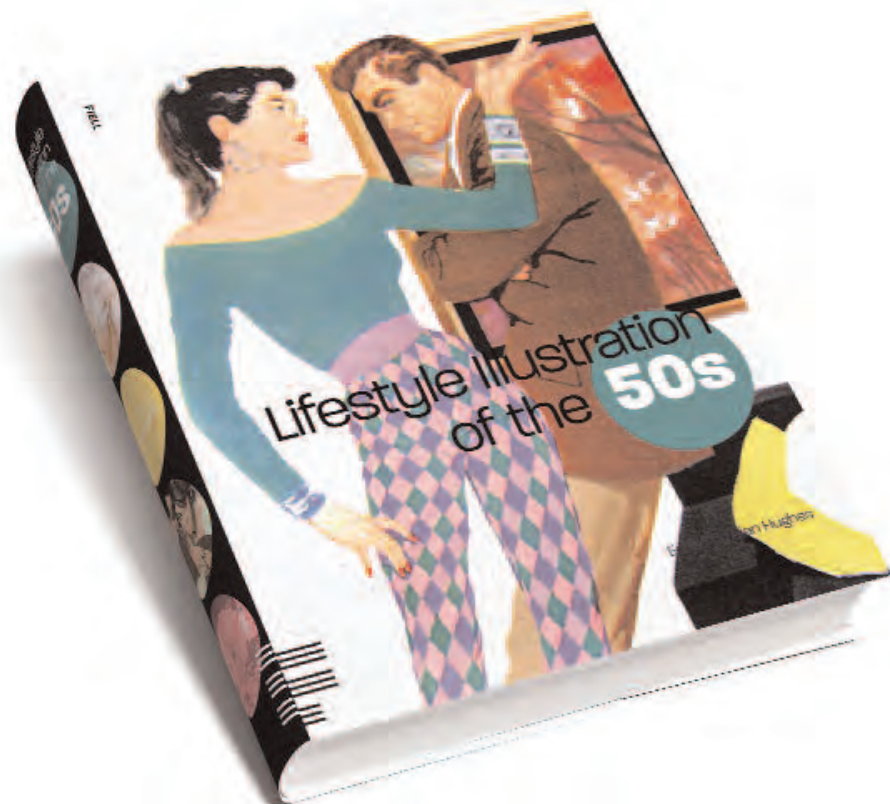
Sustainism Is the New Modernism
A Cultural Manifesto for the Sustainist Era
By Michiel Schwarz, Joost Elffers.

Michiel Schwarz and Joost Elffers’ *Sustainism Is the New Modernism* declares the dawn of a new cultural era, as we transition from modernity to sustainability—towards a world that is more connected, more localist, more digital and more sustainable. As the authors of this clear-eyed manifesto argue, sustainism “marks a shift not only in thinking and doing but in collective perception—of how we live, do business, feed ourselves, design, travel and communicate, as much as how we deal with nature.” In the twentieth century, whether we knew it or not, our world was shaped by modernist values, from the design of our cities to our homes, technologies and our conceptions of progress. Sustainism recasts our relationship to all of these things, binding ecological issues to a larger picture of our world. Through a series of graphically dynamic aphorisms, quotes and symbols designed for worldwide use by businesses, individuals and institutions, to signal support for sustainism, Michiel Schwarz and Joost Elffers show how the movement is already reshaping global culture, technology, food and media. With this concise manifesto, they launch the term sustainism into the public consciousness. The sustainist era has begun. **Michiel Schwarz** is a Dutch independent cultural thinker, innovator and producer, now working from Berkeley, California. Originally trained as a sociologist of technology, he has initiated projects on global issues, the future of design, technology and media. His publications include *The Technological Culture* and *Speed: Visions of an Accelerated Age*. **Joost Elffers** is a designer, “symbol maker” and creative producer of award-winning and innovative books such as *48 Laws of Power*, *Play With Your Food* and *Tangram: The Ancient Chinese Shapes Game*.

Sustainism Is the New Modernism
ISBN 978-1-935202-22-6
Pbk, 7 x 9 in. / 240 pgs / color.
U.S. \$24.95 CDN \$30.00
September/Design & Decorative Arts/Sustainability



Sustainism goes beyond modernism and postmodernism, moving from rationalist and mechanistic to humanist and organic. Where modernism shaped the environment of the “machine age,” Sustainism defines the new ecology of the digital age. Sustainism embraces cyclical modes rather than the linearity of modernism; flow rather than structure. If modernity favored the square and the grid, sustainism tends to the round. Sustainism looks for what can be sustained, rather than “the perishable, transitory and the expendable” (as celebrated, for example, by the Futurists). Sustainism is in the air; it is the decisive paradigm shift of our prodigious cultural moment. Sustainism articulates a new stance towards our reality and insists on the remaking of our globalized world against the very real prospect of ecological disaster.



FIELL PUBLISHING

Lifestyle Illustration of the 50s

Edited by Rian Hughes.

The determinedly forward-looking optimism of postwar Europe and America was nowhere more evidenced than in the magazine art of the 1950s. In cheery scenes of domestic harmony, of strong-jawed men and winsome women, the illustration arts declared that the wartime years of austerity and uncertainty were at an end and a sunnier, more aspirational culture was taking shape. Featuring over 1,000 beautiful and stylistically diverse illustrations, *Lifestyle Illustration of the 50s* charts the decade's progression as western economies started to recover and youth culture began to assert itself in the market place. From stylish and urbane young couples in romantic clinches to professional men and women exploring their new-found affluence and economic independence, this book provides expert insight into the evolving styles, fashions, dreams and social mores of the 1950s, through an extensive gallery of rediscovered and restored artwork by some of the decade's finest illustrators. An informative introduction explores the history of this long overlooked art form and orients its impact within wider social trends. *Lifestyle Illustration of the 50s* provides a nostalgic trip into a world of midcentury modern living.

Lifestyle Illustration of the 50s

ISBN 978-1-906863-32-6

Flexi, 7.75 x 10 in. / 576 pgs / 900 color / 100 b&w.

U.S. \$45.00 CDN \$54.00

October/Design & Decorative Arts

FIELL PUBLISHING

Custom Lettering of the 40s & 50s

Edited by Rian Hughes.

Before the invention of Letraset, the sheets of dry-transfer letters that became popular with designers in the 1960s, custom headline lettering styles were frequently drawn by hand, creating a limitless field of innovative, creative, fanciful letters full of stylistic freedom and an energy unfettered by typographic traditions and templates. The covers of dime-store comic books, serials and pulp novels, in particular, practically sang out with these designs, which are collected—an astonishing 4,500 lively examples in all—in *Custom Lettering of the 40s & 50s*, compiled by the award-winning graphic designer, illustrator, comic artist, logo designer and typographer Rian Hughes. Here you'll find "The Planet of Stone-Age Men" spelled out in heavy block letters riddled with cracks as if the letters were stone themselves; the headline of a war serial rendered in outlined letters that appear vibrant, as ready to take off into the air as the propellor plane depicted beneath them; elegant looped copperplate script that waltzes across the page sedately; bold Art Deco capital letters that overlap each other like tango dancers' legs; the tipsy, effervescent letters of the word "Cocktail"; and many more. Certain to become an indispensable sourcebook for graphic designers, typographers, art directors, anybody who works in advertising and indeed everybody who cares not only about the words they read but how those words look, *Custom Lettering of the 40s & 50s* is an encyclopedic treasury.

Custom Lettering of the 40s & 50s

ISBN 978-1-906863-31-9

Flexi, 9 x 9 in. / 576 pgs / 300 color / 4,200 b&w.

U.S. \$45.00 CDN \$54.00

October/Design & Decorative Arts



FIELL PUBLISHING

Lifestyle Illustration of the 60s

Edited by Rian Hughes.

The 1960s was an optimistic era of unprecedented change, and its heady zeitgeist was captured in the amazing range of artwork that adorned the magazines of the time. *Lifestyle Illustration of the 60s* is a colossal survey of magazine artwork from the Swinging Sixties. It not only provides revelatory insight into the extraordinary artistic talents of the illustrators featured—such as Austin Briggs, Lynn Buckham, Antonio Lopez and Coby Whitmore—but also tellingly elucidates the social aspirations of this era of political optimism and sexual freedom. Featuring over 1,000 gloriously inventive and stylistically diverse illustrations, *Lifestyle Illustration of the 60s* traces the decade's dizzyingly swift evolution from the homemaking ethos of romantic coupledness to the stylish liberation of mini-skirted Chelsea girls and the psychedelic palette that evolved towards the decade's close, conjuring a fabulous and euphoric pageant of 1960s pop culture from rediscovered artworks by the very best illustrators of the day. An inspirational sourcebook for contemporary designers and fans of 1960s culture, *Lifestyle Illustration of the 60s* provides a wonderful, nostalgic adventure into an aspirational world of stylishly sophisticated living, revealing just how much life has changed in the intervening decades.

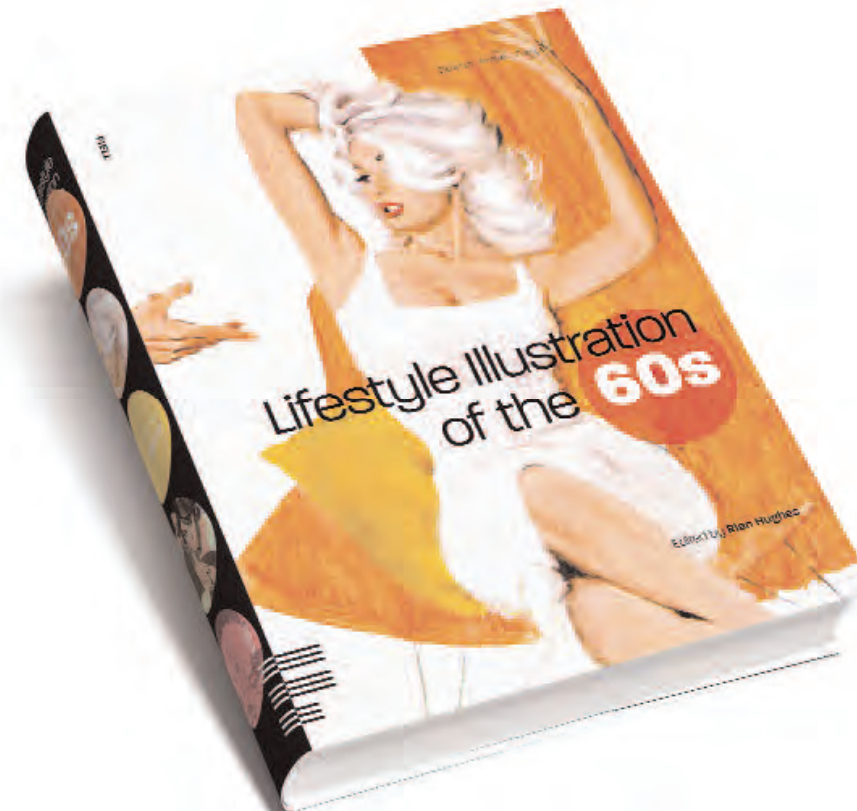
Lifestyle Illustration of the 60s

ISBN 978-1-906863-04-3

Flexi, 7.75 x 10 in. / 576 pgs / 900 color / 100 b&w.

U.S. \$45.00 CDN \$54.00

August/Design & Decorative Arts



FIELL PUBLISHING

Custom Lettering of the 60s & 70s

Edited by Rian Hughes.

When personal computers became de rigueur for the design world, their font lists standardized the array of typefaces available to layout artists and typesetters. But in the decades before computer dominance, hand-drawn fonts were the highlight of television, comic book and promotional design. Rian Hughes, an award-winning graphic designer, illustrator, comic artist, logo designer and typographer who has designed record album sleeves and worked in advertising and for *i-D* magazine, has combed the archives of custom lettering to bring together literally thousands—4,500, to be exact—examples of inspiring and enlightening hand-lettered fonts from the 60s and 70s. Motion and activity were key components of design in this jet-powered era; letters frequently seem to be racing across the page, leaning eagerly into the future, bursting in concentric arcs from a distant sun, exploding from a single perspective point at the bottom of the page or the rear of the picture plane, plumping themselves up into dramatic three-dimensional space, or a combination of two or more of these activities. With a distinct air of retro cool, but old enough to be rarely seen in print today, these letters will fascinate and inspire anybody who works with letters or is interested in the way they look: graphic designers, typographers, art directors, anybody who works in advertising, students, illustrators and lovers of vintage design of all sorts.

Custom Lettering of the 60s & 70s

ISBN 978-1-906863-03-6

Flexi, 9 x 9 in. / 576 pgs / 300 color / 4,200 b&w.

U.S. \$45.00 CDN \$54.00

July/Design & Decorative Arts



MFA PUBLICATIONS

Arnold Scaasi: American Couturier

Text by Pamela A. Parmal.

Barbra Streisand, Natalie Wood, Arlene Francis, Diahann Carroll, Joan Rivers, Mamie Eisenhower, Barbara Bush, Louise Nevelson... What these women have in common is that all were dressed by Scaasi. From his meteoric rise on Seventh Avenue in the late 1950s through his heyday in the boom decade of the 1980s, Arnold Scaasi has remained one of the most distinctive and successful designers in American fashion. With his signature combination of elegance, flamboyance, surprising colors and fabrics, and finely honed craftsmanship, Scaasi is both a bold American original and a couturier in the grand European tradition. *Arnold Scaasi: American Couturier* presents the best of Scaasi's fashions in a handsomely packaged, fluidly organized volume. Alongside sumptuous portraits of more than three dozen outfits, the book features numerous period photographs; sketches, notes and clippings from Scaasi's personal archives, most of them never before published; and interviews with Scaasi's famous clients, such as Joan Rivers, Mary Tyler Moore and Diahann Carroll, conducted specifically for this volume. A feast for fashion watchers and design aficionados alike, *American Couturier* contains all the glamour and thrill that for decades have been synonymous with the Scaasi label. **Arnold Scaasi** (born 1931) apprenticed at the House of Paquin in Paris, before moving to New York to work with Charles James. In 1956 he began a ready-to-wear line; in 1968, he caught the eye of a worldwide audience when Barbra Streisand wore his overblouse and pants ensemble to collect her Academy Award for *Funny Girl*, making Scaasi a household name overnight.

Arnold Scaasi: American Couturier

ISBN 978-0-87846-758-7

Clth, 8.5 x 11.5 in. / 192 pgs / illustrated throughout.
U.S. \$55.00 CDN \$66.00
October/Fashion

Exhibition Schedule

Boston, MA: Museum of Fine Arts, 09/25/10–06/19/11

Arnold Scaasi's client list is a veritable who's who of First Ladies, prominent actresses and socialites from the 1960s, 70s, and 80s, from Natalie Wood, Mamie Eisenhower and Louise Nevelson to Barbara Streisand, Barbara Bush and Joan Rivers.



MFA PUBLICATIONS

Jewelry by Artists

In the Studio, 1940–2000

Text by Kelly H. L'Ecuyer, Gerald W.R. Ward, Yvonne J. Markowitz, Michelle Finamore.

Studio jewelry is defined not by an aesthetic or philosophy, but by its makers and their work process. Studio jewelers are independent artists in small workshops, directly handling their materials and producing one-of-a-kind pieces that are both decorative object and fine sculpture. As recognition of American studio jewelry has increased in recent years, so has the need for a comprehensive history—and this beautifully designed and lavishly illustrated volume is that book. Featuring over 150 bracelets, brooches, necklaces and rings from the world-renowned Daphne Farago Collection, *Studio Jewelry* presents the major events, ideas and individuals who shaped the field, and maps its evolution since it emerged within the modern studio craft movement. It also addresses the questions underlying the history of studio jewelry: jewelry as sculpture and personal adornment, the relationship between jewelry and the body, the use of non-traditional materials and the cultural meaning of the pieces. Finally, the book spans the variety of approaches in the field, while offering in-depth discussions of such key artist-jewelers as Alexander Calder, Art Smith, Margaret De Patta, Robert Ebendorf and Gijs Bakker. Much more than the catalogue of an important individual collection, *Studio Jewelry* is an essential reference work for anyone creating, teaching or collecting in the field of studio jewelry today.

Jewelry by Artists

ISBN 978-0-87846-750-1

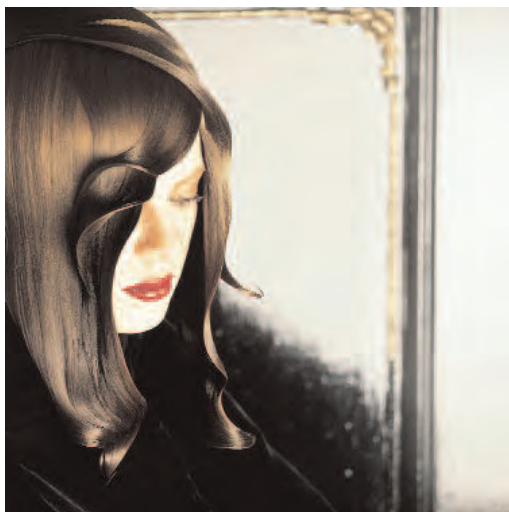
Clth, 9.5 x 10.25 in. / 280 pgs / 200 color / 20 b&w.
U.S. \$55.00 CDN \$66.00
December/Design & Decorative Arts/Jewelry

Alexander Calder • Margaret De Patta • Art Smith • Arline Fisch • Man Ray
Wendy Ramshaw • Giampaolo Babetto • Gijs Bakker • Bruce Metcalf • Jan Yager



Also Available:

Imperishable Beauty: Art Nouveau Jewelry
9780878467341
Hbk, U.S. \$45.00 CDN \$54.00
MFA Publications



FIELL PUBLISHING

Hairstyles: Ancient to Present

Edited and with text by Charlotte Fiell.

No part of the human body is as culturally determined, and as diverse in its possible expressions, as hair. The afro, beehive, bob, bouffant, bowl cut, dreadlocks, mullet, mohawk, perm, pompadour—from year to year, and from era to era, old and new hairstyles come and go, telling a new tale about their wearers each time around. *Hairstyles: Ancient to Present* is not only the most comprehensive survey of hairstyles ever published, it is also a visual celebration of this endlessly inventive cultural phenomenon that looks at the entire cultural spectrum of hairstyle, from ancient Greek tresses and eighteenth-century powdered wigs to Art Deco bobs and Punk spikes, to the latest directions in the world of hairdressing today. Thoroughly researched, with 800 illustrations, this book showcases an amazing array of wonderfully imaginative styles, while also demonstrating the remarkable skill of their creators. It includes over 1,000 hairstyles, from resplendent Victorian chignons to 1950s ponytails to the creations of today's top stylists. With page after page of visual inspiration, *Hairstyles: Ancient to Present* contextualizes through its accompanying texts the historical and cultural relevance of hairdressing in society, as well as analyzing its role as a signifier of social status.

Hairstyles: Ancient to Present

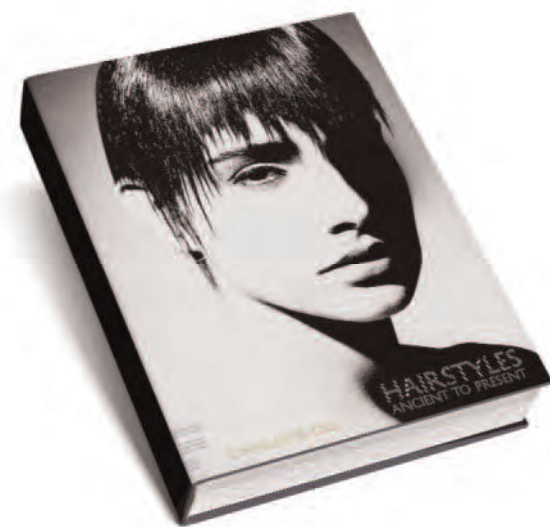
ISBN 978-1-906863-10-4

Hbk, 9.5 x 12.25 in. / 576 pgs / 500 color / 300 b&w.

U.S. \$75.00 CDN \$90.00

October/Fashion

Prepublication price valid until December 31, 2010.



EVILTWIN PUBLICATIONS

Show Dogs: A Photographic Breed Guide

Edited by Stacy Wakefield. Photographs by Kate Lacey.

The American Kennel Club recognizes over 160 breeds of dogs in seven categories: Hound, Working, Sporting, Non-sporting, Terrier, Toy and Herding. Thousands of Americans own purebred show dogs, and year round, local kennel clubs host events at which judges evaluate how closely individual dogs conform to breed standard. Ribbons and trophies are bestowed and points are accumulated. The ultimate event in a show dog's life is Westminster—held in New York every year since 1877—which attracts hordes of visitors and an international media bonanza. In 2005 *Life* magazine assigned photographer Kate Lacey to cover Westminster. She decided that instead of documenting the scene, she would rig up a seamless backdrop to make elegant portraits, much as Richard Avedon once captured glamorous celebrities. Though partial to poodle mutt mixes herself, on this assignment Kate became entranced by show dogs, and their exquisite grooming and acclimatization to attention made them ready subjects. After the assignment ended, she continued traveling to dog shows in a quest to photograph every one of the AKC-recognized breeds. Some of the dogs in *Show Dogs* are veterans of years of shows, some are champions and some are just puppies; but their achievements in the ring are not the point. With each portrait you'll just see the nickname given by the people who love them, not their official championship names, which convey their titles and lineage. The dogs in this book are like supermodels off duty, showing us a personal side in a candid moment. What we love about these dogs is not their fancy parentage and titles, but exactly what we love about every dog in our lives; their quirky and wonderful dogginess.

Show Dogs: A Photographic Breed Guide

ISBN 978-0-9763355-3-5

Hbk, 6.25 x 9 in. / 112 pgs / 168 color.

U.S. \$16.95 CDN \$20.00

September/Pets/Popular Culture



Glorious
color
portraits
of every
American
Kennel Club
breed, from
puppies
to show
champions.



FASHIONABLE

1
A form of alarm; armour for the anticipated emergency;
secret knowledge of contemporary intimidations.

2
Excessive impatience with the body;
something made to disappear;
anything that can be refashioned.

3
Of its time by promising a more alluring future;
a kick start, a longing, a private nostalgia.

4
History without footnotes; the past in new clothes;
under-cover conservation.

5
Parasitic on the future.

6
Anything that tries to stop the present collapsing
back into the past; the new without fear.

7
Something that makes space for itself.

VIOLETTE EDITIONS

The Concise Dictionary of Dress

By Judith Clark & Adam Phillips

Photographs by Norbert Schoerner. Edited by Robert Violette.

A brilliant amalgam of psychoanalysis, literature, art and couture, *The Concise Dictionary of Dress* is bestselling author and psychoanalyst Adam Phillips and fashion curator Judith Clark's inventive recasting of dress in terms of anxiety and desire. The book is structured as a dictionary, but an unusual one: Each entry—for words including “armor,” “brash,” “comfortable,” “conformist,” “diaphanous,” “essential,” “fashionable,” “loose,” “measured,” “plain,” “provocative,” “revealing,” “sharp,” “tight” and so on—is elucidated by a litany of highly unconventional definitions. “Loose,” for example, is “defined” as “1. Never knowingly over-attached; a disappearing act. 2. A moveable feast; not conforming to contour or arrangement; subject to influence and gravity; seeking direction. 3. Of uncertain boundary.” Phillips' entries in *The Concise Dictionary of Dress* are paired with photographs of installations that Clark created among the rolling racks, rambling corridors and high-security vaults of the Victoria & Albert Museum's vast reserve collections at Blythe House in west London. Cast objects and photographs, tableaux of clothing and accessories and metaphors of repression and ceremony continue the conversation. Phillips said that viewing the works at Blythe House is “like looking up a word in a dictionary and finding a picture instead of more words; it is not clear whether the word and its definition are the caption, or vice versa.”

Judith Clark is Reader in the field of Fashion and Museology at London College of Fashion, where she is Director (with Amy de la Haye) of M.A. Fashion Curation. Clark opened the first independent gallery of dress (Judith Clark Costume Gallery) in 1998, and has since curated major exhibitions at the Victoria & Albert Museum in London, ModeMuseum in Antwerp, the Palazzo Pitti in Florence and Boijmans van Beuningen in Rotterdam. Psychoanalyst and writer **Adam Phillips** is the author of 14 acclaimed books, most recently *Side Effects* and *On Kindness* (written with the historian Barbara Taylor). He is the editor of the New Penguin Freud translations, and a regular reviewer for the *London Review of Books*. **Norbert Schoener** is a German photographer and filmmaker, and the author of *The Order of Things*. He has exhibited at White Cube, Comme des Garçons and Chapman Fine Arts.

The Concise Dictionary of Dress

ISBN 978-1-900828-35-2

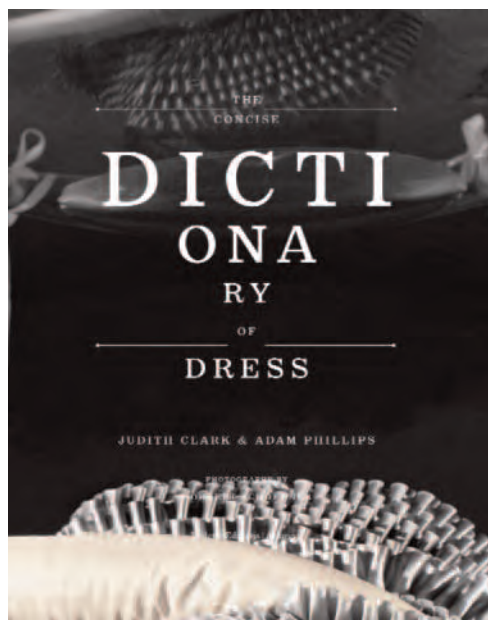
Cloth, 7.25 x 9.5 in. / 136 pgs / 80 color / 40 b&w.

U.S. \$39.95 CDN \$48.00

September/Art/Fashion

Exhibition Schedule

London: Blythe House, Victoria & Albert Archive of Art and Design,
04/28/10–06/27/10



DAMIANI

Maripol: Little Red Riding Hood

When Madonna's *Like a Virgin* came out in 1984, it wasn't just the songs that made a splash, it was her look. That crucifix jewelry! Those earrings! Those black rubber bracelets! The accessories that gave Madonna her stylistic edge and sparked millions of prepubescent copycats across the globe were the brainchild of Maripol, a designer and stylist who was working at the time as the art director of the Fiorucci store. “I was attracted by objects and I liked to use them by taking away their original meaning,” Maripol has said. “I would see something I liked and I'd say, ‘That would be great as an earring.’” An habitué of the same New York dance clubs as the singer, Maripol styled Madonna at the outset of the Material Girl's career, both casually and also officially, on the *Like a Virgin* album cover, ensuring the singer an eternal spot in the pantheon of pop style icons. “I was already making the rubber jewelry and I was already making the crosses because of my love for the punks,” she said. “So it was perfect for her.” Now Maripol, who has just launched a new line of colorful, affordable accessories for Marc Jacobs, opens up her scrapbooks of drawings, designs, photography and writing to create a book that captures her personality as an artist, beginning with her childhood and her arrival in New York as a 19-year-old art school student.

Maripol moved to New York from France in 1976, where she became a part of the New York clubbing and music scene, styling Madonna and working on films such as *Downtown 81* (starring Jean-Michel Basquiat and Deborah Harry). In the mid-1980s, she opened her own boutique, Maripolitan, in the NoHo area of New York. Maripol has also been art director on music videos for Cher, D'Angelo and Elton John, among others.

Maripol: Little Red Riding Hood

ISBN 978-88-6208-136-8

Hbk, 9.5 x 11.5 in. / 240 pgs / 350 color.

U.S. \$65.00 CDN \$78.00

October/Fashion



Maripol defined the look of the early 1980s with her rubber bracelets, crucifix earrings and her stylings for Madonna's *Like a Virgin* album cover.



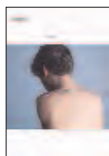
JRP|RINGIER

Hedi Slimane: Anthology of a Decade

In a 2003 conversation with then-*Interview* magazine editor Ingrid Sischy, French designer Hedi Slimane (born 1968) described his beginnings as a photographer: “I started taking pictures before I even began in fashion. I didn’t start with clothes until I was 16, but I had my first camera when I was 11. I’ve always taken pictures, almost like some people take notes or write down their thoughts.” As *Hedi Slimane: Anthology of a Decade* reveals, Slimane’s photographs, which traverse the music scene, the New York art scene, street fashion and haute couture, are as fresh as his groundbreaking work in fashion. Drawing on photographs taken throughout the past decade, this volume records Slimane’s early years in the fashion industry, before, during and after his tenures at Yves Saint Laurent and Christian Dior. It was during this decade that Slimane brought to men’s fashion an androgynous, rock verve that influenced couture worldwide. This selection of 175 color photographs lays bare Slimane’s inspirations for this look, evidencing his attention to both youth culture and more historical groundings in photography; in their composition, these pictures also affirm that the designer’s major contribution to contemporary haute couture has been his continual refinement of line and silhouette. *Anthology of a Decade* is revelatory both as a hitherto little-known instance of Slimane’s many talents, and as an elucidation of his work in fashion.

Hedi Slimane (born 1968) was educated in Paris as a political scientist, art historian and as a tailor. From 1992 to 1995 he worked for Jean-Jacques Picart, and in 1997 he was appointed Collections and Art Director at Yves Saint-Laurent. Slimane moved to Dior in 2000, winning much acclaim for his Dior fragrances and skincare lines. In 2008 he moved to the U.S., and began to exhibit his art, and to collaborate with artists and musicians in New York.

Hedi Slimane: Anthology of a Decade
ISBN 978-3-03764-115-6
Pbk, 8.5 x 11.25 in. / 240 pgs / 175 color.
 U.S. \$95.00 CDN \$114.00
 November/Fashion/Photography



Also Available:

Hedi Slimane: Intermission
9788881583744
 Hbk, U.S. \$70.00 CDN \$84.00
 Charta

SILVANA EDITORIALE/MAGNUM PHOTOS

Fashion Magazine by Paolo Pellegrin Number 5

Each issue of *Fashion Magazine* is given over to the work of a single photographer; to date, Bruce Gilden, Martin Parr, Lise Sarfati and Alec Soth have all created acclaimed and instantly collectible editions of the magazine. For its fifth issue, *Fashion Magazine* invites Italian photographer and photojournalist Paolo Pellegrin (born 1964) to build a narrative from an array of his images—aerial views, portraits, fashion photos and double-page advertising. Pellegrin presents some 200 images, some of which are spreads, and about half of which are full color. Pellegrin’s photography has been the subject of six previous monographs, among them *Kosovo 1999–2000: The Flight of Reason* (2002), *Double Blind* (2007) and *As I Was Dying* (2007). He is a member of Magnum and a contract photographer for *Newsweek*.

Fashion Magazine by Paolo Pellegrin
ISBN 978-88-366-1700-5
Pbk, 9 x 12 in. / 320 pgs / 100 color / 100 b&w.
 U.S. \$45.00 CDN \$54.00
 August/Fashion/Photography



Rodarte are perhaps closer in spirit to Roger Corman or Wes Craven than to the top men of haute couture.

—John Kelsey, *Artforum*

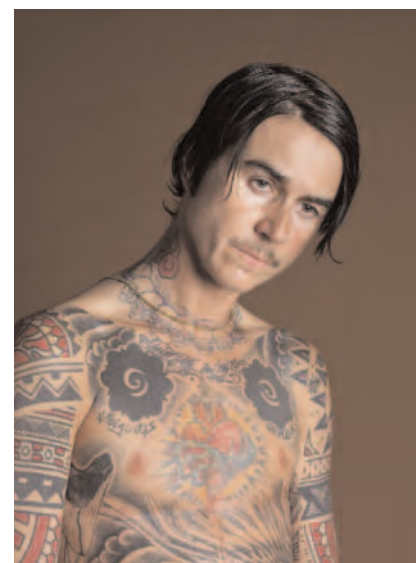
JRP|RINGIER

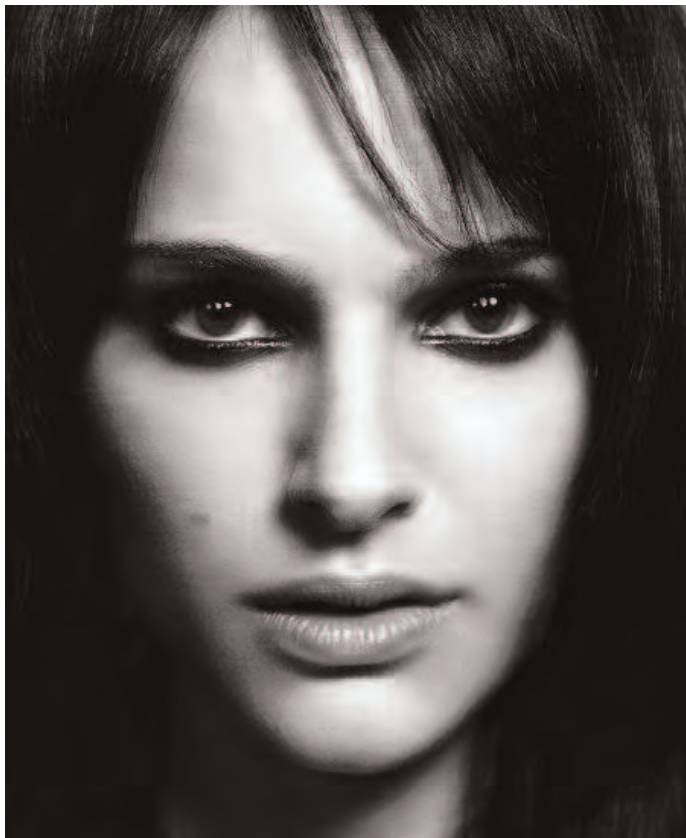
Rodarte

Photographs by Catherine Opie and Alec Soth
Edited by Brian Phillips.

California Condors, Boris Karloff as Frankenstein, Japanese horror films and Gordon Matta-Clark are among the many influences that make up the world of Rodarte. In just five short years, Rodarte has upended the fashion scene, bringing Kate and Laura Mulleavy, the designers behind the company, to the forefront of contemporary design and visual culture. Kate and Laura, who live and work between downtown Los Angeles and Pasadena, California, have consistently brought their love of nature, film, art and science to bear upon their unconventional and exquisitely crafted collections. Burning, sanding, dyeing, knitting, twisting, staining and weaving are some of the many complex techniques that have entered into the Rodarte textural vocabulary. Kate and Laura’s past collaborations have included artists, actors, musicians and writers such as Miranda July, Autumn de Wilde, Ryan McGinley, Ari Marcopoulos and Darren Aronofsky. Created in collaboration with two of the art world’s most sought-after and acclaimed photographers, Catherine Opie and Alec Soth, this is the first publication to examine the world of Rodarte. For the occasion, each photographer has developed an entirely new body of work in collaboration with Kate and Laura Mulleavy, examining the many facets of Rodarte’s creative spectrum. Without any formal training in fashion, California-raised sisters Kate and Laura Mulleavy, working as **Rodarte**, have become the most celebrated American designers at work today. Celebrities such as Kirsten Dunst, Natalie Portman and Charlotte Gainsbourg have all expressed their admiration for the Mulleavys, and Michelle Obama wore Rodarte at the opening ceremony of the 121st IOC session at the Copenhagen Opera House.

Rodarte
ISBN 978-3-03764-122-4
Hbk, 8.5 x 11 in. / 144 pgs / 100 color.
 U.S. \$59.95 CDN \$72.00
 September/Fashion/Photography





DAMIANI

Mark Abrahams

One of the foremost fashion and magazine-cover photographers of the past two decades, American photographer Mark Abrahams has straddled the gap between fashion and celebrity portraiture with guileless simplicity and exacting care. A self-taught photographer, Abrahams portrays his subjects with an introspective depth and candor. His subjects run the gamut of the A-list: Julianne Moore, George Clooney, James Franco, Dakota Fanning, Sean Diddy Combs, Beyoncé Knowles, Ashley Olsen, Dennis Hopper, Lindsay Lohan, Larry Clark, Michelle Obama, Ed Ruscha, Philip Roth, Roberto Bolle, Evander Holyfield, Kate Winslet, Justin Timberlake, Tom Hanks, Rachel Weisz, Wyclef Jean and countless others. This volume provides a dazzling parade of the glitterati under Abrahams' lens, devoid of affectation or artifice. Abrahams is donating his portion of the proceeds from this book to benefit Hope For Haiti Now.

Mark Abrahams was born in 1958 in Santa Ana, California. The gift of a Nikon FM from his mother ignited his passion for photography. Working as a truck driver by day, Abrahams transformed his tiny bathroom into a functioning darkroom to develop film, retouch negatives and manipulate surfaces at night. Against all odds, in the early 1990s Abrahams found himself shooting iconic musicians, jetting to Milan with supermodels and landing editorial shoots with *L'Uomo Vogue*, *German Vogue* and American *GQ*.

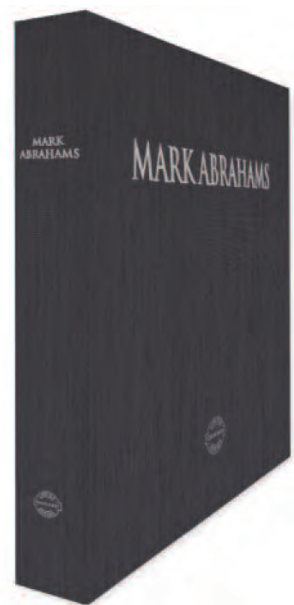
Mark Abrahams
ISBN 978-88-6208-138-2
Hbk, 9.5 x 13.5 in. / 240 pgs / illustrated throughout.
 U.S. \$70.00 CDN \$84.00
 September/Fashion/Photography

This limited edition is housed in a linen cloth box with a numbered and signed photo (10 x 17 inches) by Mark Abrahams.

Mark Abrahams Limited Edition
ISBN 978-88-6208-139-9
Boxed, clth, 14.5 x 18 in. / 240 pgs / illustrated throughout / limited edition of 50 copies.
 U.S. \$750.00 CDN \$900.00 **SDNR20**
 September/Limited & Special Editions/Photography

Good photographs can occur as a thoughtful, visual dialogue between the photographer and the subject, without relying on highly conceptualized narratives, gimmicks, irony or fashion to set the overarching tone of the picture.

—Mark Abrahams



VISIONAIRE

Visionaire No. 58: Spirit A Tribute to Lee Alexander McQueen

Visionaire first featured the provocative fashion designs of Lee Alexander McQueen in 1996, and he remained a continuous inspiration and presence for the magazine, providing some of its most treasured contributions. In 2003, McQueen visited the New York offices and gallery of *Visionaire* to discuss collaborating on an issue of the magazine—an issue that sadly was never to be. *Visionaire No. 58: Spirit* is a tribute to McQueen's genius and legacy. It gathers images inspired by McQueen from such contributors as Inez van Lamsweerde and Vinoodh Matadin, Nick Knight, Steven Klein and David Sims; these images are printed on paper embedded with wildflower seeds, so that, when planted, watered and exposed to sunlight, the pages will blossom. *Spirit* is presented in a case that is wrapped in an Alexander McQueen metalized brocade, featured in the designer's Spring/Summer show of 2010, and is limited to an edition of 1,500 numbered copies. One of *Visionaire*'s most brilliant and giftworthy concepts to date, *Spirit* offers up a unique opportunity for artist, nature and reader to collaborate with one another, and celebrates the greatness of one of fashion's greatest and most iconoclastic talents.



Visionaire No. 58: Spirit
ISBN 978-1-888645-83-5
Boxed, 9 x 13 in. / 12 pgs / 12 color / limited edition of 1,500 copies.
 U.S. \$295.00 CDN \$354.00 **SDNR30**
 July/Fashion

VISIONAIRE

Previously Announced

Visionaire No. 59: Fairytale

From El Lissitzky, Kurt Schwitters and Bruno Munari to Paul Chan, Lawrence Weiner and Richard Prince, modern artists have found ingenious ways of reinventing and reimagining books for children. With its expanded possibilities for visual play and storytelling, the children's book as a form in itself has been increasingly explored by contemporary artists. Now, *Visionaire 59: Fairytale* presents a mini-library of children's stories by contemporary artists and photographers in collaboration with writers. Ranging in themes from the delightful to the philosophical, and packaged in a luxurious slipcase, *Visionaire*'s newest issue offer a meditation on innocence and childlike creativity, and makes an ideal gift for readers of all ages. Founded in 1991 as a collection of artwork and images hand-assembled by a group of friends in a one-room apartment in New York City, *Visionaire* has since grown into one of the most highly sought-after fashion and art publications in the world. The *New Yorker* has characterized *Visionaire* magazine as “a creative playground for leading designers, artists, photographers and thinkers,” adding “it's a gallery in print. A cabinet of irresistible curiosities. A daring iconoclast dressed to thrill.”



Visionaire No. 59: Fairytale
ISBN 978-1-888645-81-1
Slip, pbk, 6 vols., 10 x 12 in. / 168 pgs / illustrated throughout.
 U.S. \$195.00 CDN \$234.00 **SDNR30**
 September/Fashion



Also Available:

Visionaire No. 53: Sound
9781888645682
 Box, U.S. \$250.00 CDN \$300.00 **SDNR30**
 Visionaire



Visionaire No. 56: Solar
9781888645774
 Hbk, U.S. \$250.00
 CDN \$300.00 **SDNR30**
 Visionaire



Visionaire No. 57: 2010
9781888645798
 Box, U.S. \$295.00 CDN \$354.00
SDNR30
 Visionaire



SOUL JAZZ RECORDS PUBLISHING

Bossa Nova
The Rise of Brazilian Music in the 60s
Edited by Stuart Baker, Gilles Peterson.

Spawned in the upscale beachside neighborhoods of Rio De Janeiro in the late 1950s, the laid-back sound and culture of Bossa Nova (“New Wave”) rode on a brief wave of optimism in Brazil: the country had just elected a new president, a five-year plan for prosperity had been laid out and the great architect Oscar Niemeyer had proposed his plans for the new modern city of Brasilia. Reflecting this optimism in its gentle and sunny soundworld, Bossa Nova quickly became a worldwide musical phenomenon. (The first Bossa Nova single to achieve international popularity was of course the Astrud Gilberto and Stan Getz hit “The Girl from Ipanema.”) But by 1964, as Bossa Nova was taking America and the world by storm, tanks were thundering through Rio de Janeiro as the country fell under the rule of a violent military dictatorship that would affect the lives of musicians and ordinary Brazilians alike for the next 20 years. Retrieving the unique visual culture of this moment, *Bossa Nova* features hundreds of stunning full-size record cover designs of Bossa Nova and later Brazilian music from the 1960s, such as M.P.B. (Musica Popular Brasileira) and Tropicalia. The book also comes complete with full accompanying text, essays and interviews on the historical, political and social context of this Brazilian music as well as features on all the important artists and musicians of the era such as Sergio Mendes, Tom Jobim, Jorge Ben, Elis Regina, Caetano Veloso and many more. As the first visual treatment of this now popular music, *Bossa Nova* is both a pleasure and a revelation.

Bossa Nova
ISBN 978-0-9554817-4-1
Hbk, 12.25 x 12.25 in. / 192 pgs / 400 color.
U.S. \$39.95 CDN \$48.00
November/Music/Design



Also Available:
Dancehall
9780955481710
Flexi, U.S. \$39.95
CDN \$48.00
Soul Jazz Records
Publishing



New York Noise: Art And Music
9780955481703
Flexi, U.S. \$39.95
CDN \$48.00
Soul Jazz Records
Publishing

Wonderful record covers and ephemera from the heroes of Brazilian Bossa Nova and Tropicalia:
Jorge Ben, João Gilberto, Astrud Gilberto, Tom Jobim, Sergio Mendes, Elis Regina, Caetano Veloso and many more.

SOUNDSCREEN DESIGN

Rock Paper Show: Flatstock Volume One
Edited by Geoff Peveto. Introduction by Clay Hayes.

The first decade of the twenty-first century marked a highpoint at the intersection of graphic design and music. Against the backdrop of the digital music revolution, the rock poster has suddenly reemerged as an art form, and as a memento or calling card of a remarkably talented group of artists and design studios. *Rock Paper Show: Flatstock Volume One* presents an editorial and visual history of Flatstock—the American Poster Institute’s ongoing, nomadic series of rock poster exhibitions. Since its inception in 2002, Flatstock has evolved into the definitive showcase for the most heralded and innovative poster artists working today, among them Yee-Haw studio and Jason Munn, for bands such as Modest Mouse, Wilco and Spoon. This deluxe volume chronicles the first 20 Flatstock exhibitions, which took place in some of the most exciting cities for music in America—from San Francisco and Austin to Chicago and Seattle. Featuring 566 color photographs of posters, as well as texts by important collectors, bands, critics and the artists themselves, among them *Rock Paper Show: Flatstock Volume One* takes the reader on a behind-the-scenes look at the places and personalities at the heart of this vibrant and varied community.



Rock Paper Show: Flatstock Volume One
ISBN 978-0-9843028-0-2
Hbk, 9.5 x 12.5 in. / 312 pgs / 566 color.
U.S. \$59.99 CDN \$72.00
June/Design & Decorative Arts/Music



SOUNDSCREEN DESIGN

Touchable Sound
A Collection of 7-inch Records from the USA
Edited by Brian Roettinger, Michael Treff, Diego Hadis. Introduction by Henry H. Owings.
Text by Tom Hazelmyer, Sam McPheeters, Kristen Thompson.

In an era that advocates streamlined product and music at the click of a mouse, *Touchable Sound* celebrates those independent-spirited bands and musicians who make their own records, relishing the opportunity to produce labor-intensive one-off artifacts with no prospect of remuneration. As Henry H. Owings puts it in his introduction, it is a book that honors “those that invest countless hours to further their art... It’s about having an attention to detail and a disinterest in the bottom line.” Curated by Brian Roettinger, Michael Treff and Diego Hadis, and organized by region across the U.S., *Touchable Sound* focuses on rare, labor-intensive, exquisite and unique examples of American seven-inch record design spanning nearly 25 years, lovingly documenting the obscure and the hard-to-find with the help of musicians, artists and designers. Many of these records—by bands such as Olivia Tremor Control, Neutral Milk Hotel, Chromatics, Fast Forward, Nuzzle, Gogogo Airheart, Young Ginns, Men’s Recovery Project, Angel Hair, Universal Order—have never previously been seen by a wide audience and were originally pressed in extremely limited runs. Editorial contributors include Henry Owings (Drug Racer Records, *Chunklet* magazine), Sam McPheeters (Vermiform Records), Tom Hazelmyer (Amphetamine Reptile Records), Kristin Thompson (Simple Machines Records) and more. Designed by Brian Roettinger, the book contains photographs of every record documented.

Touchable Sound
ISBN 978-0-9843028-2-6
Pbk, 9.5 x 6.5 in. / 384 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
October/Music/Design & Decorative Arts



Also Available:
Sound And Vision
9788889431986
Pbk, U.S. \$35.00 CDN \$42.00
Damiani



FOGGY NOTION BOOKS/SMART ART PRESS

The Beautiful & The Damned

Punk Photographs by Ann Summa

Edited by Kristine McKenna. Foreword by Exene Cervenka.

When photographer Ann Summa arrived in Los Angeles in 1978, the city's punk scene was still fresh, diverse, smart, utterly original—and fertile territory for a young photographer. *The Beautiful & the Damned* is a collection of her portraits of the musicians, artists and fans who made Los Angeles such a crucial part of the history of punk. Taken between 1978 and 1984, the images mostly revolve around L.A.'s first punk generation, and include portraits of the Germs, the Screamers, X, the Cramps and the Gun Club, among many others. From there, the book expands its scope to accommodate the cross-pollination that took place between L.A.'s punk scene and the fine art community, (at the time, the audience for avant-garde artists such as the Kipper Kids, Johanna Went and Laurie Anderson was primarily drawn from the underground music scene), and the two other cities—London and New York—that played a central role in the birthing of punk. Photographed during their first U.S. tours are U.K. groups the Clash, Magazine, the Fall, the Slits, Bow Wow Wow and the Pretenders, among others. Visiting dignitaries from New York include Television, James Chance, Lydia Lunch and Talking Heads. Also included are portraits of artists who served as an inspiration to L.A. punks—Captain Beefheart, Iggy Pop and David Bowie, among others—plus candid shots of unidentified audience members. Edited and with an introduction by Kristine McKenna, *The Beautiful & The Damned* includes 95 previously unpublished images.

Ann Summa studied photography in Japan. Her work has been regularly published for the past 30 years in publications including *Artnews*, *Rolling Stone* and *The Los Angeles Times*.

The Beautiful & The Damned
ISBN 978-1-935202-27-1
Hbk, 9 x 12 in. / 112 pgs / 182 b&w.
 U.S. \$39.95 CDN \$48.00
 October/Photography

ECSTATIC PEACE LIBRARY

Party With Me Punker

Early 80s Southern California Hardcore Scene
Photographs and text by Dave Markey, Jordan Schwartz.

Filmmaker Dave Markey has been well known since the 1980s for his films and videos that featured early appearances by alternative-rock music icons such as Mud Honey, Meat Puppets, Nirvana and Sonic Youth, but even as a teenager he was documenting the artists around him. In 1982, with his best friend Jordan Schwartz, Markey founded *We Got Power*, a fanzine dedicated to covering the hardcore and punk music communities in their native Los Angeles. Their text and photographs captured the early punk spirit of Black Flag, the Minutemen, Suicidal Tendencies and Hüsker Dü, at the height of their powers, when these bands were still playing in dilapidated houses and abandoned buildings. With a teenager's candor and affection, *Party with Me Punker* presents an intimate view of one of the most fertile moments in the history of alternative music.

Party With Me Punker
ISBN 978-1-61623-489-8
Hbk, 8.25 x 8.25 in. / 96 pgs / illustrated throughout / 7 in. vinyl record.
 U.S. \$50.00 CDN \$60.00
 November/Music/Photography



ECSTATIC PEACE LIBRARY

D.A.P. is pleased to welcome Ecstatic Peace Library, the already much-anticipated imprint founded by Thurston Moore and Eva Prinz. Mining the intersections of avant-garde music and art, Ecstatic Peace Library publishes fabulously designed books by both well-known and underground artists, poets, musicians and designers.

James Hamilton: You Should Have Heard Just What I Seen

The Music Photography

Edited by Thurston Moore.

Throughout the heady years of New York's 1960s and 70s music scenes, James Hamilton was on hand to observe and photograph some of the most significant bands, musicians and performances of the twentieth century. Serving as staff photographer for the *Village Voice* and *Crawdaddy!*, Hamilton photographed such musicians as James Brown, Captain Beefheart, Ornette Coleman, Creedence Clearwater Revival, Crosby, Stills, Nash and Young, the Grateful Dead, John Fahey, Mick Jagger, Jethro Tull, Elvin Jones, the Kinks, Madonna, Charlie Mingus, Joni Mitchell, the Ramones, Gil Scott-Heron, Patti Smith, Sun Ra, Tom Verlaine and Stevie Wonder. In *You Should Have Heard Just What I Seen*, Hamilton opens up his archives for the first time, revealing across 300 pages a trove of previously unpublished black-and-white photographs—portraits, snapshots, sketches, contact sheets—of some of the most recognizable faces in music. Influential for several generations of budding photographers raised on his photographs, the work of James Hamilton is at last collected in this revelatory volume.

As a young man in the late 1960s, **James Hamilton** met the legendary photographers Diane Arbus and Eugene Smith, and was inspired by them to document the changing skyline of New York City. As staff photographer for *Harper's Bazaar* and the *Village Voice*, Hamilton recorded the fashion shows, events, protests and riots, happenings, concerts, poetry readings and art openings of that era, and throughout the 1970s, his photographs of musicians and celebrities began to appear in the pages of *Crawdaddy!* magazine. Later Hamilton joined *The New York Observer* and began working with filmmakers George Romero, Francis Ford Coppola, Wes Anderson, Bill Paxton and Noah Baumbach as on-set photographer.

James Hamilton: You Should Have Heard Just What I Seen
ISBN 978-1-61623-495-9
Hbk, 10 x 11.75 in. / 304 pgs / 300 duotone.
 U.S. \$75.00 CDN \$90.00
 October/Music/Photography



See pages 52, 54 and 127 for other titles from Ecstatic Peace Library.

WALTHER KÖNIG



Previously Announced

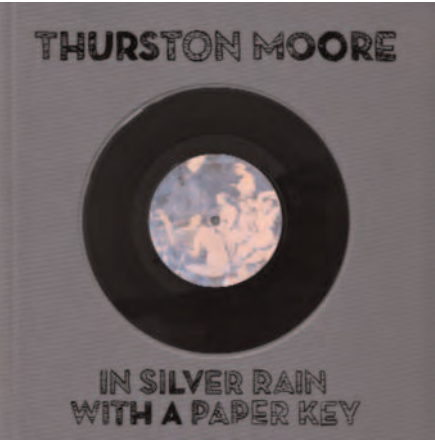
Sonic Youth: Sensational Fix

Edited by Roland Groenenboom. Text by Thurston Moore, Kim Gordon, Lee Ranaldo, Vikki Alexander, Jutta Koether, Mike Kelley, John Miller, Richard Hell, et al.

The iconic postpunk band Sonic Youth is famed for blurring musical genres, veering from thundering rock to dismantled experimentalism, and expanding the possibilities of the electric guitar. “What we’re doing is always inventing itself. I have no terminology for it,” guitarist Thurston Moore observes. Moore and his bandmates Kim Gordon, Lee Ranaldo and Steve Shelley have also, over the course of 27 years since they first started playing together, more quietly engaged in multi-disciplinary solo efforts and collaborations with visual artists, filmmakers, designers and other musicians. Numerous artists, from Richard Prince and Raymond Pettibon to Gerhard Richter have contributed artwork for Sonic Youth album covers, and Moore, Ranaldo and Gordon in particular have collaborated with visual artists; but the group has also produced a large amount of great ephemera over the decades. This comprehensive 784-page volume—which includes two 7-inch records with unpublished songs by each member, album covers, band portraits and documentary photos, many of which have never been published before—is a must for fans and anyone wanting to connect the dots between New York’s various scenes. It features writings by band members and contributions by a host of other luminaries, including Richard Hell, Mike Kelley, Jutta Koether, Alan Licht, Lydia Lunch and John Miller.

Sonic Youth: Sensational Fix
ISBN 978-3-86560-539-9
Hbk, 7.25 x 7.25 in. / 720 pgs / 700 color / two 7 in. vinyl records.
U.S. \$85.00 CDN \$102.00
Available/Music

ECSTATIC PEACE LIBRARY



Thurston Moore: In Silver Rain With a Paper Key

After releasing two acclaimed solo LPs—1995’s *Psychic Hearts* (DGC/Geffen Records) and 2007’s *Trees Outside the Academy* (Ecstatic Peace Records)—Sonic Youth chief songwriter, singer and guitarist Thurston Moore now presents *In Silver Rain with a Paper Key*, a hardcover monograph containing two seven-inch vinyl records, as well as art, photographs, lyrics, poetry and other texts from Moore’s personal notebooks and visual archives. The songs featured on the two seven-inch records include new compositions by Moore such as “You’ve Lost Your Lover,” “Circulation” and “Blood.” All of these songs were recorded in western Massachusetts on a 12-string acoustic guitar, and continue Moore’s investigation of radical and personalized acoustic guitar, first heard on *Trees Outside the Academy*. With *In Silver Rain with a Paper Key*, Moore’s well-known work as a poet, bookmaker, artist and editor is at last united with his legendary guitar virtuosity and songwriting skills. This highly collectible book-record constitutes a superb statement of Moore’s many abilities.

Thurston Moore: In Silver Rain With a Paper Key
ISBN 978-1-61623-497-3
Hbk, 8.25 x 8.25 in. / 69 pgs / illustrated throughout / two 7 in. vinyl records.
U.S. \$50.00 CDN \$60.00
September/Art/Music

ECSTATIC PEACE LIBRARY



Raymond Pettibon: Front Row Center

Edited by Thurston Moore.

L.A. artist Raymond Pettibon (born 1957) is now so well known for his blackly humorous hand-drawn chronicles of the American unconscious and the darker realms of the counterculture, that it’s hard to believe his first solo exhibition—at the David Zwirner Gallery in New York—was as recently as 1994. In fact, it was amid the foment of the Los Angeles punk and hardcore scene of the late 1970s that Pettibon’s marvelous pen-and-ink drawings first found their audience: he was closely associated with Black Flag and the SST record label, designing album covers and logos for Black Flag (and later for The Minutemen and Sonic Youth) and releasing many books of drawings—now extremely sought after—through SST. Although Pettibon’s art preceded the birth of the L.A. punk scene by a few years, his conjunctions of blackly humorous text and image were well suited to the themes and the iconography of that movement. *Raymond Pettibon: Front Row Center* affirms the artist’s earliest audience and contexts by focusing on his use of music-related subject matter, his own music, his work with bands and record labels and his fascination with the utopian ideals and the sad demise of hippie and punk culture.

Raymond Pettibon: Front Row Center
ISBN 978-1-61623-491-1
Hbk, 11.75 x 11.75 in. / 160 pgs / illustrated throughout / 7 in. vinyl record.
U.S. \$50.00 CDN \$60.00
November/Art

HATJE CANTZ

David Lynch: Dark Splendor

Text by Werner Spies, Peter-Klaus Schuster, Dietmar Dath, Thomas W. Gaethgens.

Parallel to the film career for which he is justly admired, David Lynch (born 1946) has always worked as an artist, having trained in painting at the Corcoran School of Art and the School of the Museum of Fine Arts in Boston in the mid-1960s. Lynch’s photographs, paintings, prints, drawings, and more recently, musical compositions, are an indispensable part of his oeuvre and frequently a source of inspiration for his films. Fans of such classics as *Blue Velvet*, *Wild at Heart*, *Twin Peaks* and *Mulholland Drive* will readily conjure the director’s keen eye for lush but menacing neo-Surrealist tableaux, for instance, which are directly nourished by his artworks. Other hallmarks of the Lynchian style, such as cryptic messages and inscriptions, foreboding atmospherics and a famously left-field sense of humor likewise appear in the paintings, drawings and photographs collected in *David Lynch: Dark Splendor*—a landmark publication that reveals the breadth and accomplishment of his work in this realm. It contains such marvels as his matchbook drawings—pen-and-ink images of shrouded dreamscapes and interiors, inscribed on the inside of matchbooks—his wonderfully foreboding lithographs, in which scrawled captions jostle among murky figures, his photographs of industrial wastelands and his sinister paintings that incorporate materials and objects to further advance their gothic appeal. *Dark Splendor* presents these works in excellent reproductions, and will seduce fans of contemporary film and art alike.

David Lynch: Dark Splendor
ISBN 978-3-7757-2644-3
Hbk, 12.25 x 9.75 in. / 356 pgs / 346 color.
U.S. \$85.00 CDfN \$102.00
October/Art/Film & Video



HATJE CANTZ

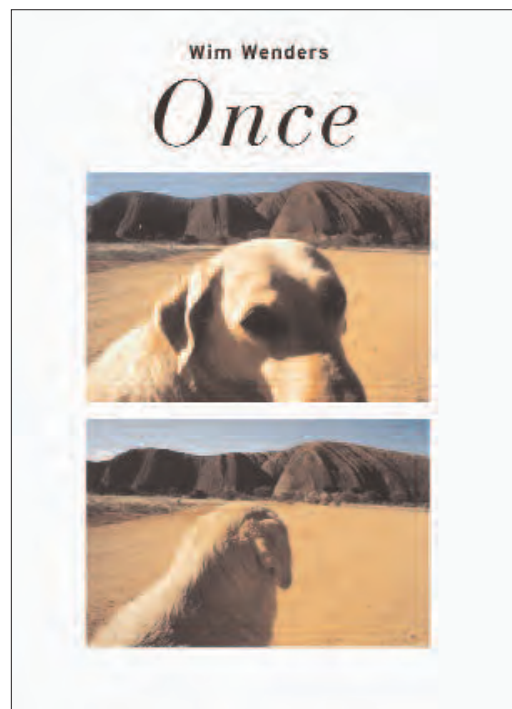
David Lynch: Lithos

Text by Patrice Forest, Dominique Paini.

The workshop of Item Editions is sequestered in a back courtyard off the Rue du Montparnasse in Paris, where artists from all around the world have lithographs made on Solnhofener stones. Here, with the help of the historic presses that have printed masterworks by such artists as Picasso, Matisse and Miró, a durable artistic continues today. Filmmaker, photographer, painter and printmaker David Lynch (born 1946) was captivated by this place and its history, when he first chanced across it in 2007: “I fell in love,” he declared. Since his earliest experiments with zinc plates and prints in black and red, Lynch has continued to labor away at Item Editions, recently producing large black-and-white lithographs by drawing directly onto the stone (rather than using the medium to create multiples of pre-existing drawings), experimenting with textures to draw figurative imagery out of abstract patterns, and adding captions to further elucidate their themes. The content of these lithographs clusters around themes familiar to Lynch fans: love, eroticism, dreams and death. *David Lynch: Lithos* collects all of Lynch’s work in this genre. A conversation between Dominique Paini, former director of the French Cinematheque and Centre Georges Pompidou in Paris, and the artist, provides further insight into Lynch’s process.

David Lynch: Lithos
ISBN 978-3-7757-2673-3
Hbk, 12.25 x 9.75 in. / 160 pgs / 100 color.
U.S. \$60.00 CDN \$72.00
October/Art/Film & Video

...a kind of diary, full of images and stories. It has the charm of nostalgia and fragile memories. —Jean-Jacques Naudet, *American Photo*



D.A.P./SCHIRMER/MOSEL

Back in Print!

Wim Wenders: Once

Wim Wenders ranks among the greatest artistic minds of contemporary film: over the past 30 years his films have consistently demonstrated such clarity and sensitivity that they have transcended boundaries of language and nationality, finding a devoted audience worldwide. Wenders brings to this collection of photographic essays the same literary and cinematic talents, the same command of the art of storytelling that we find in his films. In the tradition of *Paris, Texas* and *Faraway, So Close*, the texts and pictures in *Once* weave ambiguous and moving narratives in fits of rhythmic prose and inventive imagery. Prefaced by Wenders' poetic meditations on the metaphysics of photography and film, *Once* consists of short, autobiographical sketches relating Wenders' experiences—both meaningful and apparently trivial—on his trips across the world scouting locations for his films, as well as photographs taken during these excursions. The resulting book is at once travel diary, photo album, and a series of short films or short stories—revealing the views and sentiments of an auteur inspired by the poetry of the eye and the melody of speech. Fascinating and revelatory, *Once* gives us a unique look at the universe Wenders has created out of the hidden pieces of everyday life.

Wim Wenders: Once
ISBN 978-1-935202-28-8
Pbk, 6 x 7.75 in. / 256 pgs / 225 color.
 U.S. \$29.95 CDN \$36.00
 October/Photography/Film

CHARTA

R.A. McBride & Julie Lindow: Left in the Dark Portraits of San Francisco Movie Theatres

Text by Katherine Petrin, Melinda Stone, Chi-hui Yang, Rebecca Solnit, Eddie Muller, D. Scott Miller, Liz Keim, Laura Horak, Sergio de la Mora, Elisabeth Houseman, Joshua Grannell, Sam Sharkey.

In our age of Netflix and streaming videos, movie attendance continues its long decline, and cinema-going is becoming ever less of the collective experience Walter Benjamin so memorably described. Throughout the city of San Francisco, however, many theaters built between 1910 and 1950 are still standing, and some even remain in operation, serving as poignant reminders of Hollywood's Golden Age and the social interactions that once came with movie-going. R.A. McBride's lush color photographs—made with film cameras, of course—showcase these temples to celluloid in all their threadbare grandeur. Photographed empty, the buildings' architectural qualities, from rotunda chandeliers and warmly glowing walls to drab lobbies and worn armrests, come to the fore. Essays by scholars and film exhibitors including Rebecca Solnit, Julie Lindow, Eddie Muller, Chi-Hui Yang and Gary Meyer cast light from personal and scholarly perspectives, examining the movie houses' roles as characters in the cultural drama of the city.

R.A. McBride & Julie Lindow: Left in the Dark
ISBN 978-88-8158-780-3
Pbk, 10 x 8 in. / 168 pgs / 62 color.
 U.S. \$39.95 CDN \$48.00
 October/Photography/Architecture



ART GALLERY OF ONTARIO, TORONTO

Julian Schnabel: Art and Film

Introduction by David Moos. Afterword by Julian Schnabel.

American art megastar Julian Schnabel (born 1951) has made a métier of both painting and film, and while he is equally acclaimed for his achievements in each of these disciplines, the works have often been kept separate in the public eye. Yet Schnabel's painting has drawn on cinematic imagery for years, often connecting otherwise disparate work via this theme, and his award-winning films have drawn on art both formally and as subject matter—most famously in the 1996 hit *Basquiat*. Schnabel himself resists categorization: "I make art," he says, "whether it is painting, writing, photography or making a movie." This survey of Schnabel's career to date presents the artist's painterly production, from the 1970s through to the present, juxtaposing his large-scale paintings with his numerous critically acclaimed movies—*Basquiat* (1996), *Before Night Falls* (2000), *The Diving Bell and the Butterfly* (2007) and his newest film *Miral*, which addresses the Palestinian-Israeli conflict. The complete scripts of each of these movies are featured, punctuated with stills chosen by Schnabel. Published for the Art Gallery of Ontario's 2010 survey, *Julian Schnabel: Art and Film* is the first appraisal of how Schnabel works across media, bridging painting, writing and cinema. **Julian Schnabel** was born and raised in Brooklyn, New York. His first solo show was at the Contemporary Arts Museum in Houston in 1976, but it was with his 1979 exhibition at the Mary Boone Gallery in New York that Schnabel first asserted his presence as a figurehead for new possibilities in painting. Retrospectives of his work have been mounted by Tate Gallery, London (1983), the Whitney Museum of American Art (1987), and Museo Nacional Centro de Arte Reina Sophia, Madrid (2004), among many others. He made his cinematic debut in 1996 with his account of the life of Jean-Michel Basquiat, which starred Jeffrey Wright, David Bowie, Gary Oldman and Dennis Hopper. *The Diving Bell and the Butterfly* earned him Best Director both at the Cannes Film Festival and the Golden Globes, and an Academy Award nomination in this same category.

Julian Schnabel: Art and Film
ISBN 978-1-894243-66-7
Pbk, 7 x 10 in. / 368 pgs / 50 color / 80 b&w.
 U.S. \$40.00 CDN \$48.00
 September/Art

Exhibition Schedule

Toronto, Ontario: Art Gallery of Ontario, 09/01/10–01/02/11



Every day I make art,
 whether it is painting,
 writing or making a
 movie.

—Julian Schnabel.





DAMIANI

Previously Announced

Barry McGee

Edited by Aaron Rose.

Barry McGee's art buzzes with an infectious street vitality that celebrates the rich pageant of city living, while lambasting its "ills, overstimulations, frustrations, addictions." His early years as a graffiti artist, tagging on the streets of San Francisco under such monikers as Ray Fong, Twist and Twisto, still nourish his drive to inscribe the blank face of modern life with the personal and the handmade. A part of the early 1990s art and graffiti boom associated with San Francisco's Mission School (others include Clare Rojas, Chris Johanson and Aaron Noble) and with the *Beautiful Loser* generation, McGee synthesizes a wide range of resources, including the Mexican muralists, anonymous street art and San Francisco Beat poetry, all of which are notably characterized by a sense of public address that McGee never neglects to convey in his own work. His paintings, drawings and installations spill over with graphic energy and political anger, and direct exhortations to his audience to respond to the life around them. This hardcover artist's book takes the form of a visual collage, incorporating photographs, drawings, paintings and documentation of past and present installations. It is the definitive volume on a much-loved artist.

Barry McGee was born in San Francisco in 1968 and studied at the San Francisco Art Institute. He continues to live and work in that city. He has had solo exhibitions at Brandeis University's Rose Art Museum in Waltham, Massachusetts, Deitch Projects in New York and the Watari Museum of Contemporary Art in Tokyo.

Barry McGee
ISBN 978-88-6208-096-5
Hbk, 9 x 12 in. / 176 pgs / 120 color.
 U.S. \$49.95 CDN \$60.00
 October/Art

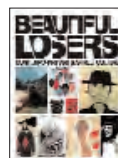
OSCILLOSCOPE LABORATORIES

Beautiful Losers: A Film by Aaron Rose

The joy of making art with a community of friends, of building a scene purely out of passion and enthusiasm: this is the joy that suffuses *Beautiful Losers*, a heartening documentary about a loose-knit group of like-minded outsiders—young artists rooted in urban street cultures and underground scenes like skateboarding, graffiti, hip-hop and punk rock—who came together at a little storefront gallery in New York in the 1990s to make work that spoke to themselves and their friends, with little thought of the market. Companion to the now-classic book and show of the same name, *Beautiful Losers* features Shepard Fairey, Mark Gonzales, Spike Jonze, Margaret Kilgallen, Mike Mills, Barry McGee, Phil Frost, Chris Johanson, Harmony Korine and Ed Templeton; the film is directed by Aaron Rose, the artist, writer and curator who ran the storefront Alleged Gallery from 1992 to 2002, helping launch the careers of many of the artists in the film.

Beautiful Losers: A Film by Aaron Rose

ISBN 978-1-935202-21-9
DVD video, (NTSC) 5.5 x 7.25 in.
 U.S. \$29.99 CDN \$36.00
 July/Film & Video



Also Available:

Beautiful Losers
9781933045306
 Pbk US\$39.95 CDN\$48.00
 D.A.P./Iconoclast



S.M.A.K.

Ed Templeton: The Cemetery of Reason

Edited by Thomas Caron. Text by Jean-Francois Chevrier, Carlo McCormick, Philippe Van Cauteren, Arty Nelson, Thomas Caron.

Californian artist Ed Templeton (born 1972) delivers up his diagnosis of the contemporary human condition in a whirlwind of present-tense imagery, filtered through photographs, paintings and drawings. Over the past decade and a half, Templeton has built an oeuvre that closely tracks his day-to-day reality, recording life in the Southern Californian suburbs, his flawed family background, his life as a professional skateboarder, his milieu, the relationship between the artist and his muse (his wife Deanna) and much else. Templeton has also drawn deeply on artists such as Egon Schiele, Balthus, David Hockney, Larry Clark and Nan Goldin; as with their work, what begins as a very personal chronicle ultimately opens out onto grander horizons—in Templeton's case, a broad meditation on the chaos and the joy of being human. *The Cemetery of Reason* is the first large monographic museum publication devoted to Templeton's work. Presented as a mid-career retrospective accompanying a spring 2010 exhibition at the S.M.A.K. (Stedelijk Museum voor Actuele Kunst) in Ghent, Belgium, it combines and juxtaposes works in various media from the past 15 years with new works and series, all reproduced in 260 color images, thus providing the most comprehensive overview of Templeton's work available.

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

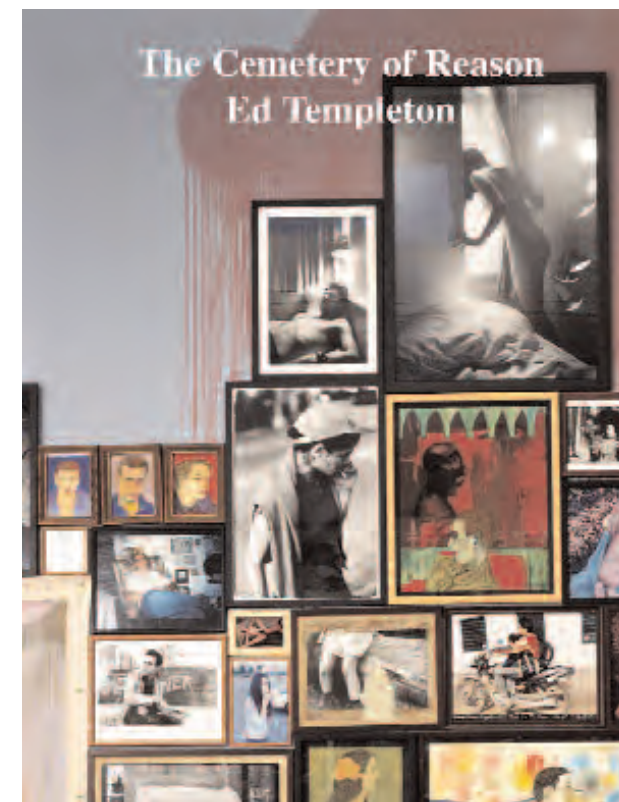
Ed Templeton: The Cemetery of Reason

ISBN 978-90-75679-34-2
Pbk, 9 x 11.75 in. / 160 pgs / illustrated throughout.
 U.S. \$39.95 CDN \$48.00
 July/Art

Exhibition Schedule

Ghent: S.M.A.K. Museum of Contemporary Art, 04/02/10–06/13/10
 Nuoro, Italy: MAN Museum of Contemporary Art, 07/29/10–10/03/10

The first midcareer survey of Ed Templeton—painter, photographer, bookmaker, skateboarding legend and icon of the *Beautiful Losers* generation.



Also Available:

Ed Templeton: Deformer
9788862080507
 Hbk, U.S. \$55.00 CDN \$66.00
 Damiani



RM

Dr. Lakra

Text by Dr. Lakra, Gabriel Orozco.

A refined woman gazes elegantly from the cover of a mid-twentieth-century Mexican magazine—its title, *Blanca Sol*, lays bare the publication’s Eurocentric character—but the cover girl’s loveliness is compromised by the penciled-in skull that replaces the right side of her face. In another image, a sleek gentleman who might otherwise be debonair becomes fearsome and fierce with the addition of a pattern of contoured lines, like Aztec facial tattoos, over his entire face. This is the work of Mexican artist Dr. Lakra, who superimposes mystical, ancient or funerary symbolism—gang tattoos, bones and skulls, Aztec warrior heads, spider webs, serpents and demons—onto vintage advertisements, girlie pinups, Japanese prints, baby dolls, cast skulls and the like, attaining an effect that resembles a Dia de los Muertos altar slyly erected in place of a kitchen table in the home furnishings section of a Mexico City department store. “In one way or another, the noncivilized human, the nonrefined, the primitive, is always being repressed, in a way that’s almost criminal,” Dr. Lakra, who also works as a tattoo artist, has said. “I think that through these themes you can define the essence of culture.” This lavishly illustrated volume contains 120 color images of Lakra’s work, plus a contribution from renowned Mexican artist Gabriel Orozco. Born Jerónimo López Ramírez in 1972, **Dr Lakra** is an artist and tattooist based in Oaxaca, Mexico. Lakra has shown his work internationally, at Tate Modern in London, The Drawing Center and Andrew Kreps Gallery in New York, The Institute of Contemporary Art, Boston and elsewhere.

Dr. Lakra

ISBN 978-84-92480-86-9

Hbk, 9.5 x 11.25 in. / 180 pgs / 120 color.

U.S. \$35.00 CDN \$42.00

October/Art/Latin American Art & Culture

Exhibition Schedule

Boston: The Institute of Contemporary Art, 04/14/10–09/06/10

New York: The Drawing Center, 12/24/10



FUEL PUBLISHING

Dressing for Pleasure in Rubber, Vinyl & Leather

The Best of Atomage 1972–1980

Edited by Jonny Trunk, Damon Murray, Stephen Sorrell.

For early devotees of leather, rubber and vinyl fetish wear, *Atomage* magazine was the underground bible of the 1970s. Founded, designed and published by the English designer John Sutcliffe as a platform for his extraordinary talents as “a manufacturer of weatherproofs for lady pillion riders,” it quickly became a rallying point for explorers of every kind of fledgling clothing scene, functioning as both an instruction manual and a mirror. The experimental clothing showcased in its pages, including items made by the readers themselves, transformed a passion for a sexual proclivity into a cult phenomenon. From motorbiking and mask-wearing, to mudlarking and wading worship, *Atomage* covered every conceivable variant on and use for fetish wear. The amateur photographs reproduced here reflect a golden age of DIY enthusiasm, before fetish became the industry it is today, and inadvertently depict a suburbia from which dressing for pleasure was a necessary escape. The outrageous costumes found in *Atomage* also served as inspiration to a then-new generation of fashion designers such as Vivienne Westwood, and many of these costumes have since been acquired by high-end collections. Compiling the most astonishing imagery from all 32 issues of this now extremely rare and sought after cult magazine, *Dressing for Pleasure* illustrates not just Sutcliffe’s exceptional designs, but also, through their own photography and writings, the fantasies and desires of the *Atomage* followers.

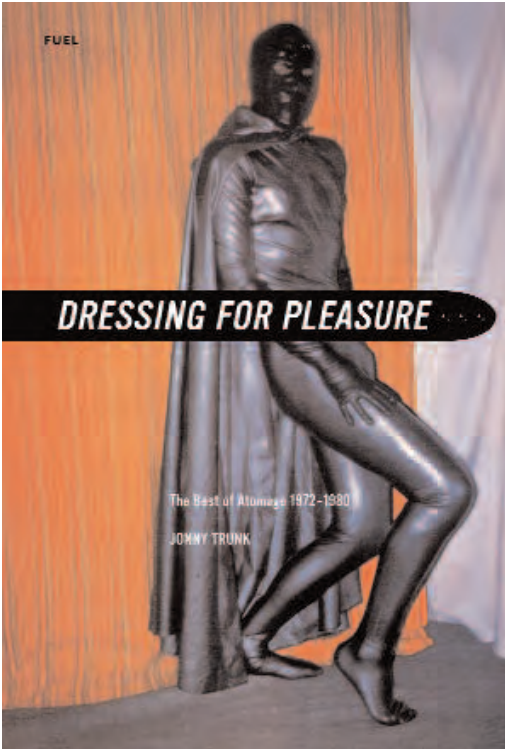
Dressing for Pleasure in Rubber, Vinyl & Leather

ISBN 978-0-9563562-3-9

Hbk, 5.5 x 8.25 in. / 208 pgs / 150 color / 110 b&w.

U.S. \$32.95 CDN \$40.00

October/Fashion



1937–53 гг. Массовое изнасилование женщин «врагов народа» на пароходе «Товол» при этапе (порт Банино-бухта Нагаево-г. Магадан) уголовниками. Насиловали старых и молодых. Кто сопротивлялся были зарезаны, задушены. Многие бьками били во влажные, живот и др. части тела... Массовые изнасилования были на сухогрузах, «Минск», «Ялта» и на пароходах. Уголовники проникли в трибуны, пробив отсечную стенку, при попустительстве конвоя и судовой команды...

FUEL PUBLISHING

Danzig Baldaev: Drawings from the Gulag

Edited by Damon Murray, Stephen Sorrell.

Drawings from the Gulag consists of 130 drawings by Danzig Baldaev (author of the acclaimed *Russian Criminal Tattoo Encyclopaedia* series), describing the history, horror and peculiarities of the Gulag system from its inception in 1918. Baldaev’s father, a respected ethnographer, taught him techniques to record the tattoos of criminals in St. Petersburg’s notorious Kresty prison, where Danzig worked as a guard. He was reported to the K.G.B. who unexpectedly offered support for his work, allowing him the opportunity to travel across the former U.S.S.R. Witnessing scenes of everyday life in the Gulag, he chronicled this previously closed world from both sides of the wire. With every vignette, Baldaev brings the characters he depicts to vivid life: from the lowest “zek” (inmate) to the most violent tattooed “vor” (thief), all the practices and inhabitants of the Gulag system are depicted here in incredible and often shocking detail. In documenting the attitude of the authorities to those imprisoned, and the transformation of these citizens into survivors or victims of the Gulag system, this graphic novel vividly depicts methods of torture and mass murder undertaken by the administration, as well as the atrocities committed by criminals upon their fellow inmates.

Danzig Baldaev was born in 1925 in Ulan-Ude, Buryatiya, Russia. In 1948, after serving in the army in World War II, he was ordered by the N.K.V.D. to work as a warden in the infamous Leningrad prison, Kresty, where he started drawing the tattoos of criminals. His collection of drawings, which he made in different reformatory settlements for criminals all over the former U.S.S.R. over a period of more than 50 years, have been published by Fuel in three volumes, in the bestselling *Russian Criminal Tattoo Encyclopaedia* series.

Danzig Baldaev: Drawings from the Gulag

ISBN 978-0-9563562-4-6

Hbk, 6.5 x 8 in. / 208 pgs / 30 b&w.

U.S. \$32.95 CDN \$40.00

October/Comics & Graphic Novels/History



Also Available:

Russian Criminal Tattoo Encyclopedia Vol 1

9780955862076

Hbk, U.S. \$32.95 CDN \$40.00
Fuel Publishing



Russian Criminal Tattoo Encyclopedia Vol 3

9780955006197

Hbk, U.S. \$32.95 CDN \$40.00
Fuel Publishing

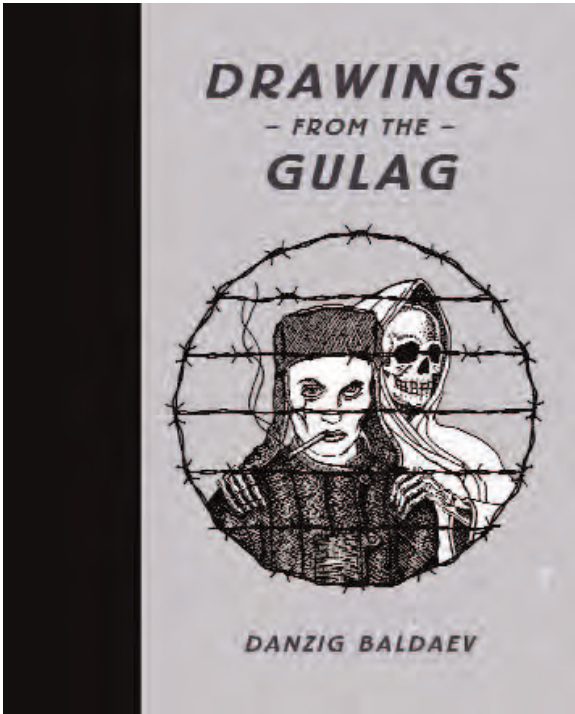
From the author of the bestselling

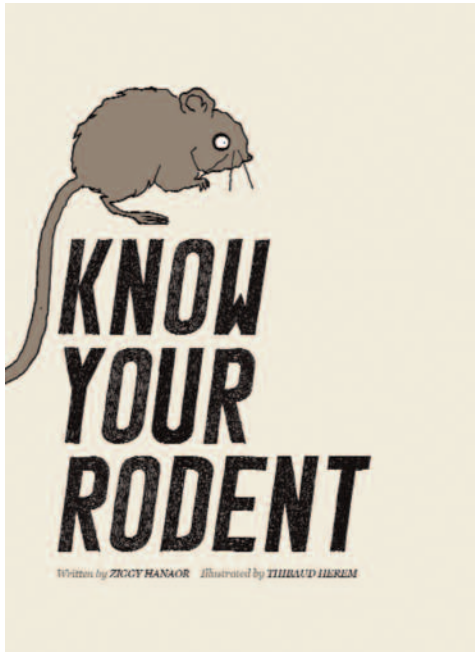
Russian Criminal Tattoo

Encyclopaedia series, a graphic-

novel depiction of everyday

life in Russia’s notorious Gulags.





CICADA BOOKS

Know Your Rodent

Text by Ziggy Hanaor. Illustrations by Thibaud Herem.

Insects, fishes, birds: London-based French illustrator Thibaud Herem has made charming books devoted to these facets of the animal kingdom, depicting standout species in whimsical, personable drawings, rendered simply in black ink and watercolor. In his work, each animal displays its characteristic traits while also looking for all the world like it might turn and start speaking to the viewer at any moment. For his next book, it was only natural that Herem would move up another rung on the evolutionary ladder to those most lowly and mistrusted of mammals: rodents. Yet *Know Your Rodent* just may change a few people’s minds about the furry creatures. It turns out that there’s a lot more to rodents than subway rats, kitchen mice and the ubiquitous short-lived childhood gerbil. Out of the thousands of rodent species that scamper over nearly every habitat on earth, Herem has picked 20 distinctive varieties to depict here, from the giant Capybara of South America to the tiny Pygmy Jerboa of the Asian deserts. Factual texts describe the weird and wonderful habits of each creature, while Herem’s illustrations bring the animals alive on the page. At once fascinatingly informative and oddly humorous, this offbeat little book brings together the marvels of nature and the marvels of beautiful design in a way that will appeal to adults and children alike.

Know Your Rodent

ISBN 978-0-9562053-1-5

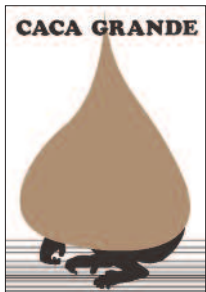
Clth, 4.75 x 6.5 in. / 48 pgs / 28 color.

U.S. \$13.99 CDN \$17.00

July/Nature/Popular Culture



RM



Carlos Amorales: Caca Grande

Poop in the air, poop in the trees, poop on your chin, poop on your knee: Mexican artist Carlos Amorales’ children’s book revels in the stuff, rendering these scenes in bold, scatological brown and black silhouette. Amorales (born 1970) has already established an impressive reputation as an artist working in a variety of media—animation, performance, video, sculpture, photography and works on paper—and here explores that singular niche within artists’ publications: the artist’s book *sort of* for children and definitely for adults. *Caca Grande* plays fast and loose with the brown stuff, dispatching it to places it had previously never been, with joyous abandon.

Carlos Amorales: Caca Grande

ISBN 978-84-92480-64-7

Pbk, 9.75 x 13.75 in. / 66 pgs / 40 color.

U.S. \$25.00 CDN \$30.00

November/Art/Latin American Art & Culture

J&L BOOKS



Jason Logan: Festus

In *Festus*, Canadian artist and illustrator Jason Logan depicts the classic figure of the frontiersman in various incarnations. Logan made these works while traveling to the Klondike Institute in the outer reaches of Yukon, by the Alaska border, and they reflect the rugged landscape of the Canadian northwest; traces of Basquiat, too, are visible in the faces, sometimes seemingly rendered in finger paint. Thirty-five variations on the frontiersman—as hustler, magician, logger—make up this slender gem of a book.

Jason Logan: Festus

ISBN 978-0-9799188-7-2

Pbk, 5.75 x 8.25 in. / 60 pgs / 35 color.

U.S. \$30.00 CDN \$36.00

November/Art

J&L BOOKS



Drawings on Hands

Edited by Serge Onnen.

This veritable visual encyclopedia collects 132 images of our most dexterous body part, gathered by Dutch-French artist Serge Onnen from across the annals of art history—from meticulous sixteenth-century renderings (Hendrick Goltzius) to contemporary punk-influenced depictions (Raymond Pettibon), from instructional handshake diagrams to political cartoons. Other contributors include Kinke Kooi, Robert Filliou, William Kentridge, Shakers, Michael Kirkham, Balthus, Daragh Reeves, Mrzyk & Moriceau, Serge Onnen, Marcel van Eden, Andrej Roiter and Olav Westphalen. *Drawings on Hands*’s packaging, with a folded cardboard cover and elastic cord, is as pleasing to the eye as to the hand.

Drawings on Hands

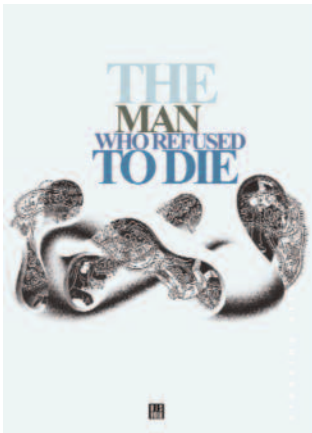
ISBN 978-0-9799188-8-9

Pbk, 8 x 9.5 in. / 140 pgs / 132 b&w.

U.S. \$15.00 CDN \$18.00

November/Art

DIS VOIR



The Man Who Refused to Die

By Nicolas Ancion.

Edited by Daniele Riviere.

Illustrations by Patrice Killoffer.

Afterword by Francois Taddei.

Is death necessarily inevitable?

The Man Who Refused to Die is the improbable tale of an intransigent character, heroic in his defiance, who refuses to cast aside mortal existence without knowing why he cannot prolong it indefinitely—who refuses to die just because the rest of humanity has thus far failed to avoid such a fate. The Belgian-born, French-based writer and comic-book critic Nicolas Ancion (author of *L’homme qui valait 35 milliards*) and the artist and illustrator Patrice Killoffer (*Futuropolis*, *Psikopat*, 676 *Apparitions of Killoffer*) draw on the researches of the molecular geneticist François Taddei for this latest installment in Dis Voir’s new series of “illustrated fairy tales for adults,” which asks “How do literature and science contaminate one another?”—seeking to mobilize scientific research to provoke dreams and meditations on the laws of the universe.

The Man Who Refused to Die

ISBN 978-2-914563-56-7

Pbk, 8.5 x 11 in. / 128 pgs / 45 b&w.

U.S. \$30.00 CDN \$36.00

October/Literature

PICTUREBOX



Julie Doucet & Michel Gondry: My New New York Diary

In 2008, the famed director Michel Gondry (*Eternal Sunshine of the Spotless Mind*, *Green Hornet*, *You’ll Like This Film Because You’re In It*) wrote to legendary cartoonist Julie Doucet (of *My New New York Diary* fame) to propose that they make a film together. Little did Gondry and Doucet know that the process itself would be the film, and they’d soon be starring in a “reality” comic and film of their own devising. They settled on a process that involved inserting the “real” Julie into a landscape of her own drawings. After meeting and filming with Gondry in Brooklyn, Doucet returned to her native Montreal and created dozens of drawings for the scenery, while Gondry, in New York, worked on editing the footage itself. Over time, these two elements were combined, and the result is a magical, funny and touching 20-minute film. *My New New York Diary* contains all of Doucet’s drawings for the film, as well as the DVD containing the film itself. Both the film and Doucet’s graphic novella are being released only in this deluxe, hardcover volume from PictureBox, which does full justice to the richness and warmth of Doucet and Gondry’s collaboration.

Julie Doucet & Michel Gondry:

My New New York Diary

ISBN 978-0-9845892-0-3

Hbk, 7 x 6 in. / 80 pgs / 80 b&w /

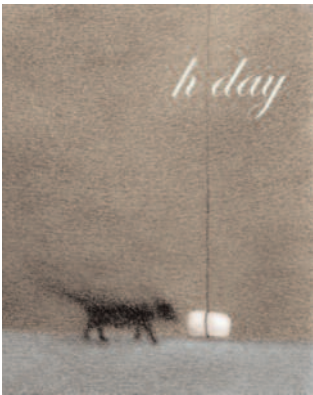
DVD (NTSC & PAL).

U.S. \$30.00 CDN \$36.00

October/Comics & Graphic

Novels/Film & Video

PICTUREBOX



Renée French: H Day

Renée French, an acclaimed graphic novelist and Inkpot Award winner at San Diego’s Comic-Con International, has entranced legions of fans with her twisted, highly inventive pencil drawings, whose agile lines and delicate shading open up strange imaginary vistas. She’s been called “an imitable and masterful stylist, a kind of Edward Gorey who draws out the whimsical side of body-horror,” and indeed, the spirit of Gorey’s grotesques breathes through French’s creations. In *H Day*, her first graphic novel in four years, French explores, through metaphor and in pictures, her struggles with migraine headaches, marshaling troops of insects, beasts and humanoids to envision the processes that result in such hideous sensations. A sweeping, often tense narrative of invasion, repulsion and liberation, *H Day* can be read both as an oblique autobiography and as a suspenseful fantasy story. This volume makes clear the qualities that led Myla Goldberg, author of *Bee Season*, to call Renée French “that rare gift among artists—one whose work finds its way into the most guarded corners of our psyches and allows us to revel in all that is awkward, embarrassing or sticky about being alive.”

Renée French: H Day

ISBN 978-0-9820947-0-9

Hbk, 8 x 10 in. / 216 pgs /

200 duotone.

U.S. \$30.00 CDN \$36.00

October/Comics & Graphic Novels

PICTUREBOX



Yuichi Yokoyama: Garden

A group of friends is attempting to enter a garden just beyond a wall. When they succeed, the garden they finally enter is no Eden, but rather a massive landscape of machines, geometric forms and all manner of nonorganic objects. In Japanese comic-book artist Yuichi Yokoyama’s newest and longest (at 328 pages) work of graphic magic, his characters become enmeshed in a fantastic wonderland of distorted mirrors, photographic equipment, massive libraries and complex pathways. To his signature vivid visual style, Yokoyama has added more dialogue than in past works, fleshing out the characters and allowing them equal billing with his spectacular architectural creations, thus yielding a reflection on the myriad ways human interact with the complex mechanical world we have created. Douglas Wolk, writing in *The New York Times Book Review*, declared that “few cartoonists of the moment are weirder or more original than Yuichi Yokoyama.”

Yuichi Yokoyama: Garden

ISBN 978-0-9826327-1-0

Pbk, 5.75 x 8.25 in. / 328 pgs / 300 b&w.

U.S. \$24.95 CDN \$30.00

November/Art/Asian Art & Culture



Also Available

Yuichi Yokoyama: Travel

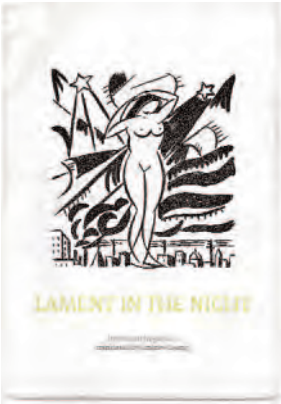
9780981562209

Pbk, U.S. \$19.95

CDN \$24.00

Picture Box

KAYA PRESS



Lament in the Night
By Shōsun Nagahara.

Lament in the Night collects two remarkable novellas by the author Shōsun Nagahara, translated from the Japanese for the first time. The title novella, originally published in 1925, follows itinerant day laborer Ishikawa Sazuko as he prowls the back alleys and bathhouses of Los Angeles, looking for a meal, a job or just someone to hold onto. The second novella follows a young mother working her way through bars and nightclubs after being abandoned by her gambling-addicted husband. Written in a deadpan tone that is both evocative and precise, this dazzling exercise in 1920s naturalist noir promises to become a classic of American literature. This first-ever English language publication of *Lament in the Night* opens up a whole realm of American literature that has been woefully under-published and unexplored—namely, the literary heritage of non-English-speaking immigrants in America. Nagahara was influenced by many Western writers—especially Knut Hamsun, whose work he translated into Japanese—and his novels combine the gritty sensibility of Los Angeles noir with elements of Japanese traditional storytelling and epistolary techniques.

Lament in the Night
ISBN 978-1-885030-48-1
Pbk, 5.25 x 7.25 in. / 180 pgs / 5 b&w.
U.S. \$16.95 CDN \$20.00
October/Literature/Asian Art & Culture

KAYA PRESS



Migritude
By Shailja Patel.

The U.S. debut of internationally acclaimed poet and performance artist Shailja Patel, *Migritude* is a tour-de-force hybrid text that confounds categories and conventions. Part poetic memoir, part political history, *Migritude* weaves together family history, reportage and monologues to create an achingly beautiful portrait of women's lives and migrant journeys undertaken under the boot print of Empire. Patel, who was born in Kenya and educated in England and the U.S., honed her poetic skills in performances of this work that have received standing ovations throughout Europe, Africa and North America. She has been described by the *Gulf Times* as “the poetic equivalent of Arundhati Roy” and by CNN as “the face of globalization as a people-centered phenomenon of migration and exchange.” *Migritude* includes interviews with the author, as well as performance notes and essays.

Migritude
ISBN 978-1-885030-05-4
Pbk, 5.5 x 6.25 in. / 140 pgs / 25 color / 15 b&w.
U.S. \$15.95 CDN \$19.00
October/Literature

WAKEFIELD PRESS



An Attempt at Exhausting a Place in Paris
By Georges Perec.

One overcast weekend in October 1974, Georges Perec set out in quest of the “infraordinary”: the humdrum, the non-event, the everyday—“what happens,” as he put it, “when nothing happens.” His choice of locale was Place Saint-Sulpice, where, ensconced behind first one café window, then another, he spent three days recording everything to pass through his field of vision: the people walking by; the buses and driving-school cars caught in their routes; the pigeons moving suddenly en masse; a wedding (and then a funeral) at the church in the center of the square; the signs, symbols and slogans littering everything; and the darkness that finally absorbs it all. In *An Attempt at Exhausting a Place in Paris*, Perec compiled a melancholic, slightly eerie and oddly touching document in which existence boils down to rhythm, writing turns into time and the line between the empirical and the surreal grows surprisingly thin.

An Attempt at Exhausting a Place in Paris
ISBN 978-0-9841155-2-5
Pbk, 4.5 x 7 in. / 72 pgs / 1 b&w.
U.S. \$12.95 CDN \$16.00
September/Literature

EDITIONS DILECTA



Yves Klein by Himself
His Life and Thought
By Klaus Ottmann.

Yves Klein (1928–1962) was an agitator of ideas, a “total artist” who used his considerable charisma to propagate social change through art. In his writings and talks, Klein drew on a vast repertoire of philosophical, scientific, political and occult materials, synthesizing them into a declamatory propaganda for his own art. *Yves Klein by Himself* is a composite biography of one of the most influential artists of the second half of the twentieth century. Neither an intellectual biography nor an art-historical analysis, *Yves Klein by Himself* is rather a kind of “Klein reader” that lets the artist speak through his ideas and philosophical conceptions, and in doing so attempts to reconstruct his “organized network of obsessions.” To this end, it inter-mixes biographical facts, a selection of texts by the writers and artists who influenced Klein, a glossary of keywords with Klein's own definitions derived from published texts as well as previously unpublished manuscripts and a selection of critical writings with analyses of Klein's philosophical ideas by the author and editor of this volume, Klein scholar Klaus Ottmann.

Yves Klein by Himself
ISBN 978-2-916275-73-4
Hbk, 4.5 x 7.5 in. / 440 pgs / color.
U.S. \$29.00 CDN \$35.00
June/Art/Nonfiction & Criticism

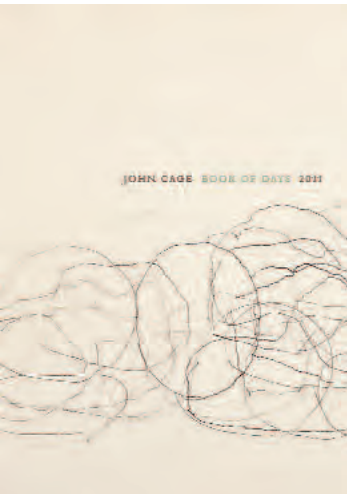
KAYA PRESS



Water Chasing Water
New and Selected Poetry
By Koon Woon

Described by Bob Holman as “Li Po in drag, the voice of New America,” Koon Woon exploded onto the poetry scene in the late 1990s. Largely self-taught, and struggling with both mental illness and homelessness, Seattle-based Woon wrote about the back alleys and tenement rooms on the margins of immigrant culture. His first collection, *The Truth in Rented Rooms* (included in this volume), won a PEN poetry prize and earned praise from Lawrence Ferlinghetti and Garrison Keillor. *Water Chasing Water* is Woon's second collection, and continues his exploration of loneliness and memory with poems and essays that seek out “This light / Without which existence is not detectable.”

Water Chasing Water
ISBN 978-1-885030-49-8
Slip Clth, 5 x 7 in. / 120 pgs / 2 b&w.
U.S. \$14.95 CDN \$18.00
October/Literature/Asian Art & Culture



THE JOHN CAGE TRUST

John Cage Book of Days 2011
2011 Calendar
Edited by Laura Kuhn.

Few twentieth-century artists have been as quotable as the ever-pithy composer, writer, philosopher and artist John Cage, and his aphorisms have become the mantras of fans the world over. “I have nothing to say/and I am saying it/and that is poetry as I know it” is just one of his most famous observations, regularly cited by artists and thinkers across all disciplines. Celebrating Cage's gift for playful, concise wisdom, and produced by the John Cage Trust under the guidance of Laura Kuhn, the *John Cage Book of Days* is a 2011 pocket calendar that brings together the composer's words with noteworthy historical events in Cage's life as well as tiny visual fragments drawn from his artworks. Bound in a soft cover graced with one of his essential *Ryoanji* drawings, this *Book of Days* gathers all aspects of Cage's work into a volume that makes even the mundane task of managing a life pleasurable and fresh.

John Cage Book of Days 2011
ISBN 978-1-935202-23-3
Pbk, 4.25 x 6 in. / 120 pgs / 26 duotone.
U.S. \$25.00 CDN \$30.00
July/Calendar/Music

EXACT CHANGE



Back in Stock!

The Book of Disquiet
By Fernando Pessoa.
Translated and with an Introduction by Alfred Mac Adam.

The eternal mystique of Portuguese writer Fernando Pessoa (1888–1935) stems largely from his practice of writing under “heteronyms.” More than just nom de plumes, Pessoa's heteronyms came with distinct biographies, careers, life spans, even horoscopes. In *The Book of Disquiet*, Pessoa came as close as he ever would to autobiography. Left on disordered scraps of paper in a trunk, the fragments that make up *The Book of Disquiet* record in disjunct entries a vast interior landscape and daily minutiae, making for a discontinuous, gently unhinged monologue in daybook form.

The Book of Disquiet
ISBN 978-1-878972-27-9
Pbk, 6 x 8 in. / 304 pgs.
U.S. \$17.95 CDN \$22.00
September/Literature

EXACT CHANGE



Back in Stock!

PPPPPP: Poems Performances Pieces Proses Plays Poetics
By Kurt Schwitters.
Edited and translated by Jerome Rothenberg and Pierre Joris.

Kurt Schwitters' stated goal was “to erase the boundaries between the arts.” This collection, culled from the five-volume German edition of Schwitters' writings, introduces the total work of art that is Merz through Schwitters' words. Included is the complete text for the “Ursonate,” Schwitters' legendary and lengthy epic of sound poetry, which, as poets, editors and translators Jerome Rothenberg and Pierre Joris comment, “is to sound poetry what Joyce's *Ulysses* is to the twentieth-century novel.”

PPPPPP: Poems Performances Pieces Proses Plays Poetics
ISBN 978-1-878972-35-4
Pbk, 6 x 8 in. / 288 pgs.
U.S. \$17.95 CDN \$22.00
September/Literature



Gary Hume, "Blackbirds," 2008.
Enamel on aluminum, 46 x 82 inches.
See *Gary Hume: Yardwork*, published
by Matthew Marks Gallery, p. 97.



MFA PUBLICATIONS

A New World Imagined

Text by Elliot B. Davis, Erica E. Hirshler, Gerald W.R. Ward.

A New World Imagined proposes a bold new look at the art of the Americas by viewing it through its intersections and relationships with the world at large. Taking the vast geography and staggering cultural diversity of the North and South American continents as its starting point, the book introduces the ways in which American art, broadly defined, has been shaped both by its encounters with cultures around the globe and by its own past—from the ancient and native populations that first inhabited these territories to the European, Asian, Scandinavian and Latino émigrés who settled here. But beyond actual immigration, foreign cultures—especially the strikingly different cultures of Asia and the Islamic world—have also impacted our own in purely imaginary ways, as American artists projected their fantasies and preconceptions on these far-off lands and “imported” their motifs, infusing their work with a rich, wholly invented and thoroughly American vision of the “other.” Discussing over 200 artworks, from incense burners and painted drinking vessels to some of this country’s most celebrated paintings and sculptures, and coinciding with the opening of MFA Boston’s new Art of the Americas wing, *A New World Imagined* offers an alternate history of the Americas through the diverse inspirations and interactions through which its art has been fashioned.

A New World Imagined

ISBN 978-0-87846-760-0

Clth, 10 x 10.75 in. / 304 pgs / illustrated throughout.

U.S. \$60.00 CDN \$72.00

December/Art

Born of creative impulses dating back to the Ancient Americas, forged by necessity, and in many cases overlaying imported and appropriated traditions and motifs—whether familiar, misperceived, or fashioned from whole cloth—the art of the Americas showcases the combination of assimilation and invention that characterizes the rich fabric of our culture today. —Elliot Bostwick Davis, from the Introduction

FIELL PUBLISHING

Memories of a Lost World

Travels through the Magic Lantern

Edited and with text by Charlotte Fiell.

An early version of the slide projector and an immediate predecessor of narrative cinema, the magic lantern provided the lens through which late-nineteenth century Europe viewed and imagined the world. Magic lantern slide shows were a popular, entertaining and educational way for people to learn about the world beyond their own horizons, and from Cairo and Delhi to Adelaide and Cape Town, intrepid European photographers traveled to all corners of the world to document its peoples and customs. Now, for the first time, images of original magic lantern slides have been brought together in a single publication. *Memories of a Lost World: Travels through the Magic Lantern* takes the reader back to a pre-globalized world in which regional customs and national cultures were as distinctive as they were diverse. From the bustling streets of Victorian London and the ruins of ancient Egypt to the temples of Japan and the tribesmen of New Guinea, *Memories of a Lost World* explores the world through a captivating collection of over 800 magic lantern slide images. This volume is not only an important source of primary historical information, but also conveys something of what the world was like before the advent of television and mass travel.

Memories of a Lost World

ISBN 978-1-906863-07-4

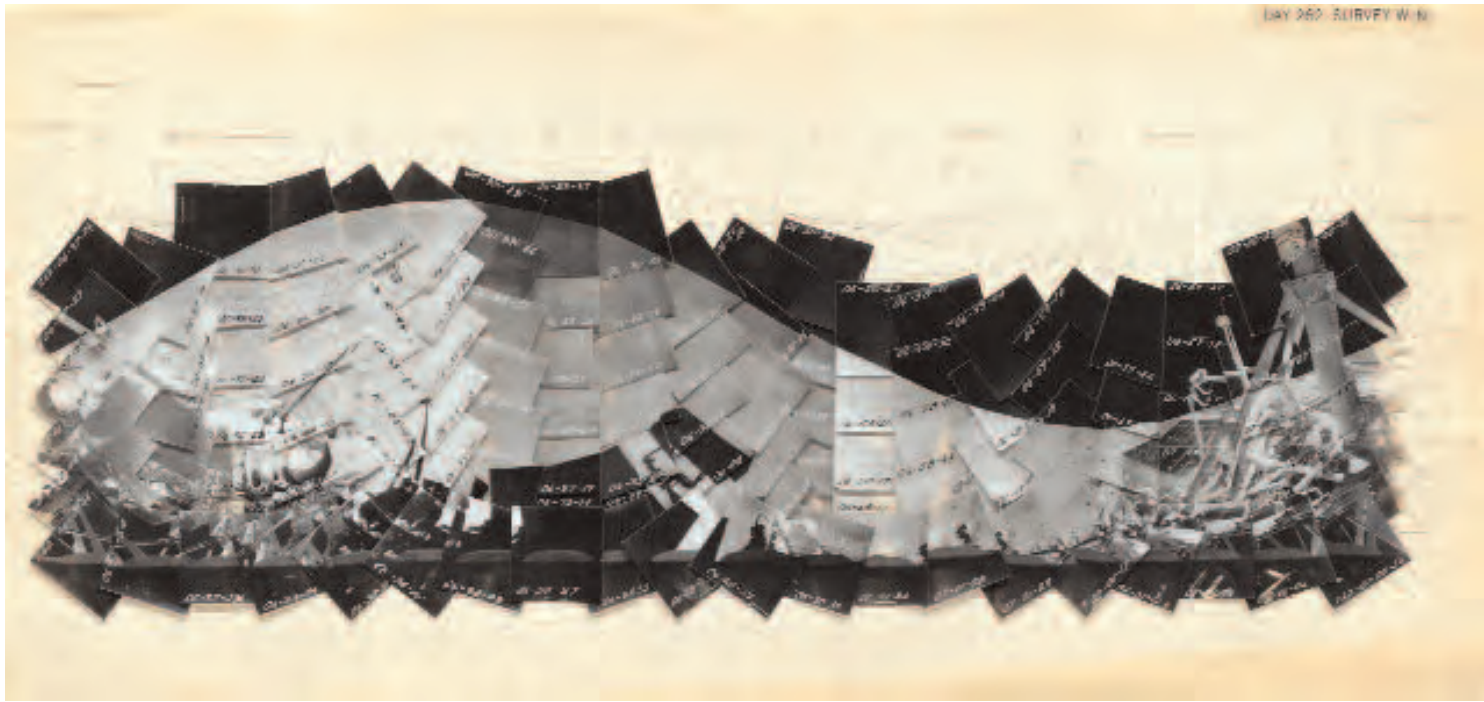
Hbk, 6.75 x 8.75 in. / 704 pgs / 700 color / 200 b&w.

U.S. \$45.00 CDN \$54.00

October/Antiques & Collectibles

Around the turn of the century, Magic Lantern slideshows were a popular entertainment in which Europeans learnt about the diverse landscapes, cultures and peoples of the world. Often accompanied by readings and music, magic lantern slides offered audiences tantalizing glimpses of the world beyond their shores.





FRAENKEL GALLERY

Furthermore

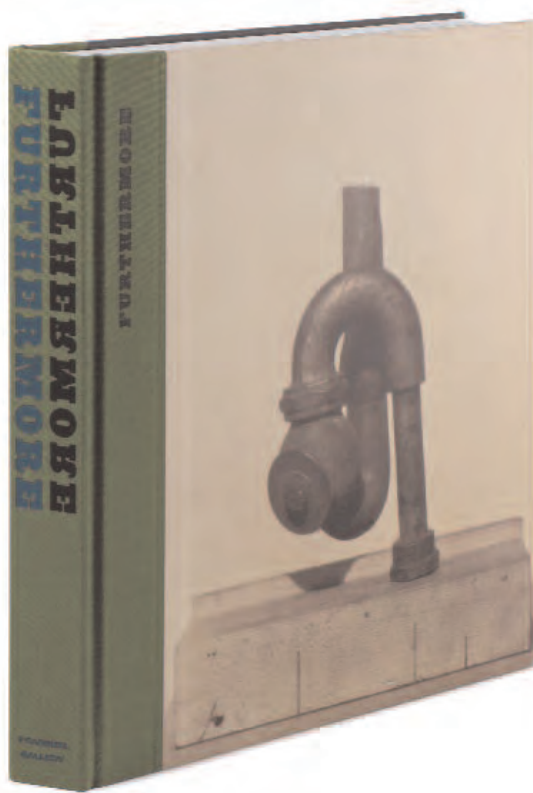
Edited by Jeffrey Fraenkel.

Every five years or thereabouts, the renowned Fraenkel Gallery in San Francisco finds itself with a number of unrelated works of photography that stand out as special, and which ultimately get collected in one of the gallery's award-winning and sought-after quintannual publications. These publications, every one of which has been a masterpiece of photography publishing, and swiftly becomes a rarity, constitute a kind of ultimate connoisseur's survey of photographic gems. As with previous anniversary publications, the present trove, collected in *Furthermore*, includes a fantastic collection of images by photographers unknown, such as "an X-ray of a change purse, a Polaroid from a prison yard, a collage of the moon's surface radioed to earth from an unmanned spacecraft"—all of which appear, as usual, alongside "several dozen photographs made by serious artists with complicated intentions." Among those serious artists are Diane Arbus, Andy Warhol, Robert Adams, Bernd and Hilla Becher, Sol LeWitt, Lee Friedlander, Hiroshi Sugimoto, Richard Misrach and Irving Penn. Marking the Fraenkel Gallery's thirtieth anniversary, *Furthermore* is designed by Katy Homans and printed with extraordinary fidelity by Meridian Printing. The cover reproduces the only known print of Morton Schamberg's 1918 Dada masterpiece, "God." *Furthermore* is a meditation on the inexplicable essence of the medium, and an essential new publication for anyone who cares seriously about art and photography.

Jeffrey Fraenkel opened Fraenkel Gallery in San Francisco in 1979. Since that time the gallery has presented almost 300 exhibitions spanning the history of photography. Fraenkel has authored or edited more than a dozen books investigating aspects of the medium, including *The Eye Club*, *Edward Hopper & Company* and *The Book of Shadows*.

Exhibition Schedule
San Francisco, CA: Fraenkel Gallery, 04/22/10–06/26/10

If another medium can accommodate aims this exalted and this lowly, through such a flabbergasting variety of descriptive modes, it escapes my mind. —Jeffrey Fraenkel



LA FÀBRICA/MNAC MUSEU NACIONAL D'ART DE CATALUNYA



Praha, Paris, Barcelona
Photographic Modernity 1918–1948
Edited by David Balsells. Text by Maite Ocaña, David Balsells, Jan Mlcoch, Quentin Bajac, Juan Naranjo, Salvador Dalí.

Examining the revolution in photography that took place across Europe between 1918 and 1945, this enormous and bold survey orients its examination of the era around three cities, each of which served as a nexus for major developments in the medium: Paris, Prague and Barcelona. Until the First World War, photography had largely followed the aesthetics of painting; during and after the war, such movements as Constructivism, Moholy-Nagy's New Vision and Surrealism led photography to new frontiers, developing techniques and styles that took the medium strictly on its own terms. Demonstrating the interconnectedness of these tendencies, this volume assesses the contributions of each of these cities. Photographers based in Paris during these years include Man Ray, Brassai, Emmanuel Sougez, Hans Bellmer, Jacques-André Boiffard, Germaine Krull, André Kertész, François Collar, Claude Cahun, Florence Henri, Andreas Feininger, Eli Lotar, Dora Maar, Roger Parry and Raul Uba; in Prague, Josef Sudek, Frantisek Drtikol, Jaroslav Rössler, Eugen Wiskovsk, Jaromir Funke, Karel Teige, Ladislav Berka, Jan Lauschmann, Josef Bartuska, Jindrich Styrsky and Karel Kasparik; and in Barcelona, Pere Català Pic, Josep Masana, Josep Sala, Josep Lladó, Emili Godes, Antoni Arissa, Gabriel Casas, Salvador Dalí and Joaquim Gomis.

Praha, Paris, Barcelona
ISBN 978-84-92841-02-8
Hbk, 9 x 10.75 in. / 250 pgs / color.
U.S. \$70.00 CDN \$84.00
August/Photography

Exhibition Schedule:
Barcelona: Museu Nacional d'Art de Catalunya, 05/10–09/10

HATJE CANTZ



František Drtikol
Edited by Annette Kicken, Rudolf Kicken.
Text by Anna Fárová, Vladimír Birgus.
Czech photographer František Drtikol (1883–1961) reinvented the genre of nude photography for the early twentieth century. Drtikol opened his Prague studio in 1907, and his nudes from this early period convey the dreamy eroticism of Art Nouveau and the foreboding accents of Prague Symbolism that he was to return to throughout his somewhat brief career (Drtikol abandoned photography for painting in 1935, and it was not until curator Anna Fárová's now legendary 1972 Prague exhibition that this work was rediscovered by a broader public). But Drtikol quickly absorbed into his photography the myriad new idioms of the interbellum years, and freighted his nudes with the dramatic lighting of silent film and the more austere geometric effects and dynamic poses of Futurism, Cubism and Bauhaus. Surveying his daring and expressive nudes of the 1920s and 1930s, this important publication charts Drtikol's adventurous treatments of the nude as they evolved in their quirky conversation with modernist innovations—from the early nymphs and femme fatales to more abstracted studies that dramatize light and kinetic qualities. This smartly conceived volume confirms Drtikol's place as one of the greatest photographers of the early twentieth century.

František Drtikol
ISBN 978-3-7757-2600-9
Hbk, 9.5 x 12.25 in. / 96 pgs / 60 color.
U.S. \$55.00 CDN \$66.00
October/Photography



Also Available:
František Drtikol: Portraits
9788072153015
Pbk, U.S. \$25.00 CDN \$30.00
Torst

HATJE CANTZ



Heinrich Kühn: Perfect Photography
Text by Monika Faber, Astrid Mahler.
German scientist and photographer Heinrich Kühn (1866–1944) was one of the central figures in the establishment of international art photography at the turn of the twentieth century. Having studied botany and medicine, Kühn made his first photograph in the late 1870s, dedicating himself solely to the medium within a decade. He achieved this dedication through the support of American photographers Alfred Stieglitz, Edward Steichen and others. After a meeting in 1904, Stieglitz and Kühn initiated an almost 30-year-long correspondence, ushering in an era of pioneering experimentation with autochrome and other photographic processes. Critical to Kühn's success was an offset process he perfected, which allowed him to deliberately dissolve the sharpness of the image and alter its brightness. The results are gorgeous, dreamy images full of rich, delicate color. Around 1910, Kühn reduced the romantic cosmos of Pictorialism to the point where his compositions became almost abstract, so that only the study of light and the rendering of tonal values mattered. He later returned to exploring the photograph as objective record, concentrating mainly on writing and to experiments in photographic technology. This landmark volume surveys the works of a revelatory photographer.

Heinrich Kühn: Perfect Photography
ISBN 978-3-7757-2569-9
Hbk, 9.75 x 11.75 in. / 288 pgs / 160 color / 70 b&w.
U.S. \$70.00 CDN \$84.00
October/Photography

Exhibition Schedule
Vienna: Albertina, 06/09/10–09/05/10
Paris: Musée d'Orsay, 10/10/10–01/23/11
Houston: Museum of Fine Arts, 03/06/11–05/29/11



HATJE CANTZ

Nadav Kander: Yangtze, The Long River

Text by Jean Paul Tchary.

The Yangtze river flows 4,100 miles across China, traveling from its furthest westerly point in the Qinghai province to Shanghai in the east. The river is embedded in the consciousness of the Chinese, and plays a significant role in both the spiritual and physical life of the people. Using the river as a metaphor for constant change, Nadav Kander (born 1961) has photographed the landscape and people along its banks from mouth to source. “After several trips to different parts of the river, it became clear that what I was responding to and how I felt whilst being in China was permeating into my pictures,” he records; “a formalness and unease, a country that feels both at the beginning of a new era and at odds with itself.”

Nadav Kander: Yangtze, The Long River**ISBN 978-3-7757-2683-2****Hbk, 13.25 x 11 in. / 160 pgs / 75 color.**

U.S. \$95.00 CDN \$114.00

December/Photography/Asian Art & Culture

WALTHER KÖNIG, KÖLN

Ruhr Views

New German Photography

Text by Thomas Weski.

Ruhr Views presents portraits of the Ruhr valley region in West Germany by 11 internationally renowned cross-generation photographers: Bernd and Hilla Becher, Laurenz Berges, Joachim Brohm, Hans-Peter Feldmann, Andreas Gursky, Jitka Hanzlová, Candida Höfer, Matthias Koch, Elisabeth Neudörfl, Jörg Sasse and Thomas Struth. All of these photographers had made work in the Ruhr previously, and selected their own subjects to photograph for this volume (some of which related to previous projects); all of the photography (save that of Bernd and Hilla Becher) is published here for the first time, and offers new perspectives on today's Ruhr metropolis. Sigrid Schneider's essay “Retrospectives: The Ruhr in Photographs” offers insights into the myths and character of the Ruhr, and Thomas Weski provides a detailed introduction to the participating artists and their work and describes their various working methods.

Ruhr Views**ISBN 978-3-86560-741-6****Hbk, 9 x 11.5 in. / 240 pgs / 120 color.**

U.S. \$69.00 CDN \$83.00

September/Photography



TAVERNER PRESS



David T. Hanson: Colstrip, Montana

Introduction by Rick Bass. Essay by David T. Hanson.

Over the past 30 years, American photographer David T. Hanson has scoured the American landscape for telltale signs of the way we live now—what we do with our land and how we live on it. Colstrip, Montana, is the site of one of the largest coal strip-mines in North America. Between 1982 and 1985, Hanson undertook a photographic investigation of the mine, power plant and industrial site. The *Colstrip, Montana* sequence was first exhibited by John Szarkowski at The Museum of Modern Art in 1986. This book publishes the entire series for the first time.

David T. Hanson: Colstrip, Montana**ISBN 978-1-935202-20-2****Clth, 11.75 x 9.75 in. / 200 pgs / 87 color.**

U.S. \$65.00 CDN \$78.00

October/Photography

HATJE CANTZ



Jürgen Nefzger: Fluffy Clouds

Text by Ulrich Pohlmann.

A European analogue to Mitch Epstein's stirring project *American Power*, Jürgen Nefzger's (born 1968) photographic series *Fluffy Clouds* likewise depicts tranquil landscapes with the apparatus of atomic power looming just behind. In Nefzger's idyllic views of Europe, sheep graze on hilly meadows, bathers sun themselves at the beach and a lone fisherman contemplates a riverbank—but cooling towers and nuclear reactors are never far away, sometimes overtly visible, sometimes only hinted at. *Fluffy Clouds* critiques the atomic energy PR image of a halcyon world in harmony with the use of nuclear energy.

Jürgen Nefzger: Fluffy Clouds**ISBN 978-3-7757-2598-9****Hbk, 12 x 9.75 in. / 144 pgs / 73 color.**

U.S. \$55.00 CDN \$66.00

August/Photography

HATJE CANTZ



Götz Diergarten: Photographs

Text by Carsten Ahrens, Sven Beckstette, Petra Helck.

Götz Diergarten (born 1972) developed his rigorous, typological approach to photography under the tutelage of Bernd and Hilla Becher. Diergarten documents European vernacular architecture: storefront façades, beach cabanas, spas and metro stations in Germany, France, England and Belgium. His instinct for color and texture adds a dimension of play to an otherwise austere conception, recalling the deadpan beauty of William Eggleston and Stephen Shore. In the absence of the human form, commonplace details like a door, window or street sign take on expressive personality—a testament to Diergarten's ability to illuminate the commonplace.

Götz Diergarten: Photographs**ISBN 978-3-7757-2563-7****Hbk, 9.5 x 10.5 in. / 160 pgs / 98 color.**

U.S. \$55.00 CDN \$66.00

August/Photography

HATJE CANTZ



The City Of Rise and Demise

Preface by Marcus Jauer. Epilogue by Felix Hoffmann.

Here, 18 photographers document cities from Detroit to Manila, to make a composite portrait of a city of all cities. The photographers are Sibylle Bergemann, Jörg Brüggemann, Espen Eichhöfer, Annette Hauschild, Harald Hauswald, Pepa Hristová, Andrej Kremenschouk, Ute & Werner Mahler, Thomas Meyer, Dawin Meckel, Julian Röder, Frank Schinski, Jordis Antonia Schlosser, Anne Schönharting, Linn Schröder, Heinrich Völkel and Maurice Weiss.

The City**ISBN 978-3-7757-2659-7****Hbk, 11.25 x 12.5 in. / 296 pgs / 130 color /****40 duotone.**

U.S. \$60.00 CDN \$72.00

October/Photography

HATJE CANTZ



Ralf Peters: Until Today

Edited by Bernhard Knaus. Text by Klaus Honnef, Renate Puvogel, Heinz Kattner.

Gas stations, landscapes and airports are among photographer and conceptual artist Ralf Peters' favored motifs. His images appear familiar, until disturbing details emerge: for example, in his *Tankstellen (Gas Stations)* series, logos and lettering have been removed. Peters (born 1960) presents his viewers with conundrums that are at once subtle and clear.

Ralf Peters: Until Today**ISBN 978-3-7757-2608-5****Hbk, 10 x 11 in. / 212 pgs / 410 color.**

U.S. \$60.00 CDN \$72.00

August/Photography

EDITIONS XAVIER BARRAL



Philippe Chancel: Desert Spirit

Text by Quentin Bajac.

Between 2007 and 2009, photographer Philippe Chancel (born 1959) made several visits to the United Arab Emirates, and was astounded by the ubiquitous presence of bizarre artifice: the desert grows green, seawater is desalinated and new islands rise out of the sea. Moving from one air-conditioned space to another, from apartment to limousine, from limousine to shopping mall, from shopping mall to theme park, Chancel found irresistible images at every turn; in this volume he expounds the United Arab Emirates as the supreme expression of totalized consumerism.

Philippe Chancel: Desert Spirit**ISBN 978-2-915173-52-9****Hbk, 11 x 14 in. / 128 pgs / 59 color.**

U.S. \$105.00 CDN \$126.00

August/Photography



RADIUS BOOKS

Renate Aller: Oceanscapes**One View. Ten Years.****Text by Richard B. Woodward, Petra Roettig, Jasmin Seck.**

German-born photographer Renate Aller has been photographing the Atlantic Ocean for over a decade, from a single point on the Long Island coastline. Her images capture the shifting colors and textures of the sky and water, and the grandeur of the ocean, and connect the sublime beauty of this Atlantic view to the nineteenth-century German Romantic painter Caspar David Friedrich, her static viewpoint likewise allowing for images that provoke infinite reverie.

Renate Aller: Oceanscapes**ISBN 978-1-934435-23-6****Clth, 13 x 10 in. / 96 pgs / 47 color.**

U.S. \$50.00 CDN \$60.00

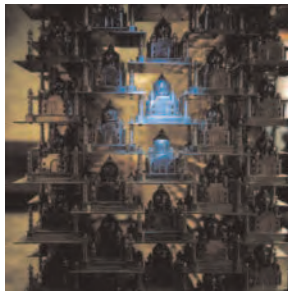
August/Photography

Exhibition Schedule

Santa Fe, NM: Chiaroscuro Gallery, 06/01/10–07/30/10

New York: Klompching Gallery, 09/15/10–10/30/10

RADIUS BOOKS

**Dayanita Singh: House of Love****Text by Aveek Sen.**

Dayanita Singh's *House of Love* is a work of photographic fiction that takes the form of 13 short stories. The "House of Love" itself is the Taj Mahal, but the Taj Mahal as a recurring motif that stands for the truths and lies of night and day, love and illusion, attachment and detachment, humor and treachery. Through images of her native India, Singh creates her own mysterious and ineffable, strange yet familiar language, using her trademark black-and-white photography and her newer investigations of nocturnal color. Working closely with writer Aveek Sen, whose prose pursues its own parallel journey, Singh explores the relationship between photography and writing.

Dayanita Singh: House of Love**ISBN 978-1-934435-27-4****Clth, 7 x 9.25 in. / 180 pgs / 47 color / 44 b&w.**

U.S. \$45.00 CDN \$54.00

October/Photography/Asian Art & Culture

Exhibition Schedule

Boston: Peabody Essex, 2011

RADIUS BOOKS

**John Gossage & Alec Soth: The Auckland Project**

In the spring of 2009, John Gossage and Alec Soth were invited to photograph in Auckland, New Zealand. For both, it was a trip of departures. Gossage has been working in black and white for over 40 years, and this trip yielded some of his first work in color. Soth's work with the 8x10 view camera has inspired a more recent generation, and leaving it behind was key to attaining a fresh visual perspective. This publication presents the results of that trip. Essentially two books in one, *The Auckland Project* evinces the attention to book form that characterizes the publications of both photographers.

John Gossage & Alec Soth: The Auckland Project**ISBN 978-1-934435-26-7****Slip, Hbk, 2 Volumes, 9 x 11.5 in. / 128 pgs /****84 color.**

U.S. \$50.00 CDN \$60.00

September/Photography

RADIUS BOOKS

**Michael Light: LA Day, LA Night**

The greater Los Angeles area covers 4,850 square miles and is home to almost 18 million people. Perhaps America's largest human creation, it has been vilified and celebrated in equal measure since its inception. With *LA Day/LA Night*, photographer Michael Light continues his aerial examination of the arid American West by bringing together two opposing views of the city in a double-volume set. *LA Day* stares directly into the sun, blasting the metropolis in a relentless blaze. *LA Night* drifts over the city as it grows darker, then begins to resemble the starry sky vaulted above.

Michael Light: LA Day, LA Night**ISBN 978-1-934435-30-4****Clth, 10.5 x 16 in. / 72 pgs / 34 duotone.**

U.S. \$60.00 CDN \$72.00

October/Photography

DAMIANI

Laura Letinsky: After All**Text by Mark Strand**

The setup is classic and familiar: a table draped with a white cloth, a dish of fruit, a sugar bowl. Yet instead of the meal awaiting an unseen viewer's consumption, as in a classic still life, Laura Letinsky photographs what remains on the table after the food has been eaten, leaving only crumbs, melon rinds, a cantaloupe pocked with rot and a half-finished lollipop. Letinsky explores the inextricable relationship between ripeness and decay, delicacy and clumsiness, waste and plenitude, pleasure and sustenance. The influence of Dutch-Flemish and Italian still-life paintings—whose exacting beauty documented shifting social attitudes resulting from exploration, colonization, economics and ideas about seeing as a kind of truth—can be seen here as well. In *After All*, Letinsky explores photography's transformative quality, changing what is typically overlooked into something splendid in its resilience. Poet Mark Strand contributes an essay to this marvelous volume.

Laura Letinsky: After All**ISBN 978-88-6208-132-0****Hbk, 11 x 8.5 in. / 96 pgs / 55 color.**

U.S. \$50.00 CDN \$60.00

October/Photography



THE SOON INSTITUTE

**Jason Fulford: The Mushroom Collector****Edited by Lorenzo de Rita.**

As photographer Jason Fulford recently learned firsthand, mushrooms have a way of growing and spreading wherever they touch ground. It all started when a friend of Fulford's gave him a box, bought at a flea market, full of photos of mushrooms—modest snaps taken by an unknown but almost certainly amateur photographer, apparently as notes for mycological studies. These mushroom images stuck in Fulford's mind, and started to grow in his own work. *The Mushroom Collector* combines some of the original flea-market mushroom pictures with his own images and text by the artist about the project.

Jason Fulford: The Mushroom Collector**ISBN 978-90-810584-2-1****Clth, 9.5 x 12.5 in. / 196 pgs / 115 color.**

U.S. \$65.00 CDN \$78.00

October/Photography

NOBODY

**Stephen Gill: Coming up for Air**

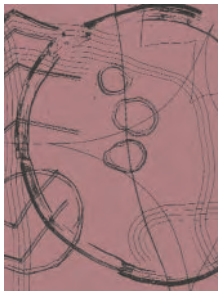
Dubbed by Martin Parr "the new whiz kid of British documentary," Stephen Gill (born 1971) records the immediacies of city sights with airy specificity and lightness of touch. Gill's latest volume, *Coming Up for Air*, collects work made in Japan in 2008 and 2009. Unlike previous volumes such as *Hackney Flowers*, these images minimize local information in favor of achieving what Gill calls "a kind of fictional aquatic world.... muffled chaos seen through squinted eyes." A superb work of bookmaking, this volume consists of 100 color photographs that linger and pivot upon the lightest of effects.

Stephen Gill: Coming up for Air**ISBN 978-0-9556577-2-6****Clth, 9.75 x 13 in. / 106 pgs / 97 color.**

U.S. \$65.00 CDN \$78.00

August/Photography

NOBODY

**Stephen Gill: B Sides**

Just as a collection of a musician's B-side cuts and outtakes, or the scenes that didn't quite make it into a movie, speak volumes about the project as a whole, and offer their own kind of magic by their very excision, so too does *B Sides*, the companion volume to British photographer Stephen Gill's latest book of photos *Coming Up for Air*, likewise illuminate the fringes of his latest project. In *B Sides*, Gill records minute effects of texture and trace. Please note that only a limited number of copies are available.

Stephen Gill: B Sides**ISBN 978-0-9556577-4-0****Clth, 9.75 x 13 in. / 72 pgs / 34 color.**

U.S. \$65.00 CDN \$78.00

November/Photography



Malerie Marder: Carnal Knowledge
ISBN 978-1-900828-30-7
Hbk, 12 x 8.5 in. / 144 pgs / 77 color.
 U.S. \$75.00 CDN \$90.00
 October/Photography

VERLAG FÜR MODERNE KUNST



The Portrait
Photography as Stage
Text by Peter Weiermair, Ulrich Pohlmann.
Foreword by Gerald Matt.

Assessing the breadth of present-day photo-portraiture in over 170 color plates, this volume unfolds the relationship between photographer and sitter across the gamut of idioms. Tina Barney, Clegg & Guttman, Anton Corbijn, Rineke Dijkstra, Bernhard Fuchs, Nan Goldin, Greg Gorman, Peter Hujar, Sally Mann, Robert Mapplethorpe, Hellen von Meene, Helmut Newton, Thomas Ruff, Beat Streuli and Wolfgang Tillmans are among the major contemporary fine-art photographers represented here.

The Portrait
ISBN 978-3-941185-60-9
Clth, 10 x 12 in. / 240 pgs / 170 color.
 U.S. \$60.00 CDN \$72.00
 November/Photography

HATJE CANTZ



Angelika Platen: Artists
Text by Günter Engelhard, Thomas Hettche.

Walter De Maria lies prone on an airport runway; Hanne Darboven stands before her wall of time-writings in a high-necked military-esque top and pixie haircut; Robert Smithson stands sullenly, visible from the ribs up in an oblique mirror suspended among the limbs of a tree. These photographs of artists from the twentieth and early twenty-first century are the work of Angelika Platen (born 1942). Essays by Günter Engelhard and Thomas Hettche round out this volume of 140 black-and-white tributes to art in action and in repose.

Angelika Platen: Artists
ISBN 978-3-7757-2653-5
Clth, 9.5 x 12 in. / 240 pgs / 150 duotone.
 U.S. \$75.00 CDN \$90.00
 December/Photography

VIOLETTE EDITIONS

Malerie Marder: Carnal Knowledge

Edited by Robert Violette. Preface by Gregory Crewdson. Text by James Ellroy, Neville Wakefield, A.M. Homes, James Frey, Bruce Wagner. Interview with Philip-Lorca diCorcia.

A seminal experience for American photographer Malerie Marder (born 1971) was a family friend's request for Marder to photograph her with her lover, naked and in the anonymous setting of a motel room. This set the tone for Marder's work for the next decade. Her photographs of nudes are composed simply, much like portrait painting, her subjects sitting plainly near the center of the frame, often set against the bleak anonymity of motel rooms, their impassive gazes almost daring the viewer to interpret their bodies. "Marder has explored the psychosexual undertow of her own intimate relationships," Siobhan McDevitt wrote in *Artforum*, "frequently shooting herself along with family and friends in close quarters (including pay-by-the-hour motels) and, usually, undressed. She flirts with prurience, with ideas of privacy and surveillance, eroticism and pornography, but seems more satisfied when approaching the complications of love or being in love." Beautifully illustrated, *Carnal Knowledge* contains 77 color reproductions of these photographs, as well as new texts from James Ellroy and Neville Wakefield, a preface by Gregory Crewdson, short stories inspired by Marder's work by A. M. Homes, James Frey and Bruce Wagner, and a Q & A for Marder devised by Philip-Lorca diCorcia. It is the first volume to collect these works and to bring Marder's work to a wider audience.

KERBER



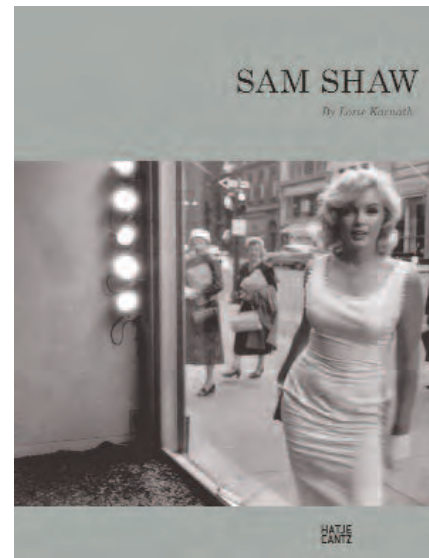
Erika Schmied: In Profile,
Portraits of Artists

Fifty Years of Photographs
Edited by Erika Schmied, Petra Kipphoff.
Text by Petra Kipphoff.

Erika Schmied has kept watch on the international art scene with her camera over the past 50 years. The resulting portraits, all shot in profile, correspond to the artist's belief that the side view provides the most information about the character of a person. This collection includes photographs of such significant artists as Max Ernst, Gerhard Richter and Kiki Smith.

Erika Schmied: In Profile, Portraits of Artists
ISBN 978-3-86678-374-4
Hbk, 9.5 x 11 in. / 144 pgs / 66 b&w.
 U.S. \$55.00 CDN \$66.00
 August/Photography

HATJE CANTZ



Sam Shaw

Text by Lorie Karnath.

The image of Marilyn Monroe standing on a subway grate as her dress is blown above her knees—from *The Seven-Year Itch* is so deeply embedded in popular consciousness that it's easy to forget a single stills photographer was responsible for it. The photographer's name was Sam Shaw (1912–1999), and he portrayed virtually every major Hollywood star of his day—Marlon Brando (Shaw created the photograph of Brando in a ripped t-shirt for *A Streetcar Named Desire*), Paul Newman, Audrey Hepburn, Sidney Poitier, Monroe and countless others. Born and raised on New York's Lower East Side, and closely identified with the city's visual iconography, Shaw shot countless cover pictures for *Life* and *Look* in the 1950s and 60s, and later also took the still photographs for movies that he produced himself, initially for Paul Newman on *Paris Blues*, but most notably for movies directed by John Cassavetes, including *Husbands*, *A Woman Under the Influence*, *Opening Night*, *Gloria* and *Love Streams*. This fantastic survey of Shaw's work has been assembled and edited by Lorie Karnath, who contributes to the volume a personal remembrance of her longtime friend.

Sam Shaw
ISBN 978-3-7757-2695-5
Hbk, 10.5 x 12 in. / 224 pgs / 75 color / 75 b&w.
 U.S. \$75.00 CDN \$90.00
 December/Photography/Film & Video

HATJE CANTZ



Just Loomis: As We Are

Edited by June Newton. Text by Matthias Harder.

Just Loomis' first photographs were made in the mid-1970s, recording the railway lines and the casinos of his birthplace in Reno, Nevada; they tell of the highs and lows of everyday life in the American West. A former assistant and friend of Helmut Newton's, Loomis (born 1957) worked in the 1980s as a fashion photographer for magazines such as *Harper's Bazaar* and *The New York Times Magazine*. Turning to portraiture and documentary photography in 1990, Loomis began to make portrait photographs, in both black and white and in color, that show a raw and affectionate view of everyday life in America: a waitress behind a counter in a Hollywood diner, a young couple exuding the bliss of early romance, or children caught in moments of play. From his earliest work through to this latest collection, the photographer's first monograph, Loomis' method has been to insist on the value and beauty of what lies immediately to hand, and to locate the moments that illuminate that fact for the viewer. As June Newton states, "He understands these people, as he comes from the same place. These pictures are without artifice of any kind... I call them a perfect example of Americana today."

Just Loomis: As We Are
ISBN 978-3-7757-2636-8
Hbk, 9.75 x 11.25 in. / 112 pgs / 100 tritone.
 U.S. \$60.00 CDN \$72.00
 November/Photography

HIGH MUSEUM OF ART



The Portrait Unbound: Photographs by Robert Weingarten

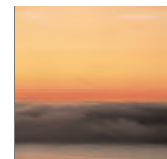
Text by Julian Cox.

Traditional portraiture proceeds from the assumption that we can learn about a person by looking at their face. But crucial biographical truths are rarely visible on the surface. Robert Weingarten (born 1941) addresses this with *The Portrait Unbound*, in which his "portraits" of 21 eminent Americans—among them playwrights, musicians, scientists, architects and actors—show not physical appearances but the subjects' memories and associations. Thus Stephen Sondheim is represented by musical staff paper and is superimposed on Seurat's "La Grande Jatte," and Colin Powell is figured in a somber composition based on the mausoleum-esque slabs of the Vietnam War Memorial. Other subjects include Hank Aaron, Edward Albee, Buzz Aldrin, Mikhail Baryshnikov, Chuck Close, Frank Gehry, Jane Goodall, Billy Graham, Dennis Hopper, Quincy Jones, Carl Lewis, Sandra Day O'Connor, Alice Waters and James Watson. Includes a bonus DVD.

The Portrait Unbound: Photographs by Robert Weingarten
ISBN 978-1-932543-33-9
Clth, 9 x 12.5 in. / 120 pgs / 60 color / 25 b&w / DVD (NTSC).

U.S. \$35.00 CDN \$42.00
 June/Photography

Exhibition Schedule
 Atlanta: High Museum of Art, 01/23/10–05/30/10



Also Available:

Robert Weingarten 6:30 A.M.
9783775715720
 Hbk, U.S. \$49.95 CDN \$60.00
 Hatje Cantz



Jeffrey Silverthorne: Directions for Leaving
Photographs 1971–2006
Text by Annie Proulx, Cary Loren, Robert Frank.

“Over the past 35 years,” writes Annie Proulx (author of *Brokeback Mountain* and *The Shipping News*) in her introduction to this retrospective look at the photographic oeuvre of Jeffrey Silverthorne (born 1946), “Silverthorne has photographed authority figures, nudes, prostitutes, prisoners, illegal immigrants, border bars and cheap hotel rooms, carnival denizens, people in the fringe worlds of American society, moribund animals, himself and the dead. He is internationally known for the postmortem genre he pioneered, photographs of the dead that shocked and repelled even as they fascinated.” Framed in stark and uncompromising compositions, Silverthorne’s subjects often regard the viewer with a defiant indifference; his work melds portraiture with a kind of detached photodocumentary impulse à la Diane Arbus. In exploring marginal characters and milieux, he confronts us with our own sense of disgust and the grotesque. This volume also includes a contribution by Robert Frank and an interview by Detroit rocker Cary Loren.

Jeffrey Silverthorne: Directions for Leaving
ISBN 978-87-90362-38-6
Hbk, 6.75 x 8.75 in. / 200 pgs / 21 color / 65 b&w.
U.S. \$50.00 CDN \$60.00
July/Photography



Jeffrey Silverthorne: Boystown, the Perfume of Desire
Text by Anne Biroleau-Lemagny, Jon Hendricks. Edited by Lars Schwander.

In Nuevo Laredo, just south of the U.S.–Mexico border, complexes of sex clubs called Boystowns cater to American men, and a few Mexicans, who wish to watch women take off their clothes and perhaps to pay for sex with one of them. Photographer Jeffrey Silverthorne (born 1946), who has in the past made photographs of landscapes, still lifes, portraits of transvestites and of dead bodies in a morgue, photographed the women who sell their bodies nightly in the Mexican establishments for wages that far exceed what they could earn in the local maquiladoras. Lurid and unsettling, *Boystown: The Perfume of Desire* presents 56 color and 34 black-and-white images. “On a simplistic and juvenile level,” Silverthorne writes, “a Boystown is a celebration of life, a candy store of flesh, with any psychological or medical consequences deferred. On an adult level, Boystown is a direct observation of a spiritual poverty and economic failure that both countries and cultures share.”

Jeffrey Silverthorne: Boystown, the Perfume of Desire
ISBN 978-87-91529-16-0
Pbk, 8.75 x 10 in. / 112 pgs / 54 color / 34 b&w.
U.S. \$45.00 CDN \$54.00
July/Photography/Erotica



Stefan Ruiz: San Francisco Berlin
Introduction by Chris Boot.

In photographer Stefan Ruiz’s *San Francisco Berlin* series, large-format portraits depict gay men dressed up for fetish-themed events in two cities that have played pivotal roles in defining gay male aesthetics. Shot in an improvised street studio, Ruiz’s pictures are documentary in feel, their subjects captured against blank backgrounds, leveling steady, implacable gazes at the viewer. Some pictures fulfill expectations of fetish sexuality, as in the shot of a dour-faced, tattooed man who is nude except for a thick metal chain sashing his torso and a black leather strap fastened around his genitals. Other subjects’ accoutrements are more playful—sleek black leather wrist cuffs abound, and one man sports a Batman face mask, complete with bat ears. With texts drawn from interviews with some of the subjects, and an introduction by Chris Boot (who curated the “Gay Men Play” exhibition for the New York Photo Festival in 2009), *San Francisco Berlin* is both a document of extreme fashion and a serious consideration of contemporary gay sexual identity.

Stefan Ruiz: San Francisco Berlin
ISBN 978-1-905712-19-9
Hbk, 10.75 x 14.25 in. / 96 pgs / 60 color.
U.S. \$60.00 CDN \$72.00
October/Photography/Gay & Lesbian



Christopher Makos: Lady Warhol

This is not Andy Warhol as we are accustomed to seeing him: in dramatic eyeliner and mascara, an asymmetrical blond bob worthy of a *Vogue* cover circa 1987, his hands clasped girlishly at his upper thigh; or with a glisteningly lipsticked cupid’s bow, shadowed eyes downcast; or draped, from the armpits down, in a white sheet, his upper chest startlingly pale. In these portraits, made by Christopher Makos (born 1948), the gender-transgressive themes of the 1980s collide with the spirit of Man Ray’s famous “Rose Sélavy” pictures of Marcel Duchamp as a coy Parisian lady. The project entailed, Makos recalls, “eight wigs, two days of posing, 16 contact sheets, 349 shots”; this volume includes Makos’ original contact sheets, an essay by the photographer about his friendship with Warhol, and full-page prints of the most striking images to emerge from one of Pop’s most singular photo shoots.

Christopher Makos: Lady Warhol
ISBN 978-84-92841-33-2
Flexi, 10.75 x 15 in. / 200 pgs / illustrated throughout.
U.S. \$70.00 CDN \$84.00
October/Photography/Gay & Lesbian



Jim Naughten: Re-enactors
Text by Bill Kouwenhoven, Mark Rappolt.

Every summer thousands of people from all over the world gather in a Kentish field and leave the present firmly behind. They step out of their routine daily lives and transform into historical characters from the First and Second World Wars, often embracing their roles with such vigor and obsessive attention to detail that it is hard to imagine them outside of this fictitious combat zone. Taking on a different name, identity and sometimes even a different tongue, these role-players re-enact battles and drills from an imagined past to a degree that becomes something more than acting, a collective fantasy played out on a massive scale. London photographer Jim Naughten’s portraits of these re-enactors are shot formally, in three-quarter profile, usually from the legs up, against white backdrops—an effect that heightens the sense of artifice and anachronism. Beautifully bound and printed, this volume records a world apart from both past and present.

Jim Naughten: Re-enactors
ISBN 978-0-9557465-5-0
Clth, 9.25 x 11.25 in. / 96 pgs / 75 color.
U.S. \$40.00 CDN \$48.00
June/Photography



Ron Jude: Emmett

Jude’s latest book project, *Emmett*, brings new life to a selection of his own early photographs, made in the early 1980s in central Idaho. Enhanced by special-effects filters and cheap telephoto lenses, the pictures include hazy scenes of a summertime drag race, a forest across changing seasons, midnight horror films on TV and a Nordic-looking teenager who appears as a specter from the artist’s past. Edited here nearly 30 years after its making, this experimental body of work acquires unexpected nuance and humor, and has the serendipitous qualities of a dream—memories reorganized into a fictionalized narrative, imagery suffused with both an unsettling melancholy and the glow of youthful reverie. Related conceptually to and residing thematically between his two previous books—*Alpine Star* and *Other Nature*—*Emmett* achieves an aesthetic inspired by equal parts Motörhead and Jean-Paul Sartre.

Ron Jude: Emmett
ISBN 978-0-9823653-2-8
Pbk, 6.75 x 9.5 in. / 80 pgs / 40 color / 9 b&w.
U.S. \$30.00 CDN \$36.00
October/Photography



Harmony Korine: The Trash Humpers
Text by Harmony Korine.

Harmony Korine shocked a nation with his first movie script, 1995’s *Kids*, about drug-addled adolescents wallowing in ennui and sex. Arbiters of culture and morality wrung their hands, but two first-time actors in *Kids*—Chloë Sevigny and Rosario Dawson—found longtime fame in the ensuing years. Korine himself went on to direct several audaciously polarizing feature films. This book, *The Trash Humpers*, is based on the photographic research for Korine’s latest directorial project of the same name. Released on lo-fi VHS and edited in part while blindfolded—or so Korine attests—the 78-minute movie follows a gang of miscreants who roam the streets of Nashville, molesting garbage bins and causing random mayhem. “It’s an ode to vandalism and the creativity of the destructive force,” Korine has said. “Sometimes there’s a real beauty to blowing things up, to smashing and burning. It could be almost as enlightening as the building of an object.”

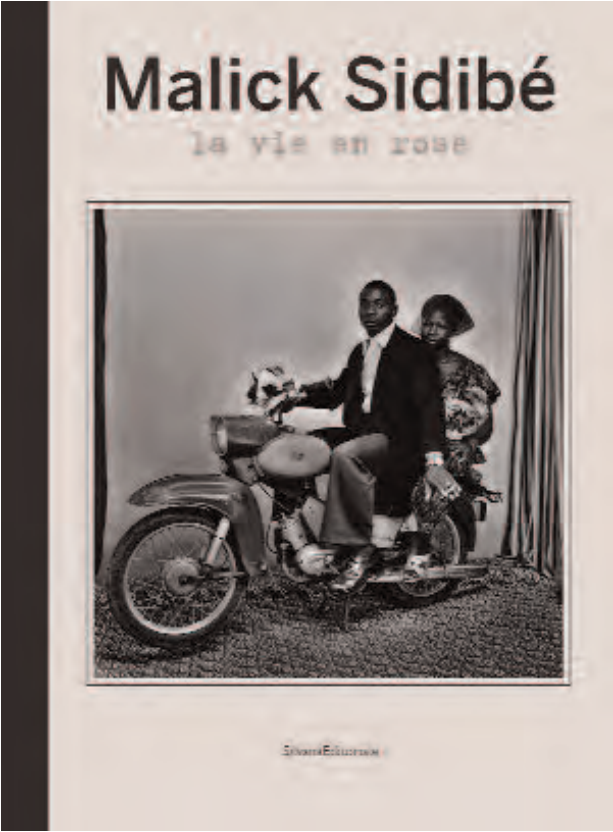
Harmony Korine: The Trash Humpers
ISBN 978-3-03764-116-3
Pbk, 8.5 x 11 in. / 136 pgs / 51 color / 62 b&w.
U.S. \$39.95 CDN \$48.00
November/Photography/Film & Video



Trevor Paglen: Invisible
Covert Operations and Classified Landscapes
Text by Rebecca Solnit.

Invisible: Covert Operations and Classified Landscapes is Trevor Paglen’s long-awaited first photographic monograph. Social scientist, artist, writer and provocateur, Paglen has been exploring the secret activities of the U.S. military and intelligence agencies—the “black world”—for the last eight years, publishing, speaking and making astonishing photographs. As an artist, Paglen is interested in the idea of photography as truth-telling, but his pictures often stop short of traditional ideas of documentation. In the series *Limit Telephotography*, for example, he employs high-end optical systems to photograph top-secret governmental sites; and in *The Other Night Sky*, he uses the data of amateur “satellite watchers” to track and photograph classified spacecraft in Earth’s orbit. In other works Paglen transforms documents such as passports, flight data and aliases of CIA operatives into art objects. Rebecca Solnit contributes a searing essay that traces this history of clandestine military activity on the American landscape.

Trevor Paglen: Invisible
ISBN 978-1-59711-130-0
Hbk, 9.5 x 10.75 in. / 160 pgs / 69 color / 8 duotone.
U.S. \$49.95 CDN \$60.00
August/Photography



SILVANA EDITORIALE

Malick Sidibé: La Vie en Rose

Edited and text by Laura Incardona, Laura Serani.

Acclaimed for his black-and-white photographs of 1960s youth culture in Bamako, Mali, Malick Sidibé (born 1936) is today the African continent’s best-known photographer. Sidibé was recently awarded the Venice Biennale Golden Lion for Lifetime Achievement (2007)—the first time this award was presented to a photographer—and the Infinity Award for Lifetime Achievement (2008), in recognition of his contribution to documentary photography and the historical record. *Malick Sidibé: La Vie en Rose* provides a survey of this work, focusing primarily on Sidibé’s images of Mali’s buzzing youth culture and family life in Bamako in the 1960s and 70s. Laura Serani’s foreword contextualizes Sidibé’s work in a wider survey of African photography; the book also includes an interview with the photographer by Laura Incardona and an appendix with Sidibé’s famous “chemises” (photographic dossiers), which documents his working methods.

Malick Sidibé: La Vie en Rose
ISBN 978-88-366-1716-6
Hbk, 6.75 x 9.5 in. / 160 pgs / 70 tritone.
 U.S. \$60.00 CDN \$72.00
 August/Photography/African Art & Culture

Exhibition Schedule
 Reggio Emilia, Italy: Fondazione Maramotti, 05/09/10–07/31/10

SILVANA EDITORIALE

A Useful Dream: African Photography 1960–2010

Edited and with an introduction by Simon Njami. **Text by** Frank Vanhaecke.

Photography has proved a particularly essential art in the African continent’s postcolonial era, both for recording the numerous seismic moments in its recent history, and for reclaiming the imagery of Africa from its colonial portrayers. As Africa has begun to step beyond its colonial subjugation, photography has also assumed a leading role in providing African countries with individual identities. Tracking the blossoming of postcolonial photography in Africa from 1960 to the present, and accompanying an exhibition at the Palais des Beaux-Arts in Brussels, *A Useful Dream: African Photography 1960–2010* celebrates 50 years of African photography. Among the 34 photographers gathered in its pages are Rui Assubuji, Nabil Boutros, Loulou Cherinet, James Depara, Samuel Fosso, David Goldblatt, Bob Gosani, Pierrot Men, Zwelethu Mtethwa, Eileen Perrier, Ricardo Rangel, Malick Sidibé and Patrice-Félix Tchikaya. The volume includes an introduction by Simon Njami and a text by Frank Vanhaecke.

A Useful Dream: African Photography 1960–2010
ISBN 978-88-366-1659-6
Pbk, 9.5 x 11.25 in. / 192 pgs / 250 color.
 U.S. \$45.00 CDN \$54.00
 August/Photography/African Art & Culture

Exhibition Schedule
 Brussels: Palais des Beaux-Arts, 06/08/10–09/26/10



Also Available:
Zwelethu Mthethwa
9781597111133
 Hbk, U.S. \$55.00 CDN \$66.00
 Aperture



David Goldblatt: In Boksburg
Books No 7
9781935004127
 Hbk, U.S. \$39.95 CDN\$48.00
 Errata Editions



APERTURE

Aperture Ideas: Writers and Artists on Photography is devoted to the finest critical and creative minds exploring key concepts in photography. Previous publications in this series include Philip Gfelter’s *Photography After Frank*, Gerry Badger’s *The Pleasures of Good Photographs* and Peter C. Bunnell’s *Inside the Photograph*.



Back in Print!
In Our Own Image
By Fred Ritchin.

Twenty years ago, before the era of digital cameras, cell phones and the internet, Fred Ritchin outlined many of the ways in which the digital age would transform society. *In Our Own Image* was the first book to address “the coming revolution in photography,” and asked pointed questions that are increasingly relevant today, including whether democracy can survive the media’s facile use of digital means. By the time a second edition was published in 1999, many of Ritchin’s predictions had come true. Computer embellishment of imagery had become a staple in the media and had significantly diminished photography’s role as a credible witness: *Newsday* had published the first “future” news photograph of two feuding ice skaters as they would meet the next day, and on its cover, *Time* magazine darkened and blurred an image of O.J. Simpson in order to lift “a common police mug shot to the level of art, with no sacrifice to truth.” Now Aperture reissues this seminal text, which has continued to shape the debate about digital imaging since its initial publication. This twentieth-anniversary edition features a preface by the author that contextualizes the book for a contemporary audience. **Fred Ritchin** is Professor of Photography and Imaging at New York University’s Tisch School of the Arts. He was picture editor of *The New York Times Magazine* (1978–82) and the founding director of the Photojournalism and Documentary Photography Program at the International Center of Photography (1983–86). Ritchin is the author of *After Photography* (2009), as well as numerous essays and the blog afterphotography.org.

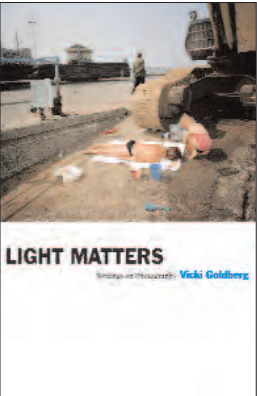
In Our Own Image
ISBN 978-1-59711-164-5
Pbk, 6.5 x 9.25 in. / 164 pgs / 38 b&w.
 U.S. \$16.95 CDN \$20.00
 October/Photography/Nonfiction & Criticism



Also Available:
Photography After Frank
9781597110952
 Hbk, U.S. \$29.95
 CDN \$36.00
 Aperture



Crisis Of The Real: Writings on Photography
9781597111409
 Pbk, U.S. \$19.95
 CDN \$24.00
 Aperture



Now in Paperback!

Light Matters
By Vicki Goldberg.

Vicki Goldberg, one of the leading voices in the field of photography criticism, is well known for her cogent and perceptive writing, which is regularly featured in such national publications as *The New York Times*. First published in 2005, *Light Matters* gathers a selection of this remarkable author’s essays and criticism, culled from her writings published over the previous 25 years. Goldberg’s take on photography is both insightful and encompassing: her subjects range from pop imagery to war journalism, from photo-booth portraits to manipulated digital imagery, from the “boredom” of voyeurism to the great preponderance of tragic photographs in the news. She brings new light to the work of the medium’s “old masters,” among them Walker Evans, Lotte Jacobi and Lartigue, writing with equal acuity about contemporary trailblazers such as Bill Viola, Daido Moriyama and Bastienne Schmidt. Goldberg also tackles provocative larger issues facing the medium, such as the potentially transgressive nature of photographs, and the camera’s powerful role in a culture of commodification. Dismissing clichés and deftly negotiating the many diverging paths photography now follows, Goldberg demonstrates how to consider not just photographic images themselves, but their impact, and the meaning of that impact. *Light Matters* showcases a writer of great intelligence, wit and insight, whose understanding of this multifarious and evolving medium is unsurpassed.

Vicki Goldberg is the author of numerous books, including *The Power of Photography: How Photographs Changed Our Lives* (1991). In 1997, she received the International Center of Photography’s prestigious Infinity Award.

Light Matters
ISBN 978-1-59711-165-2
Pbk, 5.5 x 8.5 in. / 248 pgs / 27 b&w.
 U.S. \$19.95 CDN \$24.00
 October/Photography/Nonfiction & Criticism



Plastic Dreams: Synthetic Visions in Design
ISBN 978-1-906863-08-1
Slip, Flexi, 8.5 x 10.75 in. / 288 pgs / 400 color / 36 b&w.
U.S. \$45.00 CDN \$54.00
July/Design & Decorative Arts

An essential guide to material culture and a must-have publication for all lovers of plastic and design aficionados.

FIELL PUBLISHING

Masterpieces of German Design

Edited and with text by Thomas Berg.

A mammoth testimony to a nation's design excellence, *Masterpieces of German Design* is the first of Fiell's series of books dedicated to the design output of specific countries. Celebrating Germany's remarkable contribution to the world of manufactured products, author Thomas Berg follows the twists and turns of German design from Jugendstil and the Bauhaus to postwar and late modern, and beyond. With 250 full-color illustrations, this hefty volume features 100 landmark German designs, each one accompanied by authoritative descriptive information and an in-depth explanatory text. The highly varied selection of objects ranges from an early Pfaff sewing machine to the gull-wing Mercedes-Benz 300 SL, from Gerd Alfred Müller and Robert Oberheim's 1962 Braun blender to Konstantin Grcic's recent MYTO chair. Alongside Thomas Berg's informative introductory essay, *Masterpieces of German Design* also features a useful timeline that contextualizes the selected designs in relation to historical events, providing a fresh new take on national characteristics in design.

Masterpieces of German Design
ISBN 978-1-906863-02-9
Hbk, 8.5 x 10.75 in. / 256 pgs / 250 color / 50 b&w.
U.S. \$45.00 CDN \$54.00
October/Design & Decorative Arts

FIELL PUBLISHING

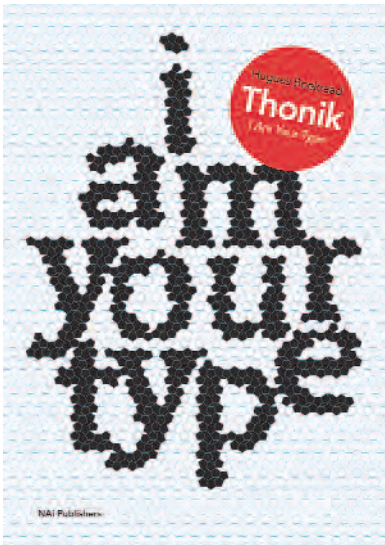
Plastic Dreams: Synthetic Visions in Design

Text by Peter Fiell, Charlotte Fiell.

Over the past 150 years, the role of plastics within the field of design has been fundamental to the development of the manmade environment. Synthetic polymers have quite literally molded the modern world, transforming utopian dreams into three-dimensional realities. Indeed, the impact of plastics has been felt in every area of human life, from healthcare and food distribution to communications, transportation and financial transactions. *Plastic Dreams: Synthetic Visions in Design* tells the fascinating story of these truly wondrous materials, charting their evolution from the mid-nineteenth century to the present, across a huge range of landmark product types, from Wells Coates' iconic AD 65 radio to Konstantin Grcic's MYTO stacking chair, and from Bakelite in the 1920s to today's latest techno-polymers. A fully illustrated reference resource, this volume raises our aesthetic perception of plastics and celebrates their nobility as materials. An introductory essay traces the fascinating history of plastics and assesses their decisive role in industrial design, while an extensive glossary of materials and processes will help the plastics neophyte distinguish their Jaxonite and Xylonite from their polyethylene and ABS. As a final design flourish, *Plastic Dreams* comes with a specially designed orange plastic slipcase by Edson Matsuo of Melissa.



NAI PUBLISHERS



Thonik: I Am Your Type

Text by Hugues Boekraad.

Founded by Thomas Widdershoven and Nikki Gonnissen, Thonik is an award-winning Dutch design studio specializing in visual communication through graphic design. In 2008 the studio attracted international admiration with its design for the visual identity of the Architecture Biennale in Venice; that same year, the studio's first retrospective was held at the Shanghai Art Museum. Famed for its adventurous exploration of a wide array of media, from furniture to ad campaigns, Thonik has created a catchy signature style: clean, bright and bold, with vivid colors and a strong conceptual impact. Working with organizations as diverse as Rotterdam's Museum Boijmans Van Beuningen, the Venice Architecture Biennale, the Amsterdam Public Library, Triodos Bank and the Dutch Socialist Party (SP), Thonik regards every project as an opportunity for experimentation. *Thonik: I Am Your Type* focuses on the studio's innovative and provocative approach, highlighting and analyzing signature projects and presenting design stances that are sure to inspire design professionals and aficionados alike. This publication is published on the occasion of a two-part exhibition at the Institut Néerlandais in Paris.

Thonik: I Am Your Type
ISBN 978-90-5662-744-7
Pbk, 6.75 x 9.5 in. / 256 pgs / 250 color.
U.S. \$50.00 CDN \$60.00
December/Design & Decorative Arts/Architecture & Urban Design

JRP|RINGIER



Scott King

Edited by Lionel Bovier. Text by Jon Savage.

Scott King moves fluidly back and forth between art and design. As Art Director of *i-D* and Creative Director of *Sleazenation* magazines (for which he was awarded "Best Cover" and "Best Designed Feature of the Year" prizes), King's design work is already well-known around the world. As an artist, King plays fast and loose with twentieth-century icons: in "Brian," for example, a viewer recognizes at a glance Lenin's familiar visage, with the face turned sternly to the side, the moustache plumping his marblesque upper lip, but the face on this white bust bears eye makeup and a hint of blush, and feathers sprout from the neck on either side. ("Lenin as Brian Eno in his early Roxy Music days," King explains.) Often, King's art seems virtually indistinguishable from his design work, as in his maps whose cheerfully colored Marimekko-ish dots represent domestic murders. This monograph is dedicated to the many hats of Scott King, whose work has been exhibited widely in London, New York and European galleries including KW Berlin, Portikus, White Columns, Kunstverein Munich and The Museum of Modern Art, New York.

Scott King
ISBN 978-3-03764-118-7
Pbk, 8.5 x 11 in. / 240 pgs / illustrated throughout.
U.S. \$55.00 CDN \$66.00
December/Art/Design & Decorative Arts

WALTHER KÖNIG, KÖLN



Be Nice Share Everything Have Fun

Kunstverein München 2005–2009
Edited by Stefan Kalmár.

Designed by acclaimed graphic designers Scott King and Régis Tosetti, this vibrant artist's book compendium offers up a complete remix of art, discourse and propaganda based on the activities of Germany's Kunstverein München between 2005 and 2009. Visual and textual documentation was collected, sorted and jumbled up to create new constellations and relationships, rendering book as exhibition and exhibition as book. Spilling over with inserts and full-color reproductions, *Be Nice Share Everything Have Fun* contains contributions from Allora & Calzadilla, Lutz Bacher, Victor Burgin, Tom Burr, William S. Burroughs, Gerard Byrne, Duncan Campbell, Marc Camille Chaimowicz, Jeremy Deller, Peter Doig, Dot Dot Dot, Cerith Wyn Evans, Luca Frei, General Idea, Gilbert and George, Liam Gillick, John Giorno, Richard Hamilton, Florian Hecker, Jim Isermann, Ray Johnson, Scott King, Zoe Leonard, Linder, Hilary Lloyd, Dorit Margreiter, Michaela Melián, Christian Philipp Müller, The Neo Naturists, Henrik Olesen, Stephen Prina, Arthur Russell, Peter Saville, Sean Snyder, John Stezaker, Wolfgang Tillmans, Danh Vo, Lawrence Weiner, Jean-Michel Wicker, Stephen Willats, David Wojnarowicz, Akram Zaatar and many others.

Be Nice Share Everything Have Fun
ISBN 978-3-86560-771-3
Pbk, 9 x 12 in. / 314 pgs / 300 color.
U.S. \$65.00 CDN \$78.00 **SDNR30**
July/Art/Design & Decorative Arts



Steve Powers: A Love Letter for You
ISBN 978-0-9776523-7-2
Pbk, 9.25 x 6.25 in. / 96 pgs / illustrated throughout.
U.S. \$19.95 CDN \$24.00
Available/Popular Culture

FREE NEWS PROJECTS

Previously Announced

**Steve Powers: A Love Letter for You
Brick Valentines on the Philly Skyline**

Graffiti artist Steve Powers started painting his “ESPO” alias across the walls and rooftops of Philadelphia in 1984, just as the city’s Anti-Graffiti Network was launched. Twenty-five years later, in the summer of 2009, he returned to Philly, armed with 1,200 cans of spray paint, 800 gallons of bucket paint and 20 of the finest spray-painters in America, to inscribe an epic love letter on the rooftops facing the Market-Frankfurt line, as a public art project. Powers consulted the community in West Philly and collaborated with The Mural Arts Program and the Pew Center, and with their help transformed this 20-block stretch of buildings into visual and architectural Valentine poems, with lines such as: “This love is real so dinner is on me” and “Knocked on your door/ legs tired back sore/ migraine for sure/ no more I swore you smile I’m cured.” A *Love Letter for You: Brick Valentines on the Philly Skyline* documents in full color the art and the neighborhood that inspired Powers’ work, and is designed as an open Valentine love letter for all to use. **Steve Powers** was born and raised in Philadelphia, and then moved to New York City in 1994. After stints as publisher of *On the Go* magazine, author of the book *The Art Of Getting Over* and full-time graffiti writer, Powers opened a studio in January 1998.

VERLAG FÜR MODERNE KUNST

How Many Billboards?

Edited by Peter Noever. Text by Kimberli Meyer, Gloria Sutton, Lisa Henry, Nizan Shaked.
In an urban zone crisscrossed by multilane freeways and gridded with broad boulevards, the roadside billboards of Los Angeles may well be the city’s most visible platform for art. *How Many Billboards?* documents a 2010 project in which billboards in Los Angeles were turned over to 23 artists to do with as they wished, asserting the ongoing legacy of California Conceptualism and its combination of language-based strategies with Pop-inflected aesthetics. “Astonish!” declares Kenneth Anger’s billboard, in commanding upper-case orange lettering, recapitulating Diaghilev’s famous advice to Cocteau. “I Look Good, I Know,” says Yvonne Rainer’s billboard; “I Can’t Hear, I Can’t See, But I Look Good.” Martha Rosler’s collaboration with Josh Neufeld makes a plea for spending on higher education in California, and Renée Green’s image of a darkened shore with silhouetted figures gathered near a tourist ferry is accompanied by the two-line commentary “Strangers begin again/Native strangers hosting.” Other artists participating in this occasion are Michael Asher, Jennifer Bornstein, Eileen Cowin, Christina Fernandez, Ken Gonzales Day, Kira Lynn Harris, Larry Johnson, John Knight, David Lamelas, Brandon Lattu, Daniel Joseph Martinez, Kori Newkirk, Allen Ruppersberg, Allan Sekula, Susan Silton, Kerry Tribe, Jim Welling and Lauren Woods. Essays by Kimberli Meyer, Gloria Sutton and Nizan Shaked, who co-curated the project, contextualize the works in relation to Conceptual and Pop art idioms, provide background material on the artists and outline the MAK Center’s plans to enliven public space.



How Many Billboards?
ISBN 978-3-86984-039-0
Pbk, 12 x 9 in. / 160 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
June/Art

Exhibition Schedule
Los Angeles: MAK Center L.A., 02/28/10–05/30/10

IDN



Jon Burgerman: Pens Are My Friends
Text by Harlan Levey, Peter Thaler, Lars Denicke.

For the first time, British artist and illustrator Jon Burgerman’s commercial, personal and collaborative works are collected together in this lavish and fun publication. Burgerman’s brightly colored parades of monster faces and abstract glyphs have found their way onto a huge range of merchandise—toys, clothing (for Ripcurl), snowboards, exhibitions, murals, customizations, sketchbooks, even a sick bag—as well as galleries around the world (he is especially popular in China and Japan, whose graphic arts traditions his work draws on). Burgerman’s personal pantheon of like minds includes Phil Frost, Mr. Jago of the Scrawl Collective, Jean-Michel Basquiat and Barry McGee—all of whom make sense as inspirations, and none of whom quite resemble his maniacal, over-the-top style. Accompanying the hundreds of pages of brain-melting doodles, drawings, characters and colors are essays by the Pictoplasma team and editors of *Modart* magazine, insights into Burgerman’s working process and, of course, photos of salads. The included DVD is packed with animated goodies, documentary stuff and things to beautify your computer. Enter the world of Jon Burgerman’s art, where no surface is safe from his meandering lines!

Jon Burgerman: Pens Are My Friends
ISBN 978-988-99591-4-2
Hbk, 8.5 x 9 in. / 310 pgs / illustrated throughout / DVD (PAL).
U.S. \$55.00 CDN \$66.00
June/Design & Decorative Arts

IDN



DGPB: The Ark Project
An Illustrated Animal Bible By Artists From All Over The World

After the example of Noah, who saved the animal species in his ark for posterity, this volume, an “Illustrated Animal Bible by Artists from all over the World,” aspires to rescue and house the animals among us today. Recruiting over 200 artists, illustrators and designers from every corner of the globe, each of whom was invited to select a creature (animal or species) to represent their birthplace, and add it to the Ark, the project has resulted in an amazing illustration bible that mixes styles and techniques, showing how astonishing nature is and why we should take better care of the planet and the species on it. At once fun, graphically charming and ecologically intelligent, *Ark* wil immediately appeal to children and design audiences. The final parade of animals is astonishing: the burrowing owl for Canada, the capybara for Uruguay, the Carey turtle for Colombia, the Caribbean manatee for Puerto Rico, the nene goose for Maui, the spectacled bear for Peru... *Ark* also supplies a section of “Nature Facts,” an illustrated tale of Noah and a list of all the artists involved—among them Allan Deas, Gustav Dejert, Drew Funk, Chris Garbutt, Kronk, Cecy Meade, Meomi, Noper, Shen Plum and Roland Tamayo.

DGPB: The Ark Project
ISBN 978-988-18470-1-0
Flexi, 7 x 8.5 in. / 240 pgs / illustrated throughout.
U.S. \$34.00 CDN \$41.00
June/Design & Decorative Arts

IDN



**IdN 15th Anniversary Edition
What Do You Love?**

Launched in 1994 by Laurence Ng, and morphing quickly from a “how-to” magazine tutoring its readership in the intricacies of new design technologym, into a “what to” magazine aiming to inspire and reflect the booming community around it, *IdN* is at the forefront of contemporary design. Today it is well established as a global meeting place for designers. The *IdN 15th Anniversary Edition: What Do You Love?* is a massive 452-page hardcover featuring specially commissioned work from over 250 of the highly talented creators who have collaborated with the magazine over the last decade and a half, sharing their thoughts on the past; and their visions of the future. These include Aiden Kelly, Baku Maeda, Creative Time, Exopolis, Head Gear Animation, Jon Burgerman, Live Evil Empire, Lost in Space, Mark Jenkins, Musa Collective, Neubau, Nikosono, Onesize, Paris Hair, Pomme Chan, Shilo, Tomato, Slingshot London, Sweden Graphics, The Designers Republic, Via Grafik, Wonksite, YOK, Linda Zacks, Zetka and Zip Design. A DVD supplies more than 100 minutes of motion graphics with over 80 animations, short films, TV commercials, interviews, studio tours and music videos.

IdN 15th Anniversary Edition
ISBN 978-988-99591-9-7
Hbk, 9.5 x 7.75 in. / 452 pgs / illustrated throughout / DVD (NTSC only).
U.S. \$59.95 CDN \$72.00
July/Design & Decorative Arts



SANAA: New Museum Museum Building Guides

Text by Lisa Phillips. Interview with Kazuyo Sejima, Ryue Nishizawa. Photographs by Iwan Baan.

When the New Museum, long a champion of downtown New York culture and unconventional art, announced that it would build itself a new home on the Bowery—a mostly bleak strip of flophouses and restaurant-supply storefronts—the art world wondered what this move would mean for the museum, and, just as important, how the museum would look. Tokyo-based architects Kazuyo Sejima and Ryue Nishizawa of SANAA (winners of the 2010 Pritzker Prize) received the commission in 2002; their new New Museum, which opened in December 2007, looks like a dramatic tower of seven rectangular boxes, stacked irregularly atop one another with edges protruding to the sides and front, and clad in a seamless anodized-aluminum mesh that dresses the whole of the building in a delicate, filmy, softly shimmering skin. With windows just visible behind this porous scrimlike surface, the building appears as a single, coherent and even heroic form that is nevertheless mutable, dynamic and animated by the changing light of day—an appropriate visual metaphor for the openness of the New Museum and the ever-changing nature of contemporary art. This monograph treats the institution's design and construction in depth, through images, writings and an interview with the architects.

SANAA: New Museum
ISBN 978-84-343-1244-9
Pbk, 5.75 x 8.5 in. / 80 pgs / 64 color.
U.S. \$25.00 CDN \$30.00
September/Architecture & Urban Studies/Asian Art & Culture

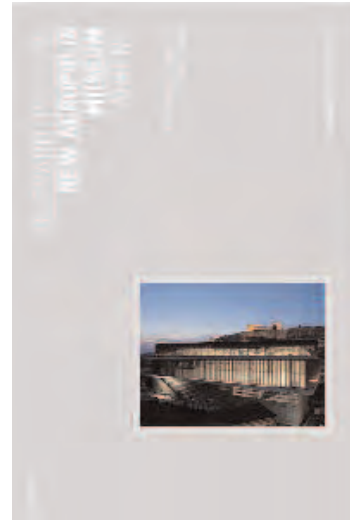


Josep Lluís Sert: Joan Miró Foundation

Museum Buliding Guides
Introduction by Bruno Zevi. Interview with Jaume Freixa. Photographs by Joan Morejón.

The Joan Miró Foundation opened in 1975, becoming Barcelona's first public institution to focus entirely on contemporary art. The architect Josep Lluís Sert designed the Foundation's building with clean, airy white shapes of curves and corners and multiple skylights, creating a decidedly Mediterranean-flavored complex arranged around a central patio, with expansive roof terraces above. (Two subsequent expansions to the building were designed by Jaume Freixa, a pupil and longtime colleague of Sert's.) After the first major retrospective of Miró's work occurred in Barcelona in 1968, the artist decided to set up a building to make his work and the work of other contemporary artists permanently accessible to the public. To design the foundation's home, he tapped his old friend Sert, a pioneer in the introduction of modern architecture in Catalonia, who had first met Miró in 1932 and worked with him on the Spanish (Republican) Pavilion at the Paris World Fair in 1937. This volume, one of a series of monographs on new museum architecture, provides a careful look at the design of one of Europe's premier art institutions, and includes an interview with the architects responsible for the recent expansions.

Josep Lluís Sert: Joan Miró Foundation
ISBN 978-84-343-1236-4
Pbk, 5.75 x 8.5 in. / 80 pgs / 64 color.
U.S. \$25.00 CDN \$30.00
September/Architecture & Urban Studies



Bernard Tschumi: New Acropolis Museum

Museum Building Guides
Introduction by Dimitrios Pandermalis. Photographs by Peter Mauss.

The New Acropolis Museum in Athens is a boldly designed landmark of contemporary architecture, that boasts brilliant natural light, glass floors that afford views onto the archaeological excavation sites below and a top level that is rotated several degrees in relation to the building's lower floors in order to orient the famous ancient Parthenon Frieze, displayed on the top story, in exactly the same direction that it was in ancient times. Opened to the public in 2009, this museum is the work of Bernard Tschumi, who won a design competition in 2001 with an entry that outlined, the architect said, "a simple and precise museum with the mathematical and conceptual clarity of ancient Greece." Located in Athens' historic area of Makryianni, the museum stands less than 1,000 feet southeast of the Parthenon, at the entrance of a network of pedestrian walkways that provide access to the Acropolis. Professor Dimitrios Pandermalis, President of the Organization for the Construction of the New Acropolis Museum, has hailed the design for its "simple, clear, and beautiful solution that is in accord with the beauty and classical simplicity of the Museum's unique exhibits"; Pandermalis contributes the preface to this volume, one in Polígrafa's new series of monographs on new museum architecture.

Bernard Tschumi: New Acropolis Museum
ISBN 978-84-343-1234-0
Pbk, 5.75 x 8.5 in. / 80 pgs / 64 color.
U.S. \$25.00 CDN \$30.00
September/Architecture & Urban Studies

Richard Rogers + Architects: From the House to the City

Introduction by Deyan Sudjic. Foreword by Sir Nicholas Serota.

British architect Richard Rogers has been described as the last humanist, a recognition of his ambition to create public spaces that allow for the diversity and complexity of the contemporary world. This weighty monograph takes a look at the work of Rogers and his partners, from his early career in the 1960s and 1970s, to his famous collaboration with Renzo Piano on the design of the Pompidou Centre (1971–77), to numerous projects up to the present day, through his architectural practice, Richard Rogers Partnership (now Rogers Stirk Harbour + Partners). Rogers and his team often deploy new materials and innovative techniques to build structures that are lightweight, environmentally friendly and transparent; a signature strategy has been to expose those parts of a structure that have traditionally been concealed, such as water, heating and ventilation ducts, situating them instead on the outside of the building, leaving the internal spaces uncluttered and open. In this book, projects executed by Richard Rogers and his partners are presented in sections devoted to each of the architectural keywords that define his work: legible; transparent; lightweight; systems; green; urban; public; together with sections on both early work and work in progress.

Richard Rogers (born 1933) attended the Architectural Association School of Architecture in London, and obtained his MA from the Yale School of Architecture in 1962. From early on in his career, Rogers pursued and thrived on collaboration, working with colleagues such as Norman Foster and Renzo Piano. It was with the latter that Rogers designed the building for which he is perhaps best known today, the Pompidou Center in Paris. In May 2006 Rogers' practice was chosen to design the third tower of the new World Trade Center in New York.

Richard Rogers + Architects: From the House to the City
ISBN 978-1-906863-11-1
Hbk, 8 x 10.25 in. / 272 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
August/Architecture & Urban Studies



GREGORY R. MILLER & CO.

Brad Cloepfil/Allied Works Architecture

Text by Brad Cloepfil, Sandy Isenstadt, Kenneth Frampton. Photographs by Victoria Sambunaris.

Architect Brad Cloepfil and his innovative firm Allied Works Architecture have received significant and deserved attention over the past ten years, having designed a number of major and influential public, institutional, commercial and residential buildings. This comprehensive monograph covers all of Allied Works' important commissions—including the Seattle Art Museum, the Contemporary Art Museum St. Louis, and the recently awarded major commission to design the National Music Centre of Canada—and contains an extensive selection of images documenting each project. These include models, sketches, plans and site photos, as well as Victoria Sambunaris' context photography. The texts include useful essays by Sandy Isenstadt and Kenneth Frampton alongside writings by Cloepfil himself about his practice and individual projects. The book also features conversations between Cloepfil and a wide variety of individuals from different backgrounds, including artists Doug Aitken and Ann Hamilton, theologian Mark Taylor, botanist Eric Sanderson, information designer Ben Rubin, landscape architect Doug Reed and artisan/fabricator Jan Tichelaar. These highly readable dialogues bring to light numerous aspects of Cloepfil's approach to architecture as well as revealing a variety of personal elements that influence and inform his work.

Brad Cloepfil: Allied Works Architecture
ISBN 978-0-9800242-5-8
Slip, Clth, 11.5 x 9 in. / 400 pgs / illustrated throughout.
U.S. \$75.00 CDN \$90.00
September/Architecture & Urban Studies



My passion and great enjoyment for architecture, and the reason the older I get the more I enjoy it, is because I believe we—architects—can affect the quality of life of the people.
—Richard Rogers.

NAI PUBLISHERS



Robert van 't Hoff: Architect of a New Society

Text by Dolf Broekhuizen, Herman van Bergeijk, Evert van Straaten.

A principal member of the De Stijl group, the Dutch architect and theorist Robert van 't Hoff (1887–1979) designed buildings, composed essays and provided financial support for the movement, making him an animating presence in the Dutch avant garde. Van 't Hoff's view of the architect's role exemplified the movement's utopian ideals, and his hands-on approach meant that during the construction of his renowned Villa Henny, for example, the architect was often to be seen on the scaffolding alongside the manual workers (an unusual sight at the time). Villa Henny was one of the earliest houses to be built out of reinforced concrete, and one of the first buildings in Europe to utilize the influence of Frank Lloyd Wright; today it is an icon of modernist architecture and a forerunner of the Nieuwe Bouwen movement. This first monograph on van 't Hoff gathers his critical writings alongside unpublished materials and descriptions of his best known projects.

Robert van 't Hoff: Architect of a New Society
ISBN 978-90-5662-750-8
Clth, 8.5 x 9.5 in. / 156 pgs / 113 color.
U.S. \$45.00 CDN \$54.00
August/Architecture & Urban Studies

Exhibition Schedule
Otterlo, Netherlands: Kröller-Müller Museum, 04/02/10–08/29/10

NAI PUBLISHERS



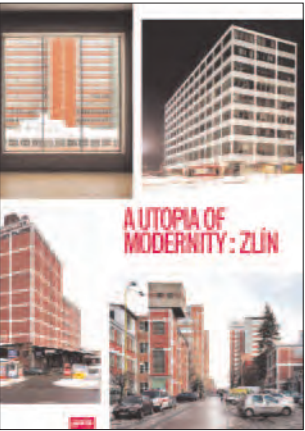
Zonnestraal Sanatorium

The History and Restoration of a Modern Monument
Edited by Paul Meurs, Marie-Thérèse van Thoor.

Designed by architects Jan Duiker and Bernard Bijvoet in 1925, the former Zonnestraal Sanatorium is an icon of the Nieuwe Bouwen style, the Dutch branch of the “International Style” of modernism: as one of the genuine highlights of twentieth-century architecture, it has been considered for the UNESCO World Heritage List. The complex, whose name means “ray of sunshine,” was originally created as a treatment center for tuberculosis patients. By the early 1960s, the buildings, which had been constructed for limited use in concrete, steel and glass, were in ruin. After four decades of research and planning, its restoration is nearing completion under the supervision of the architects Hubert-Jan Henket and Wessel de Jonge. This publication traces the former sanatorium's past, emphasizing the battle for recognition of the Zonnestraal site's importance, its complex restoration process and providing a critical dossier on the general management of modern monuments.

Zonnestraal Sanatorium
ISBN 978-90-5662-696-9
Hbk, 9.5 x 11 in. / 240 pgs / 120 color / 240 b&w.
U.S. \$70.00 CDN \$84.00
December/Architecture & Urban Studies

JOVIS



A Utopia of Modernity: Zlin

Revisiting Bata's Functional City
Edited by Katrin Klingan, Kerstin Gust.

Located in the Czech Republic, the city of Zlin is a curious example of civic planning in which domestic living, education and recreation were all geared towards a single goal: the profitability of the Bata shoe company, one of the first footwear manufacturers to operate globally. In spring 2009, a symposium initiated by Zipp/German-Czech Cultural Projects, in cooperation with The Brno House of Arts, the Regional Gallery of Fine Arts in Zlin and the National Gallery in Prague, and attended by internationally renowned scholars and local experts, addressed the example of Zlin as a potential model for the future of urban planning and architecture. This anthology presents articles by architects, sociologists and urban theorists on the phenomenon that is Zlin. Plans, photographs, and film stills highlight the unique aesthetic qualities of this model city that complies with no architectural paradigm of the past century.

A Utopia of Modernity: Zlin
ISBN 978-3-86859-034-0
Pbk, 6.75 x 9.5 in. / 304 pgs / illust. throughout.
U.S. \$39.95 CDN \$48.00
November/Architecture & Urban Studies

NAI PUBLISHERS



Healthcare Architecture in the Netherlands

Text by Noor Mens, Cor Wagenaar.

Over the years, hospitals, psychiatric institutions and hospice facilities for the elderly have been subject to radical change. To a great extent, these buildings—their amenities and accommodations—have been shaped by developments in medicine and government, shifts in societal and patient perceptions, as well as evolution in architectural ideologies and theories. *Healthcare Architecture in the Netherlands* describes the historical evolution of industry-specific design in the healthcare arena, providing a detailed chronological overview from the emergence of healthcare architecture as its own genre within architectural practice to the most recent innovative complexes. It also features approximately 50 buildings from the last 150 years, with illustrations and detailed descriptions, plus a series of texts that addresses aspects of national and international architecture of the twentieth and twenty-first centuries in relation to the health care sector.

Healthcare Architecture in the Netherlands
ISBN 978-90-5662-734-8
Hbk, 9.75 x 11.75 in. / 352 pgs / 450 color.
U.S. \$80.00 CDN \$96.00
September/Architecture & Urban Studies

NAI PUBLISHERS

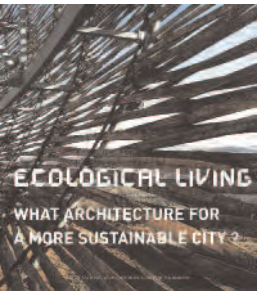
The Green Dream

Building Green, Great and Gorgeous Cities
Text by Winy Maas, John Thackara.

The Green Dream investigates what “green” means in practical terms for design, architecture and urbanism. Led by The Why Factory, the global urbanist thinktank headed by Winy Maas, experts in the field debate what is currently considered green and how the term ought to be defined going forward, challenging architectural conventions and looking into the potential of new green architecture. Recognizing that green buildings alone do not make a green city, *The Green Dream* also looks at broader green solutions for cities and how they might be implemented. Most importantly of all, the book dares to ask “Is a green city actually feasible?” and attempts to answer this question through the help of case studies. Drawing on 36 illustrated green projects, and with essays by John Thackara and Winy Maas, this volume outlines future goals for architectural and urban projects, and draws on research by The Why Factory, MVRDV and Delft University of Technology.

The Green Dream
ISBN 978-90-5662-741-6
Pbk, 6 x 8.25 in. / 352 pgs / 300 color.
U.S. \$45.00 CDN \$54.00
September/Architecture & Urban Studies/Sustainability

ACTES SUD



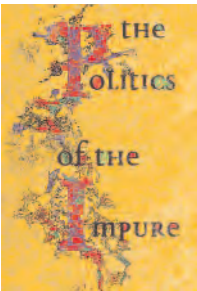
Ecological Living

What Architecture for a More Sustainable City?
Edited by Dominique Gauzin-Müller. Text by Marie-Hélène Contal, Jean-Pierre Ménard, Rafael Magrou.

The pioneers of ecological architecture today are necessarily researchers as much as architects. *Ecological Living* assesses a selection of some recently built ecological habitats, collecting built examples from a variety of French architects, examining precursors such as Frank Lloyd Wright, Alvar Aalto and Pierre Lajus, plus proposals for European architects and architecture students and inquiries into the ecological viability of detached housing and tower blocks. The book is structured in thematic chapters, such as “Why is Action So Urgent,” “An International Panorama of the State of the Art” and “Into Action!”

Ecological Living
ISBN 978-2-7427-8322-9
Hbk, 8.25 x 9 in. / 412 pgs / illust. throughout.
U.S. \$65.00 CDN \$78.00
August/Architecture & Urban Studies/Sustainability

NAI PUBLISHERS



The Politics of the Impure

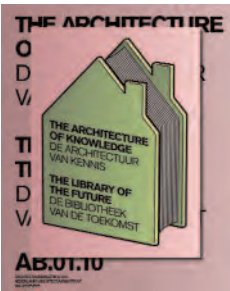
Towards a Theory of the Imperfect
Edited by Joke Brouwer, Arjun Appadurai, Bruce Sterling, Gunnar Heinsohn, Lynn Margulis, Raj Patel.

Piet Mondrian once wrote that “Life is basically simple. It may grow more and more complex, but it need not lose this simplicity. Complexity needs to be perfected, simplicity is man's perfect state.” This statement encapsulates the values that would come to inform twentieth-century modernism. But it was not just the era's art that exalted purity—the same logic was at work in agriculture, urban planning and population control. This publication explores how the desire for “the pure” ultimately manifested as an economic process, advocating a need for technology to become an agent for the impure and the imperfect.

The Politics of the Impure
ISBN 978-90-5662-748-5
Pbk, 6.25 x 9.25 in. / 208 pgs / 90 color.
U.S. \$35.00 CDN \$42.00
September/Art/Nonfiction & Criticism



NAI PUBLISHERS



The Architecture of Knowledge

The Library of the Future
Edited by Huib Haye van der Werf.

In the digital information age, when the boundaries of content producer and content consumer are increasingly blurred, *The Architecture of Knowledge* questions the fate of the public library. The library has historically been a vital component of civic life, but many aspects of its traditional function have already become contentious. This publication asks: what form should the library's physical structure assume to survive this new data-saturated society? This fascinating journey into the future of an age-old institution is obligatory reading for architects, librarians and users alike.

The Architecture of Knowledge
ISBN 978-90-5662-747-8
Pbk, 8.75 x 9.75 in. / 128 pgs / 120 color.
U.S. \$40.00 CDN \$48.00
September/Architecture & Urban Studies



Left to itself art would have to be something very simple—it would be sufficient for it to be beautiful. But when it’s useful it should spill out of just being beautiful and move over to other aspects of life so that when we’re not with the art it has nevertheless influenced our actions or our responses. —John Cage

SYLPH EDITIONS

Robert Wilson: From Within

Edited by Margery Arent Safir. Text by Pierre Bergé, Anne Bogart, Joseph V. Mellio, Rufus Wainwright, Philip Glass, Marina Abramović, Laurie Anderson, John Rockwell, et al. Perhaps the world’s foremost avant-garde theater artist, Robert Wilson (born 1941) ranges across opera, stage works, lighting design, video and even furniture design in his pursuit of astounding *gesamtkunstwerk* creations; Susan Sontag wrote of his career that “it has the signature of a major artistic creation. I can’t think of any body of work as large or as influential.” Among Wilson’s numerous eminent collaborators are Tom Waits, William Burroughs and David Byrne. His legendary operatic collaboration with composer Philip Glass, *Einstein on the Beach*, upended conventions of traditional operatic form, and he has also left his mark on masterworks from *The Magic Flute* to *Pélleas et Melisande*. *Robert Wilson: From Within* celebrates the incredible achievements of this “total artist,” from his earliest works to his upcoming work *The Life and Death of Marina Abramović*. World-renowned artists, composers, actors, writers, theater directors and curators, from Marina Abramović and Laurie Anderson to Philip Glass and Rufus Wainwright, contribute testimonials.

Robert Wilson: From Within
ISBN 978-09565092-0-8
Clth, 12 x 10 in. / 224 pgs / 80 color.
U.S. \$50.00 CDN \$60.00
January/Art/Performing Arts

HAYWARD PUBLISHING

Every Day is a Good Day: The Visual Art of John Cage

Introduction by Roger Malbert. Text by Jeremy Millar, Lauren A. Wright, Helen Luckett. Interviews by Kathan Brown, Ray Kass, Laura Kuhn, Julie Lazar, Irving Sandler. One of the twentieth century’s most influential and iconoclastic protagonists, John Cage (1912–1992) may be described not so much as a composer, artist and author, as a thinker who applied his ideas equivalently to sound, visual art and writing. As with his music, the use of chance operations—in particular via the Chinese *Book of Changes*, or *I Ching*—was central to Cage’s approach to visual art, determining technique, the placement of forms and even tonal values. *Every Day is a Good Day* provides the first broad assessment of Cage’s art, and is fully illustrated with plates of his drawings, watercolors and prints, including series such as *Where R=Ryoanji* (1983–92). Cage’s working methods and philosophies are brought to light in new interviews with key collaborators: printmaker and writer Kathan Brown, founder of Crown Point Press; Laura Kuhn, Director of the John Cage Trust; artist Ray Kass; and Julie Lazar, curator of Cage’s “composition for a museum,” *Rolywholyover: A Circus*. Extracts from a 1966 interview between John Cage and critic Irving Sandler are also reproduced. At the heart of the book is a “Companion to John Cage,” a selection of quotes by Cage and notes on key themes and influences, all of which make it essential reading on this important figure of the twentieth-century avant garde.

Every Day is a Good Day: The Visual Art of John Cage
ISBN 978-1-85332-283-9
Pbk, 7 x 8.25 in. / 160 pgs / 80 color / 20 b&w.
U.S. \$30.00 CDN \$36.00
September/Art/Music



THE MUSEUM OF MODERN ART, NEW YORK

Francis Alÿs: A Story of Deception

Edited by Mark Godfrey, Klaus Biesenbach. Text by Eduardo Abaroa, Klaus Biesenbach, Francesco Careri, Carla Faesler, Mark Godfrey, Boris Groys, Miwon Kwon, Tom McDonough, Cuauhtémoc Medina, Laymert Garcia dos Santos, Eyal Weizman. Working in a variety of media and a range of scales, from humble works on paper to monumental staged performances, Francis Alÿs (born 1959) has established himself as one of the world’s leading contemporary artists. Based in Mexico City since 1986, the artist fashions much of his work from the street life he observes during long walks throughout the city. Bringing together a variety of participants, from Mexican sign-painters to British Guardsmen, his collaborations have produced several well-known works, including “When Faith Moves Mountains” (2002), in which he enlisted 500 volunteers to attempt to move a sand dune one foot from its original position using shovels, and “The Modern Procession” (2002), a ceremonial procession commemorating MoMA’s temporary move to Queens, New York, that included a brass band and uniformed participants carrying reproductions of the Museum’s most famous works across the Queensboro bridge. Published to accompany the largest retrospective of Alÿs’ work to date, this publication is more a guidebook than a conventional monograph, reflecting the spirit of the artist’s wandering practice. It features an introductory essay by Mark Godfrey, a curator at the Tate Modern, an index of quotes from Alÿs’ previous writings and interviews compiled by Klaus Biesenbach, Director of P.S.1 Contemporary Arts Center, and descriptions of works written by Alÿs and Cuauhtémoc Medina, freelance curator and art critic, as well as responses to the artist’s work from a wide range of critics and commentators.

Francis Alÿs: A Story of Deception
ISBN 978-0-87070-790-2
Pbk, 7.5 x 9.5 in. / 192 pgs / 132 color.
U.S. \$35.00 CDN \$42.00
August/Art

Exhibition Schedule
London: Tate Modern, 06/15/10–09/05/10
Brussels: Wiels, 10/01/10–01/31/11
New York: The Museum of Modern Art, 05/08/11–08/01/11



THE MUSEUM OF MODERN ART, NEW YORK

Francis Alÿs: Postcards

Over the past two decades, Francis Alÿs (born 1959) has used postcards to record his work and broadcast his ideas. Twenty-six postcards are gathered together in this affordable artist’s book, both a collectible object in its own right and a succinct introduction to Alÿs’ career.

Francis Alÿs: Postcards
ISBN 978-0-87070-799-5
Pbk, 4 x 6 in. / 26 pgs / color.
U.S. \$12.95 CDN \$16.00
August/Art

WALTHER KÖNIG, KÖLN



Olafur Eliasson: Inner City Out

Text by Daniel Birnbaum.

One of the most important artists of his generation, Olafur Eliasson (born 1967) creates immersive environments and spectacular public installations that probe the cognitive aspects of vision and transform the act of looking into a social experience. Merging art and science, Eliasson engages the observer as participant, challenging the passive viewing experience by utilizing such elements as temperature, smell, moisture and light to trigger physical sensations. *Olafur Eliasson: Inner City Out* documents the artist's first project in Berlin, where he has lived and worked for many years. Designed for the Martin-Gropius-Bau, and curated by Daniel Birnbaum, it examines the relationship between the museum and the city, bridging the two through ephemeral installations placed in various locations throughout the city as well as within the museum itself.

Olafur Eliasson: Inner City Out
ISBN 978-3-86560-765-2
Pbk, 9.75 x 11.75 in. / 424 pgs / 250 color.

U.S. \$79.00 CDN \$95.00
September/Art

Exhibition Schedule

Berlin: Martin Gropius Bau,
04/28/10–08/09/10

THE FABRIC WORKSHOP AND MUSEUM



Cai Guo-Qiang: Fallen Blossoms

Text by Carlos Basualdo, David Elliott, Marion Boulton Stroud, Wang Mingxian.

Perhaps the best-known Chinese artist of his generation, Cai Guo-Qiang (born 1967) is famed for his ambitious explosion projects and large, theatrical sculptures and installations. *Fallen Blossoms* presents his newest works, documenting a 2009–2010 exhibition at the Philadelphia Museum of Art and The Fabric Workshop, with 75 full-color reproductions of the explosion project *Fallen Blossoms* and the gunpowder drawing “Time Scroll.” Also included are photographs of the ongoing work “Time Flies Like a Weaving Shuttle,” which involves the labors of five Tujia weavers in residence at the Fabric Workshop, weaving on traditional looms, and which is in progress for the duration of the Fabric Workshop exhibition. *Fallen Blossoms* contains an introduction by Marion Boulton Stroud, artist's statement by Guo-Qiang and essays by Carlos Basualdo, David Elliott and Wang Mingxian.

Cai Guo-Qiang: Fallen Blossoms
ISBN 978-0-9724556-5-7
Hbk, 9 x 11.75 in. / 208 pgs / 75 color.

U.S. \$55.00 CDN \$66.00
October/Art/Asian Art & Culture

KETTLER VERLAG



Christo & Jeanne-Claude: Early Works 1958–64

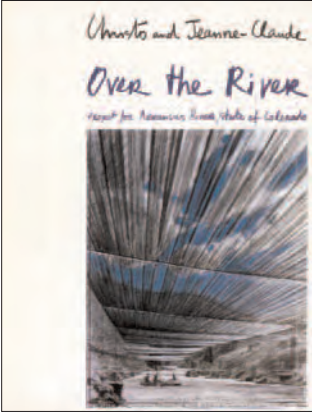
Text by Matthias Koddenberg.

The monumental interventions of Christo and Jeanne-Claude, now beloved by millions across the world, began in late-1950s Paris, amid the assemblage art of the Nouveaux Réalistes. Composed in close cooperation with Christo and Jeanne-Claude, just prior to Jeanne-Claude's death in November 2009, *Christo and Jeanne-Claude: Early Works 1958–64*, is the first publication in almost 40 years to deal in depth with the early work of the duo. Previously unpublished works and photographs from the artists' archives narrate the road from Christo's arrival in Paris in 1958 to his and Jeanne Claude's relocation to New York in 1964. Along with an introductory text by Matthias Koddenberg, the book contains an extensive interview with the artists and a detailed chronology.

Christo & Jeanne-Claude: Early Works 1958–64
ISBN 978-3-941100-79-4
Pbk, 6.5 x 9.25 in. / 192 pgs / 57 color / 50 b&w.
U.S. \$35.00 CDN \$42.00
June/Art

Christo & Jeanne-Claude: Early Works 1958–64, Limited Edition
ISBN 978-3-86206-022-1
Slip, Hbk, 6.5 x 9.25 in. / 192 pgs / 57 color / 50 b&w.
U.S. \$550.00 CDN \$660.00 **SDNR20**
June/Limited & Special Editions/Art

EDICIONES POLÍGRAFA



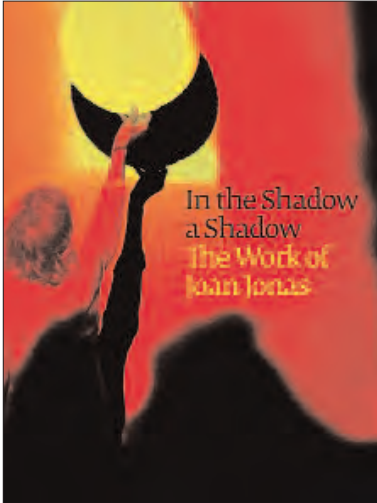
Christo & Jeanne-Claude

The Mastaba/Over the River
Text by Jonathan Henery.
Photographs by Wolfgang Volz.

This book compiles documentation for two unrealized projects by the legendary duo of Christo (born 1935) and Jeanne-Claude (1935–2009): “The Mastaba,” a project conceived in 1977 for the United Arab Emirates, and “Over the River,” a project recently conceived for the Arkansas River. “Mastaba,” Arabic for “bench,” is proposed as a sculpture of approximately 410,000 horizontally stacked and variously colored oil barrels. Trees and shrubbery would be planted around the Mastaba as a windbreak against the sand and windstorms; the area adjacent to the walkways approaching the Mastaba would resemble an oasis with flowers and grass. “Over the River” consists of a succession of fabric panels to be suspended above the Arkansas River, for a period of two weeks sometime between mid-July and mid-August of any given year in the future (2013 at the earliest). Both projects are fully illustrated with preparatory drawings and photographs of the proposed locations.

Christo & Jeanne-Claude
ISBN 978-84-343-1193-0
Pbk, 8.75 x 11.25 in. / 116 pgs / 84 color.
U.S. \$35.00 CDN \$42.00
July/Art

GREGORY R. MILLER & CO.



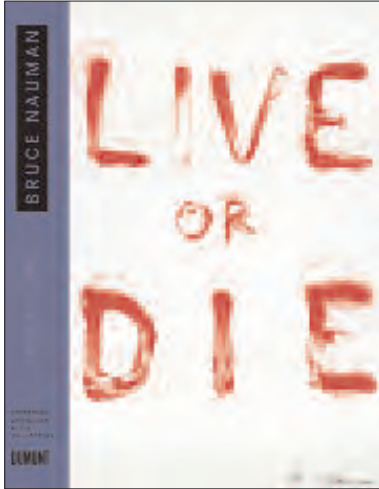
In the Shadow a Shadow: The Work of Joan Jonas

Essay by Joan Simon. Text by Johanna Burton, Barbara Clausen, Douglas Crimp.

One of the most continuously influential figures of the past half century, Joan Jonas (born 1936) was among the first artists to embrace the forms of video, performance and installation. From her beginnings as a sculptor, and her emergence in the New York art and performance scenes of the 1960s and 70s (including the seminal “Vertical Roll” video piece of 1972, in which the titular television malfunction enacted a memorably fractured female identity), up through her performance at the Performa 09 biennial and recent collaborations with composer Alvin Lucier and the avant-garde theater company The Wooster Group, her work has always been surprising, groundbreaking and necessary. This extensively illustrated volume, containing hundreds of full-color images, presents the definitive collection of Jonas' work. The first career-spanning monograph of the multimedia pioneer, it covers more than 40 years of performances, films, videos, installations, texts and video sculptures. In addition to documentation of the artist's crucial projects, *In the Shadow a Shadow* includes individual essays by Douglas Crimp, Barbara Clausen and Johanna Burton, a major survey text by Joan Simon, and unpublished photographs and drawings from Jonas' archives. This intensively researched and authoritative book documents the range, breadth and depth of one of most prolifically original artists of the twentieth and twenty-first century.

In the Shadow a Shadow: The Work of Joan Jonas
ISBN 978-0-9800242-8-9
Hbk, 9.5 x 13 in. / 304 pgs / illustrated throughout.
U.S. \$75.00 CDN \$90.00
November/Art

DUMONT BUCHVERLAG



Bruce Nauman: Live or Die Collector's Choice Vol. 10

Text by Eugen Blume.

“Some forty-odd years after Bruce Nauman began tweaking the conventions of studio practice and the hallowed persona of the ‘artist-as-seer,’” Pamela M. Lee wrote in *Artforum* not long ago, “his station in postwar art history rests secure. His influence—whether through his affectless, task-based performances, his sculptural castings of negative space, or his intermedia mash-ups of language, video and noise—is everywhere apparent in contemporary art.” Indeed, from the American artist's early work in sculpture and video, made in the 1960s, through his famous spiral of neon letters spelling out “the true artist helps the world by revealing mystic truths,” which at once summarized and opened to critique the perennial mystique of the artist, up through his three-venue Golden Lion Award-winning exhibition at the 2009 Venice Biennale, Nauman's work has long been an indispensable part of the narrative of recent American art. This essential volume, published in DuMont's fantastic *Collector's Choice* series, treats these and other recurrent themes of his oeuvre, such as sound, language, corporeality and dance, reproducing works from across his career and and providing a new standard overview of this ever-popular artist.

Bruce Nauman: Live or Die
ISBN 978-3-8321-9284-6
Hbk, 9 x 11.25 in. / 186 pgs / 180 color.
U.S. \$59.95 CDN \$72.00
August/Art

JRP|RINGIER



John Baldessari: Parse

Edited by Beatrix Ruf.

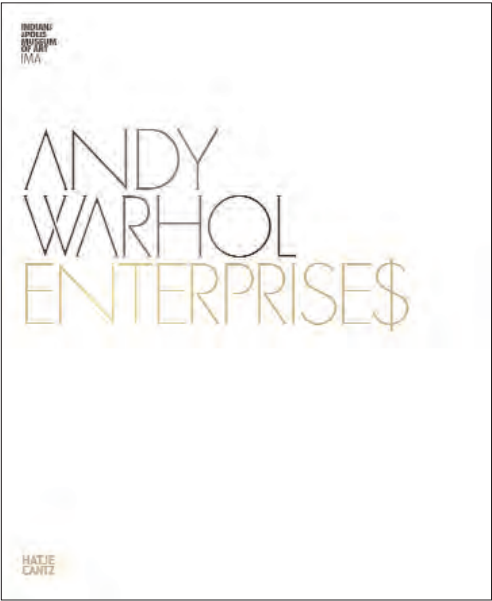
John Baldessari (born 1931) is a luminary in the realms of Conceptual art and book art, and one of the most important figures in contemporary art of the last 40 years. Since his sensational *Cremation Project* of 1970, for which he incinerated every single painting he had made between 1953 and 1966, Baldessari's work has mined the tensions between language, image and sign-making. Baldessari unpicks the very mechanisms of media representation, and even the idea of artistic subject matter itself, using painting, photography, film/video, collage and reliefs, integrating images and text from advertising and movies into his works. Since 1980, Baldessari has worked mostly without text in serial photographs and pictures, and strategies such as overpainting, visual omissions and withheld information have increasingly taken on the earlier function of language. For this superbly designed book, Baldessari has designed a sequence of enigmatically fragmentary and geometrically emphatic images, arranged rhythmically across the volume's landscape format, that slowly accrete narrative as the reader-viewer moves through the book. These fragments, derived largely from B-movie stills, lead into a second chapter that reproduces the “complete” pictures. Juggling these themes of composition, information, omission and rhythm, *Parse* consolidates Baldessari's signature concerns into a great work of book art.

John Baldessari: Parse
ISBN 978-3-03764-117-0
Hbk, 13 x 10 in. / 312 pgs / 300 color.
U.S. \$95.00 CDN \$114.00
July/Art



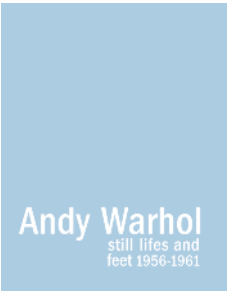
Also Available:

John Baldessari: Print Retrospective
9781935202103
Hbk, U.S. \$59.95 CDN \$72.00
Fine Arts Museums of San Francisco-Legion of Honor/Jordan Schnitzer Family



Exhibition Schedule
Indianapolis, IN: Indianapolis Museum of Art,
10/10/10–01/02/11

PAUL KASMIN GALLERY



Previously Announced
Andy Warhol: Still Lives and Feet 1956–1961
Throughout his career, Andy Warhol drew prolifically, and in his studies of the human form, he returned time and time again to portraits of shoes and feet. Executed with ballpoint pen in sketchbooks, these elegant drawings alternately depict bare feet, or feet in shoes, socks and slippers, and feet posed with various props. Accompanying a January 2010 show at Paul Kasmin Gallery, *Still Lives and Feet 1956–1961* presents 58 of Warhol’s foot and shoe drawings, reproduced here for the first time.

Andy Warhol: Still Lives and Feet 1956–1961
ISBN 978-0-9794164-8-4
Pbk, 8 x 10 in. / 72 pgs / 58 color.
U.S. \$25.00 CDN \$30.00
Available/Art

HATJE CANTZ

Andy Warhol Enterprises
Text by Thomas Crow, Vincent Fremont, Sarah Green, Allison Unruh.
“Business art is the step that comes after Art,” Andy Warhol once observed, of his career trajectory; “I started as a commercial artist, and I want to finish as a business artist.” In all of his work as an artist, filmmaker, director of the Factory, band manager, magazine publisher and television entrepreneur, Warhol willfully disrupted and dismantled the line between art and commerce, terminally collapsing the values of art at the midcentury by brazenly asserting that “Good business is the best art.” Warhol began his career as a commercial designer, achieving commendations from the Art Director’s Club and the American Institute of Graphic Arts, and first published his art in popular magazines such as *Vogue*, *Harper’s Bazaar* and the *New Yorker*; his naming of the his workplace as a “Factory” was an overt declaration of the new American art as a continuation of (Henry) Fordist assembly-line production. *Andy Warhol Enterprises* examines Warhol’s complex and multifarious relationship to commerce in both his work and life, from his highly successful career as a commercial artist to his reign as a cultural tastemaker in the 1980s. The catalogue features a new essay by renowned scholar Thomas Crow and an interview with Vincent Fremont, one of Warhol’s close associates, which further illuminate aspects of Warhol’s critical engagement with the commercial market.

Andy Warhol Enterprises
ISBN 978-3-7757-2676-4
Hbk, 8.25 x 11.5 in. / 160 pgs / 80 color.
U.S. \$55.00 CDN \$66.00
December/Art

SKARSTEDT GALLERY



Previously Announced
Andy Warhol: Ladies and Gentlemen
Text by Pier Paolo Pasolini.
In 1975, Andy Warhol undertook a series of portraits of New York City transvestites. The method for making these portraits followed Warhol’s customary formula: a Polaroid portrait of the sitter was silkscreened onto a canvas, which was then embellished with synthetic polymer paint in a bright array of red, pinks, yellows and pastels. This beautifully produced monograph features 40 spot-varnished color reproductions of the *Ladies and Gentlemen* series, and reprints Pier Paolo Pasolini’s fascinating take on the series.

Andy Warhol: Ladies and Gentlemen
ISBN 978-1-61623-717-2
Hbk, 8.5 x 11 in. / 80 pgs / 40 color / 3 b&w.
U.S. \$30.00 CDN \$36.00
Available/Art

LOUISIANA MUSEUM OF MODERN ART

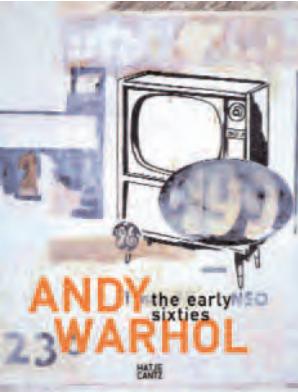


Warhol After Munch
Text by Siegfried Gohr, Gunnar Danbolt, Henriette Dedichen, Poul Erik Tøjner.
In 1984, Andy Warhol took on a potentially surprising new subject: the work of Norwegian Symbolist Edvard Munch (1863–1944). Warhol made a series of prints based on four of Munch’s major works—the iconic “The Scream,” “Madonna,” “Self-Portrait” and “The Brooch.” Published for an exhibition at the Louisiana Museum of Modern Art, and featuring a beautiful silkscreened cover, *Warhol After Munch* unites Warhol’s series with its source material, reproducing previously unpublished works.

Warhol After Munch
ISBN 978-87-91607-79-0
Hbk, 12 x 10.5 in. / 128 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
August/Art

Exhibition Schedule
Humlebaek, Denmark: Louisiana Museum of Modern Art, 06/12/10–09/12/10

HATJE CANTZ

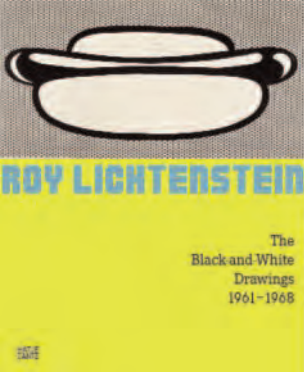


Andy Warhol: The Early Sixties
Paintings and Drawings 1961–1964
Edited by Bernhard Mendes Bürgi, Nina Zimmer. Text by Sebastian Egenhofer, Georg Frei.
After a successful career in advertising design, Andy Warhol (1928–1987) change course to pursue a career in art. His concerns, however, did not change, remaining centered on the world of consumerism and mass production. This publication illuminates Warhol’s early years as a painter and producer of drawings, from 1961 to 1964. During this period, Warhol gradually replaced his somewhat individualized visual language with purely media-derived (and therefore collective) subject matter, and developed the mechanical painting process of silkscreening on canvas for which he became so well known. This fascinating process—in essence the gestation of Pop art—is examined here through several series, such as the Campbell’s soup can paintings and the *Dollar Bills*, the star series of Elvis and Liz, the *Death and Disaster* pictures and the *Flowers* series from 1964. By concentrating on Warhol’s early years, this publication makes it possible to comprehend the scope of his impact.

Andy Warhol: The Early Sixties
ISBN 978-3-7757-2651-1
Hbk, 9.75 x 12 in. / 244 pgs / 120 color / 100 b&w.
U.S. \$60.00 CDN \$72.00
December/Art

Exhibition Schedule
Basel: Kunstmuseum, 09/05/10–01/23/11

HATJE CANTZ



Roy Lichtenstein: The Black-and-White-Drawings 1961–1968
Text by Isabelle Dervaux, Graham Bader, Clare Bell, Lindsey Tyne.
Between 1961 and 1968, at the height of the Pop art movement, Roy Lichtenstein (1923–1997) created about 50 large black-and-white drawings. Not only was their imagery, culled from consumer culture, entirely new—baked potatoes, ads for foot medication and BB Guns—but so was their treatment, which drew on the rudimentary character of cheaply printed commercial drawings. Conceived independently from Lichtenstein’s paintings, these drawings recast illustrations from newspaper ads and comic books into works of keen visual intensity, curiously echoing the clean-edge aesthetic of 1960s geometric abstraction. “Drawing is the basis of my art,” Lichtenstein later affirmed; “It is where my thinking takes place.” Published for an exhibition at the Morgan Library in New York, this richly illustrated publication offers 120 color illustrations, plus essays on Lichtenstein’s technique and on his little-known 1967 *Aspen* project, in which the artist transformed a room into a black-and-white cartoon drawing.

Roy Lichtenstein: The Black-and-White-Drawings 1961–1968
ISBN 978-3-7757-2643-6
Hbk, 9.5 x 11.5 in. / 176 pgs / 150 col.
U.S. \$60.00 CDN \$72.00
December/Art

Exhibition Schedule
New York: The Morgan Library & Museum, 09/24/10–01/08/11

HATJE CANTZ



Alex Katz: Prints
Edited by Klaus Albrecht Schröder. Text by Felix Zdenek, Marietta Mautner Markhof, Werner Spies.
Alex Katz (born 1927) is best known as a painter—specifically, as a painter of his family and his distinguished circle of friends, including poets, writers and artists. In the early 1950s, he began experimenting with printmaking, but it was not until the mid 1960s that he intensified his interest and production in the medium. Pushing at the limits of various printing techniques, Katz tested out pictorial ideas first conceived for his paintings, retaining planes of matte color but further simplifying his forms and dramatically cropping his images. These reduced compositions were wonderfully compatible with the graphic clarity of printmaking, and by effectively translating his paintings into prints, the artist achieved what he called the “final synthesis of painting.” This publication provides insight into an often-neglected yet vital aspect of Katz’s work, from the early 1950s to the present day.

Alex Katz: Prints
ISBN 978-3-7757-2585-9
Hbk, 9.5 x 11.75 in. / 192 pgs / 153 color / 2 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

Exhibition Schedule
Vienna: Albertina, 05/28/10–09/19/10

KERBER



Robert Rauschenberg & Jean Tinguely: Collaborations
Edited by Roland Wetzelschlag, Marietta Mautner Markhof, Heinz Stahlhut, Jean-Paul Ameline.
Over the course of his entire career, Robert Rauschenberg dedicated works to only five other artists: John Cage, Merce Cunningham, Marcel Duchamp, Jasper Johns, and the Swiss artist Jean Tinguely. The practices of Tinguely and Rauschenberg, both of whom were born in 1925, intersected kinetically during a few pivotal years in the early 1960s. In a 1960 exhibition at The Museum of Modern Art in New York, just weeks after Tinguely arrived in New York for the first time, the Swiss artist presented “Homage to New York,” a self-destructing mass of metal to which Rauschenberg contributed a toaster that flung silver dollars at the audience. The two men joined forces on several more artistic projects, despite their aesthetic differences: Rauschenberg once remarked of Tinguely, “He liked mechanical things such as engines; I preferred hedonistic things such as bathtubs.” *Robert Rauschenberg & Jean Tinguely: Collaborations* documents this productive friendship.

Robert Rauschenberg & Jean Tinguely: Collaborations
ISBN 978-3-86678-354-6
Hbk, 9.5 x 11 in. / 244 pgs / 59 color / 101 b&w.
U.S. \$65.00 CDN \$78.00
August/Art

HAUSER & WIRTH



Previously Announced

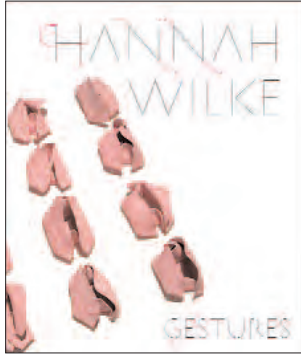
Ida Applebroog: Monalisa

Text by Julia Bryan-Wilson.

In 2009, a box of forgotten note-books was rediscovered in the basement of Ida Applebroog’s studio—Strathmore drawing tablets, with the words “Vagina Drawings” scrawled on the cover. Forty years prior, Applebroog took sanctuary from the pressures of the home in an evening bath. Her nightly soak offered her moments of meditation and, equipped with her drawing pad, she began drawing portraits of her crotch. Applebroog’s newest body of work, *Monalisa*, is in many ways an extension of that ritual. The centerpiece of this project is a room-sized wooden structure covered with more than 100 new vagina drawings—reappropriations of the 1969 originals. In the catalogue essay, Julia Bryan-Wilson contends that the installation, “with its signature figural obsessions and urgent feminist force, feels like an epic culmination of [Applebroog’s] entire oeuvre.” *Monalisa* offers new insight into Applebroog’s work with full-color reproductions of the never-before-seen 2009 drawings, images of the installation and an essay by Julia Bryan-Wilson.

Ida Applebroog: Monalisa
ISBN 978-3-9523630-0-3
Clth, 8.75 x 10.5 in. / 136 pgs / 44 color / 6 b&w.
U.S. \$45.00 CDN \$54.00
Available/Art

NEUBERGER MUSEUM OF ART



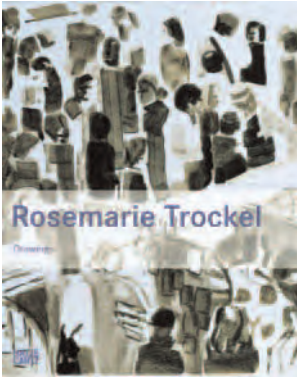
Hannah Wilke: Gestures

Text by Tracy Fitzpatrick, Sandra Goldman.

The act of folding is the salient gesture in the sculptures of American artist Hannah Wilke (1940–1993). Taking such materials as clay, bubble gum and Play-Doh, Wilke fashioned serial forms that folded inward or opened out with overtly labial sensuousness. Wilke often placed these objects in compromising situations—hinged with pins or glued to walls and boards, placed freely on the floor, always seemingly on the verge of disaster. Today she is famed for her many nude self-portraits, which have threatened to eclipse the sculptural basis of both the portraits themselves and her work in general. By emphasizing folding as a “gesture,” this catalogue—the first on the artist to appear in many years—unites Wilke’s sculpture and photography under the rubric of performance, and the performing of material. With an abundance of color reproductions and critical commentary, *Hannah Wilke: Gestures* offers a fresh assessment of a pioneer in sculpture, feminist art and performance.

Hannah Wilke: Gestures
ISBN 978-0-9795629-2-1
Pbk, 8 x 9.5 in. / 108 pgs / 58 color / 3 b&w.
U.S. \$29.95 CDN \$36.00
August/Art

HATJE CANTZ



Rosemarie Trockel: Drawings

The German artist Rosemarie Trockel (born 1952) adapts a variety of media to address contentious matters of gender. Trockel is perhaps best known for her knit “canvases” of the mid-1980s, in which lengths of knitted wool patterned with political and consumer motifs such as the hammer and sickle or the Playboy bunny were hung on stretchers to resemble conventional paintings. In a gently humorous work from 1988, Trockel fitted a steel cube with six hot plates, in a simultaneous nod to the pervasive masculinity of Minimalism and the feminine domain of cooking. Regardless of media, Trockel begins each new work with ink, charcoal, pencil, collaged, or computer drawings. These serve as studies, charting her observations and methods, and also constitute an independent body of work. This publication presents a selection of graphic prints and a series of drawings and collages made especially for this book, along with designs for the book itself.

Rosemarie Trockel: Drawings
ISBN 978-3-7757-2613-9
Hbk, 9.75 x 11.75 in. / 160 pgs / 155 color.
U.S. \$60.00 CDN \$72.00
October/Art

Exhibition Schedule
Basel, Switzerland: Kunstmuseum
Basel, 05/30/10–09/05/10

HATJE CANTZ



Lee Lozano

Text by Iris Müller-Westermann, Jo Applin, Lucy R. Lippard, Benjamin Meyer-Krahmer.

The career of American artist Lee Lozano (1930–1999) was brief but extraordinarily intense. Throughout the 1960s, during the transition from Pop art to Minimalism and Conceptualism, and up until her self-imposed exile in the 1970s, Lozano created a genuinely radical and frequently obscene body of work that traversed a gamut of idioms. Her early paintings were executed in a messy cartoon style, oozing with violence and sexuality. By 1967, Lozano was responding to Minimalism and Op art with her abstract *Wave* paintings. It was also around this time that she initiated a series of actions that tested both the limits of art and acceptable conduct in society, such as smoking pot, masturbating and, mostly notoriously of all, boy-cotting women. This publication accompanies a retrospective of Lozano’s works at Moderna Museet in Stockholm—works which after 40 years remain as witty, acerbic and shockingly fresh as ever.

Lee Lozano
ISBN 978-3-7757-2567-5
Pbk, 8.75 x 11 in. / 272 pgs / 291 color.
U.S. \$60.00 CDN \$72.00
August/Art

HATJE CANTZ

Philip Guston: Roma

Text by Dore Ashton, Peter Benson Miller.

Since Philip Guston’s death in 1980, his late figurative paintings and drawings have steadily reaped the acclaim they deserve—acclaim that was largely denied them during Guston’s lifetime (Hilton Kramer infamously reviewed Guston as “a mandarin pretending to be a stumblebum” in a damning 1970 *New York Times* article). This volume reunites a selection of paintings from the *Roma* series, completed during Guston’s residency at the American Academy in Rome in 1970–71. From early in his career, Guston had taken inspiration from Italian art, and his 1973 painting “Pantheon” features a list of Italian painters: de Chirico, Masaccio, Piero della Francesca, Giotto and Tiepolo. Italian cinema (especially Fellini) and classical sculpture were also dear to his heart. The *Roma* works consolidate this dialogue with Italian art and culture. Diary entries published alongside the reproductions recount exchanges at the American Academy, pilgrimages to Venice, Arezzo, Sicily and Orvieto, and observations of the international cultural community in Rome.

Philip Guston: Roma
ISBN 978-3-7757-2632-0
Hbk, 8.25 x 10.25 in. / 224 pgs / 90 color / 18 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

Exhibition Schedule
Washington, D.C.: The Phillips Collection, 02/12/11–05/15/11

THE PHILLIPS COLLECTION



Robert Ryman: Variations and Improvisations

Text by Vesela Sretenovic.

For over 50 years, Robert Ryman (born 1930) has explored the materiality of paint and the surfaces to which he applies it, in white-on-white paintings that subtly attain the status of painted objects rather than patterned gestures or depictions of further objects. Published on the occasion of the Phillips Collection’s Ryman exhibition in Washington, D.C., *Robert Ryman: Variations and Improvisations* presents approximately 25 small-scale works, all of which are drawn from private collections, and some of which have only rarely been shown in the U.S. An interview with the artist is included.

Robert Ryman: Variations and Improvisations
ISBN 978-0-943044-35-4
Pbk, 7.5 x 7.5 in. / 32 pgs / 21 color.
U.S. \$15.95 CDN \$19.00
August/Art

Exhibition Schedule
Washington, D.C.: The Phillips Collection,
06/05/10–09/12/10

THE PHILLIPS COLLECTION



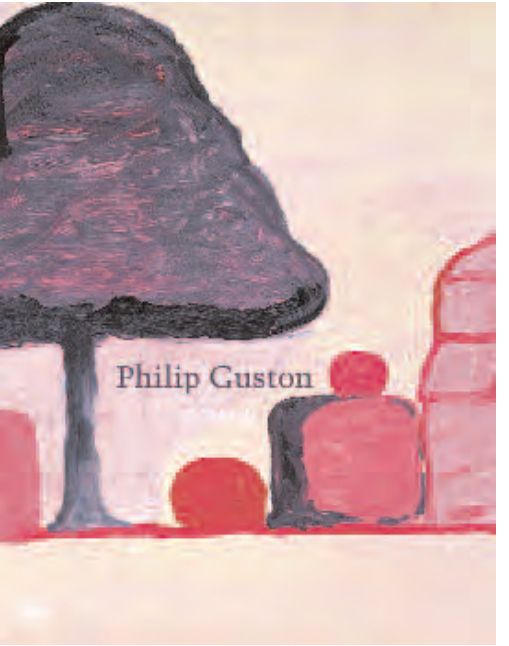
Pousette-Dart: Predominantly White Paintings

Foreword by Dorothy Kosinski. Text by David Anfam, Carter Ratcliff.

During the early 1950s, Richard Pousette-Dart (1916–1992) created one of the most anomalous bodies of work of his career: graphite drawings on undercoats of blue or ocher painted over a titanium white ground. For an artist known for his love of color and impasto, these “predominantly white paintings” constituted quite a departure. Twenty-five works were shown at Betty Parsons Gallery in 1955, in an exhibition titled *Predominantly White*; the artist returned to mine this vein in later paintings in the 1960s, 1970s and 1980s.

Pousette-Dart: Predominantly White Paintings
ISBN 978-0-943044-36-1
Pbk, 7.5 x 7.5 in. / 64 pgs / illustrated throughout.
U.S. \$24.95 CDN \$30.00
August/Art

Exhibition Schedule
Washington, D.C.: The Phillips Collection,
06/05/10–09/12/10



RM



Manuel Felguerez

Text by Dore Ashton, Juan Villoro, Jorge Reynoso, Alberto González, Angélica García.

A painter of rare independent vision, with an oeuvre that stretches back a half-century, Manuel Felguérez (born 1928) is among Mexico’s greatest living artists. His abstract paintings of the 1950s and 1960s offered expressively worked surfaces and a scratchy mark-making; later he arrived at the work for which he is best known, abstractions of a more classical bent that evoke the cylindrical geometries of Fernand Léger and Francis Picabia. But from the start, Felguérez’s painting has been characterized by its earthy feel and warm hues. This superbly produced monograph presents his work to an international audience.

Manuel Felguerez
ISBN 978-84-92480-77-7
Hbk, 10 x 12 in. / 218 pgs / 115 color / 23 duotone.
U.S. \$45.00 CDN \$54.00
JulyArt/Latin American Art & Culture

ROMARE BEARDEN FOUNDATION



Romare Bearden in the Modernist Tradition

Introduction by Pamela Ford. Text by Robert G. O’Meally, Kobena Mercer, et al.

Known for his rich, complex collage works that depict large-scale themes via African-American subjects, Romare Bearden (1911–1988) drew inspiration from myriad cultural influences—from historical and modern art to music and literature. According to *The New York Times’* Michael Kimmelman, “His genius, aside from his poetic knack for piecing scraps of photographs and other tiny tidbits together, was to see collage as an inherent social metaphor: that its essence was to turn nothings into something, making disparate elements cohere; that it was about mixing and adding, a positivist enterprise.” Based on the 2007 National Bearden Symposium, this volume examines Bearden’s relationships to modernism, postmodernism and the avant garde, through his wide-ranging interests and associations with artists, intellectuals and musicians of his era—including Duke Ellington, Ralph Ellison and Stuart Davis, to name a few—as well as his practices.

Romare Bearden in the Modernist Tradition
ISBN 978-0-615-20291-4
Pbk, 8 x 11 in. / 134 pgs / 26 color / 9 b&w.
U.S. \$30.00 CDN \$36.00
July/Art/African American Art & Culture

EL MUSEO DEL BARRIO, NEW YORK



Retro/Active: The Work of Rafael Ferrer

Edited by Deborah Cullen.

Text by Edward J. Sullivan, Vincent Katz, Carter Ratcliff.

Retro/Active: The Work of Rafael Ferrer is the first major publication to examine the breadth and depth of Puerto Rican-born Rafael Ferrer’s influential production over the past 55 years. From Ferrer’s avant-garde art actions in the 1960s through his more recent brightly colored paintings paying homage to island life, his artistic journey has always reflected his intelligence, humor and a uniquely Caribbean perspective. Here, essays by curator Deborah Cullen and scholar Edward Sullivan chronicle Ferrer’s biography and artistic output, consider the Caribbean and western influences in his work, and chart his early sources, including the Surrealists, Dada, Wifredo Lam and Puerto Rican master Francisco Oller y Cestero. This volume also includes Carter Ratcliff’s reprisal of his out-of-print 1973 opus “Rafael Ferrer in the Tropical Sublime” and Vincent Katz’s interview with the artist. In all, *Retro/Active* features over 100 full-color plates and archival images, and will spark a critical reconsideration of Ferrer’s work.

Retro/Active: The Work of Rafael Ferrer
ISBN 978-1-882454-27-3
Pbk, 8.5 x 10 in. / 160 pgs / 102 color / 2 b&w.
U.S. \$35.00 CDN \$42.00
July/Art/Latin American Art & Culture

Exhibition Schedule
New York: El Museo del Barrio,
06/08/10–08/22/10

HATJE CANTZ



Nalini Malani: Splitting the Other

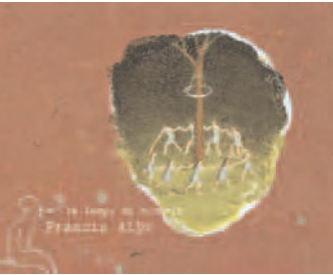
Edited by Bernhard Fibicher. Text by Doris von Drathen, Andreas Huyssen, Whitney Chadwick.

One of the most important contemporary artists working in India today, Nalini Malani (born 1946) employs painting, video installation, shadow play and theater-oriented works to envisage the rapidly changing political and economic situation of South Asia and the place of women within society. Mobilizing a cross-cultural and cross-epochal cast of female archetypes—from Hindu figures such Radha and Sita to such Western icons as Medea, Cassandra and Lewis Carroll’s Alice—and addressing topics including war, fanaticism, economic development and environmental destruction, she melds the global with the local, the universal with the specific, narrativity with meta-narrativity. *Splitting the Other* offers extensive documentation of Malani’s memorable work in multiple media, in DVD as well as stills, as well as texts by feminist art historian Whitney Chadwick (*Women, Art and Society*), German art historian Doris von Drathen (*Vortex of Silence*) and scholar Andreas Huyssen (*Other Cities, Other Worlds*).

Nalini Malani: Splitting the Other
ISBN 978-3-7757-2580-4
Hbk, 9.5 x 11.25 in. / 184 pgs / 212 color / DVD (NTSC & PAL).
U.S. \$55.00 CDN \$66.00
August/Art/Asian Art & Culture

Exhibition Schedule
Lausanne, Switzerland: Musée cantonal des Beaux-Arts,
03/20/10–10/06/10

CHARTA/IRISH MUSEUM OF MODERN ART



Francis Alÿs: Le Temps du Sommeil

Afterword by Enrique Juncosa.

The Belgian-born artist Francis Alÿs (born 1959) is known for his walks and tales executed in a wide range of media (documentary film, painting, photography, performance, video and installation) that marry humor and sensitivity, banality and spontaneity, personal and political. A compulsive wanderer, many of his works involve intense observation and recording of the social, cultural and economic conditions of urban life. This beautifully designed volume presents an ongoing series of paintings that function as kind of a storyboard and archive of the artist’s oeuvre to date. Begun in 1996, *Le Temps du Sommeil* (“The Time of Sleep”) comprises over 100 paintings accompanied by instructions and postcards related—sometimes obliquely—to the artist’s past performative actions. The instructions and paintings are presented en face, giving birth to a text-image dialogue that is sometimes witty and always fascinating. *Le Temps du Sommeil* affirms Alÿs yet again as an artist always able to surprise.

Francis Alÿs: Le Temps du Sommeil
ISBN 978-88-8158-777-3
Hbk, 7.75 x 6 in. / 184 pgs / 170 color.
U.S. \$49.95 CDN \$60.00
September/Art

SILVANA EDITORIALE



Donald Baechler: XL + XS

Text by Luca Beatrice, Alan Jones.

With the collage sensibility of Robert Rauschenberg and the colorful brashness of Cy Twombly, American painter Donald Baechler (born 1956) makes works of invigorating vitality, positing boldly symbolic shapes (flowers, skulls, globes), rendered in cartoon-thick black outlines, onto collaged or painted backgrounds, or else confronting marbled, tea-stained grounds with heavy black silhouettes, potato-print style, of plants, rough human forms and other evocative formations. Baechler’s newest volume here presents 200 color reproductions of his recent works: seven gargantuan canvases (“XL”) and hundreds of modestly-scaled drawings (“XS”), no larger than a legal pad of paper. These could be described as postmodern cave drawings: “I tend to be interested,” the artist has said, “in things I find on the street or things drawn on toilet walls or things drawn by someone I meet in a bar, who maybe has never made a drawing since he was five years old.”

Donald Baechler: XL + XS
ISBN 978-88-366-1536-0
Hbk, 9.25 x 11.25 in. / 144 pgs / 200 color / 1 b&w.
U.S. \$45.00 CDN \$54.00
July/Art

MATTHEW MARKS GALLERY



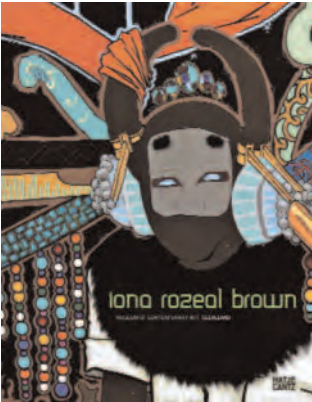
Gary Hume: Yardwork

Text by Dave Hickey.

Gary Hume (born 1962) first found acclaim in London in the late 1980s, when his bold paintings of hospital doors, rendered at life-size scale in high-gloss hardware store paints on aluminum panels, drew much attention and ushered Hume into the ranks of the Young British Artists. Twenty years later, *Yardwork* features recent paintings and sculpture completed by Gary Hume in his upstate New York studio. The pictures explore familiar themes in Hume’s work, including flowers, birds, doors and female figures. In the new work, however, the doors are now barn doors, as opposed to the hospital doors found in his earlier works; the blackbirds, roses and daisies are all things he sees from his window, not images drawn from books or media. *Yardwork* includes an essay by Dave Hickey that places Hume’s paintings in the context of a group of artists the author names “abstractionists of daily life.”

Gary Hume: Yardwork
ISBN 978-1-880146-53-8
Hbk, 10 x 12.25 in. / 60 pgs / 29 color.
U.S. \$35.00 CDN \$42.00
June/Art

HATJE CANTZ



Iona Rozeal Brown

Text by Isolde Brielmaier, Megan Lykins Reich.

Infusing Japanese Ukiyo-e compositions with hip-hop styling, American painter Iona Rozeal Brown (born 1966) investigates in her electrifying narrative canvases the globalization and appropriation of ethnic cultures. Brown’s hybridities, which she terms “Afro Asiatic allegories,” draw on the many parallels between Ukiyo-e and hip-hop—their narrative content, graphic sophistication and broad popular appeal—ultimately revealing the fluidity of history, identity and fashion. For the exhibition which this monograph accompanies, MOCA Cleveland has commissioned a new series of paintings from Brown. In the resulting work, which is based in part on Japanese prints from the Allen Memorial Art Museum at Oberlin College, Brown creates an epic visual tale in which the artist’s heroine embodies the qualities that she hopes to inspire in young women and men—confidence, courage and sincerity.

Iona Rozeal Brown
ISBN 978-3-7757-2601-6
Hbk, 9.5 x 11.75 in. / 96 pgs / 43 color.
U.S. \$45.00 CDN \$54.00
September/Art/African American Art & Culture

Exhibition Schedule
Cleveland, OH: Museum of Contemporary Art,
01/29/10–05/09/10

ART GALLERY OF ONTARIO, TORONTO



Previously Announced

Wangechi Mutu: This You Call Civilization?

Edited by David Moos. Text by Jennifer Gonzalez, Odili Donald Odita, Raphael Rubinstein, et al.

The alluring and intricate collages of Kenyan-born, New York-based artist Wangechi Mutu (born 1972) draw the viewer into narratives of beauty, consumerism, colonialism, race, identity and gender politics. Oriented around imagery of the human body, Mutu’s work aims at a visual deconstruction of traditional figuration, reconciling the experience of her Kenyan upbringing with present-day American realities. Published to accompany Mutu’s first major survey at the Art Gallery of Ontario, *This You Call Civilization?* demonstrates the breadth of the artist’s oeuvre to date, encompassing numerous works on paper produced since 2001, plus two large-scale installations and two video works. It also includes excerpts from favorite key source books selected by Mutu from her personal library, each of them formative in her quest to raise public awareness about racial and political issues through her art.

Wangechi Mutu: This You Call Civilization?
ISBN 978-1-894243-64-3
Hbk, 8 x 9 in. / 128 pgs / 62 color.
U.S. \$29.95 CDN \$36.00
Available/Art/African Art & Culture

Exhibition Schedule
Toronto: Art Gallery of Ontario,
02/24/10–05/23/10

DUMONT BUCHVERLAG



Gerhard Richter: Volker Bradke

Edited by Dietmar Elget.
Text by Hubertus Butin.

Few have done more to revolutionize contemporary painting than Gerhard Richter (born 1932). Amazingly—given the German artist’s fame and influence—his only film remains largely unknown to this day. Made in 1966, *Volker Bradke* focuses on a young denizen of the Düsseldorf art scene. It was first exhibited that same year along with a painted portrait and photographs (since lost), at the legendary Schmela Gallery in Düsseldorf. A virtually unknown figure outside of his small circle, Bradke was briefly catapulted by this film into the realm of art celebrity, before fading once more into relative obscurity. This publication, which includes a DVD and essay by art historian Hubertus Butin, is the first to present this film, analyzing it in its original cultural context, and situating it within the artist’s oeuvre.

Gerhard Richter: Volker Bradke
ISBN 978-3-8321-9281-5
Hbk, 6.75 x 9 in. / 104 pgs / 20 color
40 b&w / DVD (PAL only).
U.S. \$29.95 CDN \$36.00
August/Art

PARKETT/ZÜRICH GROSSMÜNSTER



Sigmar Polke: Windows for the Zürich Grossmünster

Text by Marina Warner,
Gottfried Boehm, Katharina Schmidt, Jacqueline Burckhardt.

Sigmar Polke (born 1941) recently completed a series of 12 windows for the Grossmünster cathedral in Zürich, setting new standards for the mutual relationship between art and church. One group of seven Romanesque windows shows luminous mosaics of thinly sliced agate, some of it artificially colored, to produce pulsating blocks of back-lit color. Says Marina Warner, “The interior of rocks opens not only on unexpected colors... on once imprisoned now scintillating rays and gleams, but it also tunnels into the past, into the distant past of geological and cosmological millennia.” For the remaining five windows, Polke designed images of figures from the Old Testament, based on medieval illuminations, which have themselves undergone transformation in the course of their long journey through time. Polke’s figures now appear as radiantly contemporary icons created in colored glass, using a variety of traditional and customized techniques devised especially for this project.

Sigmar Polke: Windows for the Zürich Grossmünster
ISBN 978-3-907582-27-5
Hbk, 8 x 11 in. / 272 pgs / 70 color.
U.S. \$65.00 CDN \$78.00
September/Art

HATJE CANTZ



Michelangelo Pistoletto: Mirror Works

Text by Michael Auping,
Pascal Gielen, Jeremy Lewison.

Michelangelo Pistoletto (born 1933) is one of Arte Povera’s most significant protagonists. It is with the *Mirror Paintings* that Pistoletto’s name is mostly closely identified, an ongoing series begun in 1962 that has earned him rapid and enduring international recognition. These works are made from sheets of mirror-finished stainless steel, “fitted” with a full-length portrait photograph that has been meticulously traced and painted onto its surface (after 1971 the image was silkscreened on). The inclusion in the work of the viewer, his or her surroundings and his or her interaction with the photographed person “in the mirror” is the key to the boggling reflexivity that drives this work. This book evaluates the *Mirror Paintings* of the past four years. It includes an interview with the artist and a fully illustrated chronology of *Mirror Paintings* from 1962 to the present.

Michelangelo Pistoletto: Mirror Works
ISBN 978-3-7757-2696-2
Hbk, 10.5 x 12.25 in. / 168 pgs / 240 color.
U.S. \$70.00 CDN \$84.00
December/Art

JRP|RINGIER



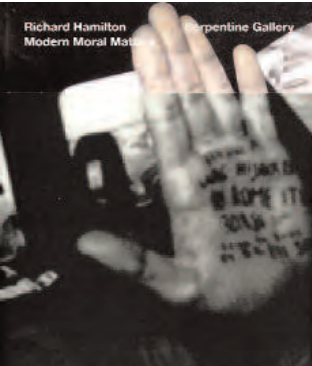
Alighiero e Boetti: Mappa

Text by Jean-Christophe Ammann.

A recent spate of exhibitions and an upcoming retrospective have drawn increased attention to the Italian Arte Povera pioneer Alighiero Boetti (or, in his identity-suturing guise, Alighiero e [“and”] Boetti) (1940–1994). Perhaps Boetti’s best-known works are the textile maps of the world that he commissioned from female weavers in Afghanistan and Pakistan, beginning in 1971. In these maps, every country appears in the color and design of its national flag, and the borders are inscribed with texts of Boetti’s devising along with statements from the local populace about their political aspects of their daily life. “I did nothing for this work,” the artist has said, “chose nothing myself, in the sense that the world is shaped as it is, I did not draw it; the flags are what they are, I did not design them. In short I created absolutely nothing.” This monograph on Boetti’s now-classic cartographic pieces features 40 color images and an essay by Jean-Christophe Ammann.

Alighiero e Boetti: Mappa
ISBN 978-3-03764-107-1
Clth, 11.25 x 9 in. / 88 pgs / 40 color.
U.S. \$45.00 CDN \$54.00
September/Art

WALTHER KÖNIG, KÖLN



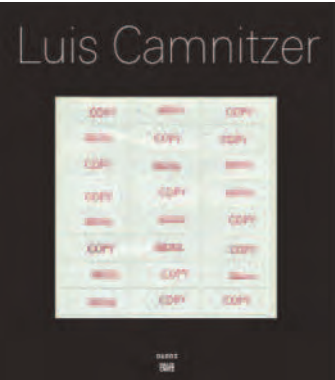
Richard Hamilton: Modern Moral Matters

Serpentine Gallery
Text by Hans Ulrich Obrist,
Julia Peyton-Jones, Benjamin H.D. Buchloh.

With his memorably titled 1956 collage “Just What is it that Makes Today’s Homes So Different, So Appealing?”, British artist Richard Hamilton (born 1922) heralded the British Pop revolution; and with his 1967 *Swingeing London* series of prints, which depicted the arrest of Mick Jagger and Robert Fraser, Hamilton’s art entered the general public consciousness. But unlike so many Pop artists, Hamilton was never an uncritical or ambivalent advocate of postwar society, and he has often agitated directly against it, producing a great deal of openly political, satirical work that assaults both consumer culture at large and more immediate political events. This monograph, published for Hamilton’s 2010 exhibition at the Serpentine Gallery in London (his first exhibition since 1992), brings together Hamilton’s famous “protest” paintings as well as newer political works and features essays by Benjamin H.D. Buchloh and Michael Bracewell.

Richard Hamilton: Modern Moral Matters
ISBN 978-3-86560-751-5
Hbk, 9 x 9 in. / 96 pgs / 60 color.
U.S. \$45.00 CDN \$54.00
July/Art

HATJE CANTZ



Luis Camnitzer

Edited by Katrin Steffen,
Hans-Michael Herzog. Text by
Luis Camnitzer, Sabeth Buchmann, Maren Welsch.

German-born, Uruguay and New York-based artist Luis Camnitzer (born 1937) confronts awkward social and political issues head-on, always inflecting his uneasy subject matter with a keen sense of humor and irony. Over the last 40 years, Camnitzer has developed an international reputation, not only as an artist, but also as a critic, educator and theorist. A leader in the realm of conceptual and political art in Uruguay, he works in a variety of media, including installation, print-making, drawing and photography, to explore the former Uruguayan dictatorship, and more generally the violence that governments and systems of power inflict on individuals. In his chilling 2008 work “Last Words,” Camnitzer collected the final statements of death row inmates in Texas, assembling a work that compels viewers towards the very brink of mortality. This publication surveys Camnitzer’s influential body of work, from 1966 to the present.

Luis Camnitzer
ISBN 978-3-7757-2652-8
Hbk, 8.75 x 9.75 in. / 344 pgs / 90 color / 60 b&w.
U.S. \$60.00 CDN \$72.00 **FLAT40**
October/Art/Latin American Art & Culture

JRP|RINGIER



Elaine Sturtevant: The Razzle Dazzle of Thinking

Edited by Anne Dressen. Text by
Bruce Hainley, Fabrice Hergott.

Since the mid-1960s, American conceptualist Elaine Sturtevant (born 1930) has been using her multidisciplinary practice to mercilessly interrogate the commercial and symbolic value of art and the male-driven art world. Working predominantly from memory, she copies iconic works by male artists such as Andy Warhol, Marcel Duchamp, Joseph Beuys and Frank Stella. Often indistinguishable from the originals, Sturtevant’s painting, sculpture, video and photographic facsimiles force thorny issues of replica and simulacra, origin and difference, to a crisis point. Designed in close collaboration with the artist, *The Razzle Dazzle of Thinking* offers a compilation of Sturtevant’s largely unpublished writings, along with a selection of essays on her life and work. Sturtevant and her rigorous, committed conceptual strategy are central to ongoing debates on the concept of originality in contemporary art and beyond.

Elaine Sturtevant: The Razzle Dazzle of Thinking
ISBN 978-3-03764-090-6
Hbk, 9.25 x 12 in. / 304 pgs / 110 color / 3 b&w.
U.S. \$55.00 CDN \$66.00
July/Art

TILTON GALLERY/ROBERTS & TILTON



L.A. Object & David Hammons Body Prints

Edited by Lindsay Charlwood,
Connie Rogers Tilton, Jack Tilton.

L.A. Object offers a historical overview of the Los Angeles assemblage movement of the 1960s and 70s. It focuses on works by artists often omitted from mainstream gallery and museum historical exhibitions who were working during the civil rights movement, the 1965 Watts riots and the era’s general social and cultural upheaval: Ed Bernal, Wallace Berman, Nathaniel Bustion, Alonzo Davis, Dale Brockman Davis, Charles Dickson, Mel Edwards, David Hammons, George Herms, Daniel La Rue Johnson, Ed Kienholz, Ron Miyashiro, Senga Nengudi, John Outterbridge, Noah Purifoy, Joe Ray, Betye Saar, Kenzi Shiokava and Timothy Washington. Central to this book are the unique body prints of David Hammons—ironic, often political commentaries relevant to the African-American experience that are for the first time presented within the art historical context from which they arose.

L.A. Object & David Hammons Body Prints
ISBN 978-1-4276-1374-5
Hbk, 10.25 x 12.25 in. / 300 pgs / 200 color / 100 b&w.
U.S. \$65.00 CDN \$78.00
January/Art

HAYWARD PUBLISHING



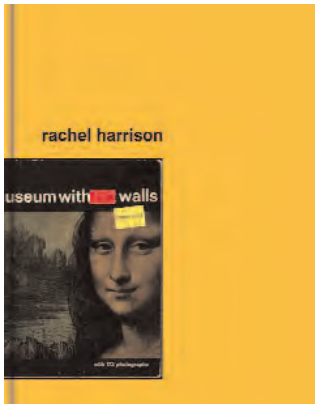
Ernesto Neto
Edited and introduction by Cliff Lauson. Text by Moacir dos Anjos, Philip Ursprung. Interview by Ralph Rugoff.

Brazilian artist Ernesto Neto (born 1964) draws on a variety of sources for inspiration, ranging from the natural world to department stores, modernists like Alexander Calder and Constantin Brancusi to Brazilian predecessors like Lygia Clark and Hélio Oiticica. Neto's multi-sensory environments exist, in the artist's words, as "a place of sensations, a place of exchange and continuity between people." This important survey is published to accompany an exhibition at London's Hayward Gallery, in which Neto reimagines the gallery's concrete spaces and brutalist architecture with a new site-specific commission and a number of new sculptural works. The artist's works incorporate the Hayward's outdoor sculpture terraces, creating an interrelated series of spaces in which the relationships between inside and outside are provocatively reconfigured. Spanning Neto's career to date, this publication contains texts by key international scholars.

Ernesto Neto
ISBN 978-1-85332-284-6
Pbk, 9.25 x 11.25 in. / 160 pgs / 120 color.
U.S. \$40.00 CDN \$48.00
September/Art/Latin American Art & Culture

Exhibition Schedule
London: Hayward Gallery,
06/19/10–09/05/10

CENTER FOR CURATORIAL STUDIES,
BARD COLLEGE/WHITECHAPEL
GALLERY/PORTIKUS



Rachel Harrison: Museum With Walls
Text by Tom Eccles, Iwona Blazwick, Jack Bankowsky, David Joselit, Paul Chan, John Kelsey, Allan McCollum, Lucy Raven, Amy Sillman, Steven Stern.

Rachel Harrison (born 1966) is one of the most exciting artists making sculptures today. Her assemblages of found and constructed objects carry a provisional quality, a wry sense of humor and an all-embracing intelligence. Playing with materials ranging from plinth, pedestal and corrugated cardboard to plastic ketchup bottles, insulated travel mugs and Barbie's wheel-chair-bound friend, Harrison creates colorful, canny, thought-provoking constructions that are worthy peers of Rauschenberg's *Combines*. This volume, the most comprehensive monograph of Harrison's sculpture, video and painting to date, provides documentation of the past 15 years of her work and includes essays by Tom Eccles, David Joselit, Iwona Blazwick and Jack Bankowsky, plus contributions from Paul Chan, John Kelsey, Allan McCollum, Lucy Raven, Amy Sillman and Steven Stern.

Rachel Harrison: Museum With Walls
ISBN 978-1-936192-03-8
Hbk, 9.5 x 12.25 in. / 272 pgs / 245 color.
U.S. \$65.00 CDN \$78.00
August/Art

Exhibition Schedule
London: Whitechapel Gallery,
04/27/10–06/20/10

YERBA BUENA CENTER FOR THE
ARTS



Renée Green: Endless Dreams and Time-Based Streams
Text by Betti-Sue Hertz, Lia Gangitano, Ros Gray, Lisa Le Feuvre.

The term "time-based art" is ostensibly a well-known construct by this point, encompassing video, audio and performance work but not textiles or other objects. Yet Renée Green, whose complex installation art has long troubled easy oppositions such as public/private, center/margin, and history/fiction, complicates the idea of time-based art as well, recycling the otherwise "static" elements in her vibrant multimedia environments from year to year, thus mobilizing a more expansive notion of the "time-based" to situate her practice in history. Conceived for Green's 2010 exhibition at Yerba Buena Center for the Arts, this volume appraises the intellectual complexity of Green's ever-evolving art.

Renée Green: Endless Dreams and Time-Based Streams
ISBN 978-0-9826789-0-9
Pbk, 6 x 9 in. / 144 pgs / 70 color / 30 b&w.
U.S. \$35.00 CDN \$42.00
October/Art/African American Art & Culture

Exhibition Schedule
San Francisco, CA: Yerba Buena Center for the Arts,
02/20/10–6/20/10

ASPEN ART MUSEUM AND THE
HAMMER MUSEUM



Mark Manders
Text by Douglas Fogle, Peter Eleey, Heidi Zuckerman Jacobson.

Since 1986, Dutch artist Mark Manders (born 1968) has been developing an ongoing project titled *Self-Portrait as a Building*. Taking the form of sculptures, installations, drawings and projections, these works map Manders' artistic persona through the conceptual model of a built edifice, in the fashion of the Renaissance memory theater. Inspired by writings on this subject and by other literature, Manders' earliest works in this project were primarily written, but over time, Manders found ways to deploy everyday three-dimensional objects—epoxy figures, animals, teabags, pencils, household furniture—to build a portrait of his own mind as an architectural space. As the artist explains, this imaginary building, being composed of discrete objects, "can shrink or expand at any moment. In this building, all words created by mankind are on hand." This publication accompanies the first North American touring exhibition of Manders' work.

Mark Manders
ISBN 978-0-934324-48-9
Hbk, 8.5 x 11.5 in. / 200 pgs / 75 color.
U.S. \$50.00 CDN \$60.00
November/Art

Exhibition Schedule
Los Angeles, CA: Hammer Museum,
09/25/10–01/03/11
Aspen, CO: Aspen Art Museum,
02/17/11–05/01/11
Minneapolis, MN: Walker Art Center,
06/11–08/11

CHARTA/IRISH MUSEUM OF
MODERN ART



Carlos Garaicoa
Text by Okwui Enwezor, Sean Kissane, Enrique Juncosa, Sofía Hernandez.

Carlos Garaicoa (born 1967) addresses the politics and ideologies of his native Cuba through an examination of its architecture. After the 1959 Cuban revolution, many architectural projects and buildings were left unfinished or abandoned in the nation's cities. Adopting Havana as his laboratory, Garaicoa creates provocative visual commentaries on such themes as architecture's ability to alter the course of history, the failure of modernism as a catalyst for social change and the frustration and decay of twentieth-century utopias. Garaicoa makes his critiques through large installations using materials such as crystal, wax candles and rice-paper lamps: in "Bend City" (2007), the artist constructed a city entirely from cut paper, and "The Crown Jewels" (2009) consists of miniature replicas of real-life torture centers, prisons and intelligence networks, all cast in silver. This publication includes new and recent works, and demonstrates the breadth of Garaicoa's witty articulations of architecture and urbanism.

Carlos Garaicoa
ISBN 978-88-8158-784-1
Hbk, 12.25 x 10 in. / 250 pgs / 200 color.
U.S. \$75.00 CDN \$90.00
October/Art/Latin American Art & Culture

WALTHER KÖNIG, KÖLN

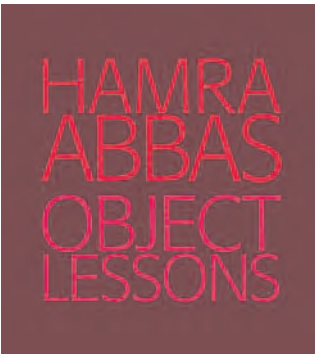


Los Carpinteros Handwork: Constructing the World
Text by Dagoberto Rodríguez Sánchez, Marco Antonio Castillo Valdés.

The Havana-based duo of Marco Antonio Castillo Valdés (born 1971) and Dagoberto Rodríguez Sánchez (born 1969) are two of the most exciting artists in Cuba today. Formed in 1991, and working since 1994 under the moniker of Los Carpinteros, which they adopted as a nod to traditional craftsmen's guilds, the team renounces individual authorship to sabotage the disciplines of design and architecture from within. Their elegant and mordantly humorous sculptures, which attain high standards of craftsmanship assert a deadpan non-functionality: a crazily undulating wooden bookshelf, a filing cabinet with an impossibly deep drawer, or stereo speaker cones transformed into billboard hoardings. By putting functional and serious disciplines to nonfunctional and humorous ends, Los Carpinteros offer a preposterous world in which objects seem to have swapped bodies with other objects. For the first time, that world is presented in depth, in this excellent monograph.

Los Carpinteros Handwork: Constructing the World
ISBN 978-3-86560-808-6
Hbk, 8.5 x 11.25 in. / 264 pgs / 200 color.
U.S. \$79.00 CDN \$95.00
June/Art/Latin American Art & Culture

GREEN CARDAMOM



Hamra Abbas: Object Lessons
Edited by Anita Dawood, Sharmini Pereira. Text by Anna Sloan, Quddus Mirza, Mia Jankowicz, Sophie Gordon, Haema Sivanesan, Divia Patel, Virginia Whiles, Barbara J. Scheuermann, Hammad Nasar, Sharmini Pereira.

This publication focuses on the work of Pakistani-born, Boston-based artist Hamra Abbas (born 1976). Straddling a range of media, including paper collage, painting, sculpture and video, Abbas' activities adopt a playful approach towards the traditions of her native region. Appropriating the iconography of the *Kama Sutra* or drawing on Islamic decorative geometries, Abbas creates new platforms from which to conceive notions of culture and exchange. In the work "Read," for example, a labyrinthine wooden structure is suspended in the air, while concealed speakers play the sound of children learning the *Qur'an*. *Object Lessons* captures the range of Abbas' oeuvre, mirroring its diversity by calling on many critical voices. Eight curators and academics each focus on a specific work, taking a detailed look at a particular aspect of her work. The book also features an in-depth interview with the artist.

Hamra Abbas: Object Lessons
ISBN 978-0-9551779-9-6
Hbk, 9.75 x 10 in. / 72 pgs / 44 color.
U.S. \$32.00 CDN \$38.00
June/Art/Middle Eastern Art & Culture

HATJE CANTZ



Richard Siegal: If/Then Dialogues
Text by Peter Weibel.

American dancer and choreographer Richard Siegal is famed for his mergings of bodies and systems. In 2005 he created "If/Then," a piece for two dancers structured as a flowchart organized around game-like rules: "If I do x, you do y or z," etc. The following year, Siegal collaborated with Hillary Goidell and Florent Berenger to create "If/Then Open Source," an online platform—"predicated on the belief that the beauty of systemic complexity resides in relinquishing individual control to the infinitely more qualified organizational abilities of community development"—whereby visitors can manipulate or add to the basic flowchart of a performance, creating new actions or dragging into new positions existing modules such as "Slap table with both hands simultaneously. Forearms on the table... Justification: An escape" and "Slap the other player as hard as you can. Justification: Violence is never justified." This DVD uses video and text excerpts to examine Siegal's work.

Richard Siegal: If/Then Dialogues
ISBN 978-3-7757-2641-2
DVD (NTSC & PAL), 5 x 7.5 in. / 24 pgs / color.
U.S. \$45.00 CDN \$54.00
October/Dance

MATTHEW MARKS GALLERY



Charles Ray
Text by Michael Fried, John Kelsey.

Ever since the early 1970s, sculptor Charles Ray’s protean practice has yielded some of the most memorable objects and experiences in contemporary art, causing us to confront, as Peter Schjeldahl has written, “elegant, deadpan fabrications that flip wild switches in our minds.” In 1987’s “Ink Line,” for example, he sent a single stream of ink flowing to the middle of a gallery’s floor in a slender column; outside the 1993 Whitney Biennial he parked a massive replica of a toy fire engine. His recent work is just as alluring and unsettling: a steel sculpture of a handheld bird, a poster of an ominous pumpkin, an intricate cast aluminum sculpture of a tractor. *Charles Ray* surveys the work the artist has made in the past dozen years; an interview by Michael Fried and an essay by John Kelsey complement texts written about each work by Ray himself.

Charles Ray
ISBN 978-1-880146-47-7
Slip, Pbk, 11.25 x 9 in. / 80 pgs / 35 color.
U.S. \$45.00 CDN \$54.00
September/Art

HATJE CANTZ



Andreas Slominski
Edited by Ingvild Goetz, Karsten Löckemann, Stephan Urbaschek.
Text by Katharina Vossenkuhl.

German artist Andreas Slominski (born 1959) explores the still fertile realm of the readymade, appropriating such functional objects as bicycles, windmills and other found materials which he then repropose as freestanding sculptures, or which he incorporates, with the use of spray paint, into polystyrene wall reliefs. Slominski always intends his sculptures to elicit the more absurd qualities of the props of everyday life. Though the artist is perhaps best known for his work as an absurdist sculptor, Slominski is also a veteran of absurdist performance: he once famously charged two mimes with the task of carrying an invisible painting from the Royal College of Art to the Serpentine in London. For another similarly wacky work, he had a giraffe in a zoo lick a stamp for a letter he then sent. This monograph surveys the artist’s work from 1996 to the present.

Andreas Slominski
ISBN 978-3-7757-2603-0
Hbk, 6.75 x 9.5 in. / 144 pgs / 70 color.
U.S. \$55.00 CDN \$66.00
October/Art

RM



Franz West: White Elephant
Text by Patrick Charpenel, Michel Blancsubé, Veit Loers.

Since the mid-1960s, Franz West (born 1947) has been finding new ways to balance his art on the line between beauty and ugliness. At the age of 14, West—living in bombed-out, post-Nazi Vienna—attended an event organized by the Viennese Actionists, at which Hermann Nitsch smashed a lamb cadaver against the wall of a basement room in a tenement building: “it was incredibly shocking and really depressing,” West said. His own art over the past four decades has eschewed such nihilism: his *Adaptives*, which he has described as “neuroses made material” (with a nod to Darwin as well), are sculptural objects for viewers to engage physically, using them as ungainly temporary prostheses, appliances, accessories, and instructional tools. *White Elephant* documents these, as well as West’s important works of furniture and collage, and his marvelously awkward sculptures, which seem lumpily homely and unbalanced, or gangly and hopeful as a blemished teen.

Franz West: White Elephant
ISBN 978-84-92480-80-7
Hbk, 9.25 x 11.5 in. / 64 pgs / 29 color.
U.S. \$30.00 CDN \$36.00
October/Art

THE PRESS OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN



Micah Lexier: I’m Thinking of a Number
Edited and with Introduction by Jan Peacock. Foreword by Garry N. Kennedy. Text by Christina Ritchie, AA Bronson.

Canadian artist Micah Lexier has built an international reputation working in a variety of media, often making work with numerical themes, such as 1995’s “Self-portrait as a Lucite Cube Divided Proportionally a (Red) Volume Representing Life Lived and a (Clear) Volume Representing Life to Come, Based on Statistical Life Expectancy.” Over the past three decades, he has also produced a significant body of multiple materials to be distributed to viewers, including prize ribbons, printed balloons, custom-minted coins and individually numbered cards. *Micah Lexier: I’m Thinking of a Number* is a survey of the artist’s invitations, posters, book works, T-shirts, boxed sets and other multiples produced between 1980 and 2010. It includes a multiple created by the artist for this publication—a letterpress sheet of four stickers tipped in as the final work itemized by the monograph.

Micah Lexier: I’m Thinking of a Number
ISBN 978-0-919616-50-9
Clth, 7 x 9 in. / 300 pgs / 196 color / 4 b&w.
U.S. \$50.00 CDN \$60.00
August/Art

HATJE CANTZ



Leo Villareal
Introduction by Steven B. Johnson. Text by Sara Hart, JoAnne Northrup, Michael Rush.

American artist Leo Villareal (born 1967) is the most prominent light sculptor among a younger generation of light artists. In 1997, having abandoned his work with interactive television, Villareal began to pursue a more systems-based approach, devising complex light sculptures in which he combined strobe lights, neon, and most recently, LED bulbs activated by the artist’s own extraordinary custom-made software. The effect of these bulbs, and the software that steers their flickering patterns, is cumulative and magical: thousands of tiny white LEDs may resemble a starry night as seen in a planetarium (Villareal installed this work in the windows of the Peter Jay Sharp Building at the Brooklyn Academy of Music), while tubes of colored LEDs masked by a diffuser give a softer effect that resembles something like a Monet painting of water lilies set in motion. This volume accompanies the first museum survey of Villareal’s hypnotic and exhilarating light sculptures at the San Jose Museum of Art.

Leo Villareal
ISBN 978-3-7757-2656-6
Hbk, 10.75 x 11.5 in. / 192 pgs / 140 color.
U.S. \$55.00 CDN \$66.00
December/Art

Exhibition Schedule
San Jose: San Jose Museum of Art, 08/21/10–01/09/11

HATJE CANTZ



James Turrell: Zug Zuoz
Edited by Matthias Haldemann.

James Turrell (born 1943) first came to prominence in the late 1960s as a leading artist in the California Light and Space Movement. Informed by his studies in perceptual psychology and optical illusions, Turrell’s works impact the body, mind and spirit. *Zug Zuoz* is devoted to two contrasting Turrell installations in Switzerland, both of which forge an encounter between the architectural interior and the world beyond it. “Light Transport,” located in the city of Zug, immerses the internal façades and glass roof of the local train station in splendid colors; “Skyspace Piz Uter” in Zuoz is a plain, rounded stone structure with a circular aperture in its roof through which to view the night sky. These two works are usefully representative of the dichotomies explored in Turrell’s practice: artificial versus natural light, urban versus rural settings, color versus blackness. This monograph supplies thorough documentation on the two installations.

James Turrell: Zug Zuoz
ISBN 978-3-7757-2602-3
Clth, 8.25 x 11.25 in. / 176 pgs / 125 color / 9 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

L&M ARTS



Yves Tanguy & Alexander Calder: Between Surrealism and Abstraction
Text by Susan Davidson.

In 1942, at the opening of her Art of This Century gallery, Peggy Guggenheim famously demonstrated her equability toward both Surrealist and abstract art by wearing one earring made by Surrealist painter Yves Tanguy and one by abstract sculptor and kinetic artist Alexander Calder. Yet the opposition implied by this act of truce-making perhaps overstates the antimonies between these two modernist masters. Tanguy and Calder shared many friends in Surrealist circles in Paris, and showed work in the same exhibitions throughout the middle of the century. In this beautiful volume, full of color reproductions and important ephemera relating to the artists’ shared history, Susan Davidson, Senior Curator of collections and exhibitions at the Guggenheim Museum in New York, elucidates the overlap between these two canonical modernists.

Yves Tanguy & Alexander Calder: Between Surrealism and Abstraction
ISBN 978-0-9790942-8-6
Clth, 9 x 9 in. / 144 pgs / Hbk, 9.5 x 11.5 in. / 180 pgs / illustrated throughout.
U.S. \$75.00 CDN \$90.00
July/Art

Exhibition Schedule
New York: L&M Arts, 04/21/10–06/12/10

THE NOGUCHI MUSEUM



On Becoming an Artist: Isamu Noguchi and His Contemporaries, 1922–1960
Foreword by Jenny Dixon. Text by Amy Wolf.

On Becoming An Artist illuminates the friendships, mentorships and collaborations of Isamu Noguchi (1904–1988), in celebration of the artist’s experimentations and influences. It opens with an account of Noguchi’s early guidance at the hands of sculptors Gutzon Borglum, Constantin Brancusi and Onorio Ruotolo, and features such diverse works as his dance sets for Martha Graham (while highlighting his relationships with other choreographers such as Erick Hawkins and Merce Cunningham), collaborations with Buckminster Fuller, Florence Knoll and George Nelson, and his friendships with artists such as David Hare and Arshile Gorky, and others. The book concludes with Noguchi’s 1950s public projects, including his work with Marcel Breuer and Gordon Bunshaft, and his later unrealized project with Louis Kahn.

On Becoming an Artist: Isamu Noguchi and His Contemporaries, 1922–1960
ISBN 978-0-9709310-4-7
Clth, 9 x 9 in. / 144 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
September/Art/Asian Art & Culture

Exhibition Schedule
Long Island City, NY: The Noguchi Museum, 11/10–04/11



Sophie Taeuber-Arp: Movement and Balance
Text by Stephen Kurz, Francois Morellet, Astrid von Asten, Karin Schick.

The only woman to be represented on a Swiss banknote (the 50-franc note), Sophie Taeuber-Arp was one of the twentieth century’s most innovative artists, in painting, sculpture, textiles, dance, architecture and puppetry. Often occupying this role of “the only woman”—in exhibitions, or when socializing among Dadaists and Concrete artists and elsewhere—Taeuber-Arp nevertheless went about her diverse activities as though gender obstacles were immaterial, and steadily built up a massive body of work whose consistent qualities are warmth, clarity and liveliness. *Sophie Taeuber-Arp: Movement and Balance* is the most complete survey of the artist’s work available in any language to date. Packed with full-color illustrations of her work in all media, from her pre-Concrete abstractions to her fabrics, watercolors, canvases, reliefs and her wonderful marionettes, as well as a visual chronology with archival photographs of Taeuber-Arp posing in her costumes, or next to her works with her husband Hans (Jean) Arp, this volume demonstrates the exemplary adventurousness of her career.

Sophie Taeuber-Arp: Movement and Balance
ISBN 978-3-86678-320-1
Hbk, 8.75 x 10.75 in. / 160 pgs / 151 color / 43 b&w.
U.S. \$50.00 CDN \$60.00
August/Art



Natalia Goncharova: Between Russian Tradition and European Modernism
Edited by Alla Chilova, Beate Kemfert.
Text by Evgenia Iluchina, Gleb Pospelow.

One of the original “amazons of the Russian avant garde,” Natalia Goncharova (1881–1962) bequeathed a rich and complex body of work to a culture that has only recently begun to recognize it. Like her contemporary Kazimir Malevich, Goncharova drew inspiration from the folklore and art of her country, producing in her early years very colorful and strongly ornamental paintings, as well as religious works influenced by the Russian icon tradition. In the 1910s, Goncharova began experimenting with Cubism, becoming one of the earliest exponents of modern art in Moscow; in 1917, she settled permanently in Paris, where she designed costumes and sets for Sergei Diaghilev’s Ballets Russes. This publication, the first to provide a full overview of Goncharova’s career (including her later, less documented years in Paris) illuminates the trajectory of Goncharova’s career, restoring her work to its former prominence.

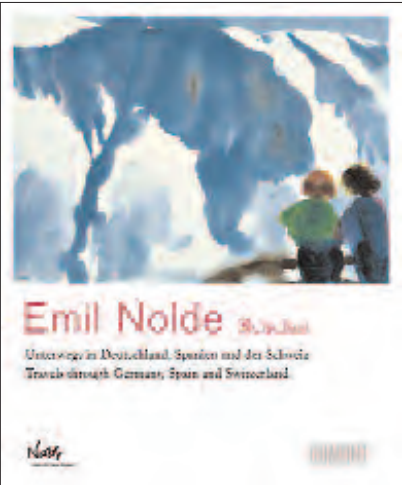
Natalia Goncharova: Between Russian Tradition and European Modernism
ISBN 978-3-7757-2579-8
Hbk, 9 x 11.25 in. / 168 pgs / 150 color.
U.S. \$60.00 CDN \$72.00
August/Art



Meret Oppenheim: Fountain Stories
Edited by Simon Baur, Martin A. Bühler.
Text by Belinda Grace Gardner, Annemarie Monteil.

More than any other Surrealist, the Swiss artist Meret Oppenheim (1913–1985) embraced, pursued and defined Surrealism’s cult of the object, fashioning such classic works as the famous fur cup (at the age of 23!) and the trussed high-heels, infusing everyday domestic objects with a concise eroticism. Yet many facets of her innovative and wide-ranging practice remain unknown to this day, including her extraordinary fountain projects. From the late 1960s until her death, Oppenheim designed and produced models for a series of freewheeling aquatic sculptures. Only three of these have been realized: the “Meret Oppenheim Fountain” in Bern in her native Switzerland, the “Spiral (Nature’s Course)” in Paris and the “Hermes Fountain” located in the garden of artist and onetime collaborator Daniel Spoerri in Seggiano, Italy. *Fountain Stories* is the first to gather all of Oppenheim’s fountain projects, including her drawings and unrealized models, into a single definitive publication.

Meret Oppenheim: Fountain Stories
ISBN 978-3-7757-2590-3
Hbk, 6.75 x 9.5 in. / 128 pgs / 45 color / 10 b&w.
U.S. \$40.00 CDN \$48.00
September/Art



Emil Nolde: Wanderlust
Travels through Germany, Spain and Switzerland
Edited by Andreas Fluck.

Published in association with the Nolde Foundation, this is the sixth volume in DuMont’s series devoted to painter Emil Nolde (1867–1956). As a member of *Die Brücke* (The Bridge), Nolde was known for his vigorous brushwork, rhythmic compositions and extraordinary use of color. A farmer’s son from the German-Danish frontier, Nolde traveled widely throughout Europe: Switzerland, Denmark, France, Italy, Sweden, England, Austria, Belgium, Holland and Spain. While the artist is usually associated with paintings and watercolors of his native gardens in Germany, this latest edition focuses on his European travels and how he translated his wanderlust onto canvas. Guided by imagination, Nolde created an integrated vision of the world that celebrated a love of nature and all that was around him. Featuring mountain panoramas and studies of the people he encountered, *Emil Nolde: Wanderlust* gives new perspectives on this leading figure in German Expressionism.

Emil Nolde: Wanderlust
ISBN 978-3-8321-9282-2
Hbk, 10 x 11.75 in. / 160 pgs / 122 color / 9 b&w.
U.S. \$44.95 CDN \$54.00
July/Art

Exhibition Schedule
Berlin: Nolde Foundation Seebüll, 02/10–08/10



Kurt Schwitters: A Journey Through Art
Text by Roger Cardinal. Gwendolen Webster.

The influence of Kurt Schwitters (1887–1948) permeates the art, literature and music of the past century as profoundly as any of his contemporaries. Hero of Dada, Constructivist virtuoso, patron saint of collage, sound poetry and installation art, Schwitters made his greatest impact in the postwar era—while he himself was living in relative seclusion in the north of England—influencing American Pop art (especially Robert Rauschenberg’s *Combines*), Fluxus and assemblage art throughout Europe and America; artists as different as Damien Hirst and Ed Ruscha cite him as an influence. This volume is the first serious broad survey of Schwitters’ work in 25 years, and attests to his omnipresent influence today. It draws on recent research into the “Merzbau” interiors, and gathers all aspects of his output, from collage to typography and architecture, into one glorious testimonial to Schwitters’ libidiously prolific oeuvre. With texts by British art historian Roger Cardinal and Schwitters scholar Gwendolen Webster, this volume presents a new Schwitters for our times.

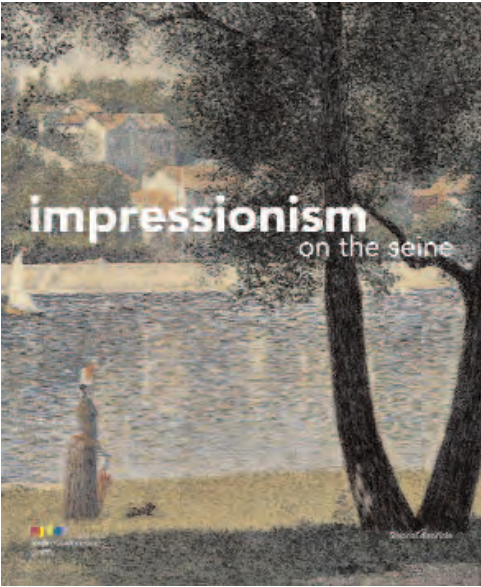
Kurt Schwitters: A Journey Through Art
ISBN 978-3-7757-2511-8
Hbk, 8.75 x 11.25 in. / 160 pgs / 85 color / 40 b&w.
U.S. \$60.00 CDN \$72.00
January/Art



Hannah Höch: Picture Book
Afterword by Gunda Luyken. Translated by Brian Currid.

A central figure in the Berlin Dada circle, friend to Kurt Schwitters and Piet Mondrian and lover of Raoul Hausmann, Hannah Höch (1889–1972) is probably the most important female artist from the German modernist period. She is best known for her pioneering works of photomontage, which briskly juxtapose mechanical and organic forms, ancient and contemporary bodies, symbols and text drawn from brands and headlines, also edging feminism, commodity critique and other political concerns into the mix. “It is striking how contemporary to us much of Höch’s work feels,” Luc Sante wrote recently, “in its sexual politics, its humor, its gleeful appropriation of anything and everything at hand.” In 1945, Höch made this fantastical full-color children’s book, which chronicles the adventures of the four mythical creatures Runfast, Dumblet, Snifty and Meyer in an enchanted garden, combining photomontage with the hallucinatory plant imagery she had come to favor. It is published here for the first time.

Hannah Höch: Picture Book
ISBN 978-3-941644-13-7
Hbk, 10.75 x 8.75 in. / 44 pgs / 19 color.
U.S. \$45.00 CDN \$54.00
July/Art



SILVANA EDITORIALE

Impressionism on the Seine

Stretching from Paris to Le Havre, the Seine river and the valley flanking it afford some of France’s loveliest views. The ports, holiday homes and artists’ houses, the boats, the washerwomen, the wind-mills, the open-air cafes, the picnics and the bathing supplied French painting with some of its most iconic images, particularly during the Impressionist era, when painting stepped out of the studio and into the world. It was in this period, as the industrial revolution began to get underway and the landscape began to alter accordingly, through the development of railways, ports and factories, that the rural world it threatened became an increasingly popular subject for painting. This volume brings together 60 paintings painted on the banks of the Seine, retracing the history of Impressionism and Post-Impressionism to Fauvism, from Eugène Boudin to Henri Matisse. En route we encounter such familiar figures as Manet, Renoir, Monet, Pissarro, Sisley and Caillebotte, but also lesser-known figures such as Armand Guillaumin, Henri Rouart and Maximilien Luce.

Impressionism on the Seine
ISBN 978-88-366-1620-6
Hbk, 9.75 x 11.75 in. / 144 pgs / 100 color.
U.S. \$39.50 CDN \$47.00
August/Art

Exhibition Schedule
Giverny, Musée des Impressionismes, 04/01/10–07/18/10

TURNER



The Malaspina Expedition
A Political-Scientific Journey Around the World, 1789–1794
Text by José María Moreno Martín, Miguel Ángel Puig-Samper, Javier Reverte, Fernando Vallespín.

In 1789, Italian-born Spanish naval officer Alejandro Malaspina set off to visit Spain’s colonies in Asia and the Americas. For five years, he and his crew sailed the Atlantic and Pacific oceans, discovering, cataloguing and analyzing flora, fauna, seas, people and lands. The Malaspina Expedition, as it came to be called, anticipated the global spirit of cross-discipline synergy that defines the twenty-first century. Yet Malaspina’s account of his adventures remained largely unpublished for 100 years. *The Malaspina Expedition* presents the visual legacy of his expedition, combining maps, illustrations and scientific and artistic documents in the same boundary-crossing spirit as the expedition itself.

The Malaspina Expedition
ISBN 978-84-7506-954-8
Hbk, 9.5 x 11.25 in. / 160 pgs / illust. throughout.
U.S. \$45.00 CDN \$54.00
September/Art/History

TURNER

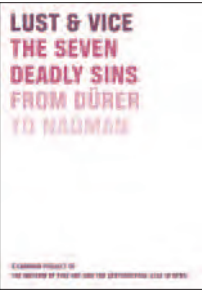


The University
A History of Knowledge Transmission
Edited by Fernando Tejerina. Text by Josep Maria Bricall, Manuel Tello León, Mariano Peset, John R. Thelin, et al.

The passing down of knowledge from one generation to the next is an essential component of civilization, and the university is one of the major vehicles of this process, as a platform for debate, study and the convening of great minds. In *The University: A History of Knowledge Transmission*, writers and scholars describe the methods and places of knowledge transmission from antiquity to modern times through photographs, period illustrations, artworks, architectural plans and historical documents. The closing chapter discusses the role of universities in the twenty-first century. Written in a concise, readable style. *The University* records the events, the people and the cities that have shaped the institution we know today.

The University
ISBN 978-84-7506-952-4
Clth, 9.5 x 11.25 in. / 400 pgs / 650 color.
U.S. \$60.00 CDN \$72.00
October/Nonfiction & Criticism/History

HATJE CANTZ



Lust and Vice
The Seven Deadly Sins from Dürer to Nauman
Text by Fabienne Eggelhöfer, Christine Göttler, Claudine Metzger, Monique Meyer, Barbara Müller.

Pride, greed, jealousy, anger, lust, gluttony, sloth: ever since the sixth century A.D., when Pope Gregory designated these vices the seven deadly sins, they have served as a kind of moral index for the Christian world. *Lust and Vice* brings together some of the most memorable treatments of this litany of offenses. Contributions include the allegories of Hieronymus Bosch and Pieter Breughel the Elder, twentieth-century artists such as James Ensor, Alfred Kubin, Marc Chagall and Otto Dix, up through the contemporary imaginings of Bruce Nauman, Cindy Sherman and Jeff Koons.

Lust and Vice
ISBN 978-3-7757-2648-1
Hbk, 8.25 x 12.25 in. / 344 pgs / 288 color.
U.S. \$60.00 CDN \$72.00
December/Art

POLÍGRAFA/LELONG

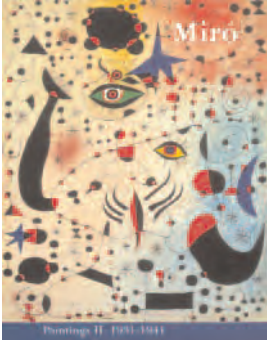
Joan Miró: Catalogue Raisonné

Alongside Picasso and Warhol, Joan Miró (1893–1983) is one of the twentieth century’s most influential artists. Miró created a pictorial world of intense imaginative power, in which visionary and cosmic elements are inextricably intertwined with the earthly and mundane. The research for this colossal catalogue raisonné of Miró’s paintings, drawings, sculptures and ceramics, spanning the years 1908 to 1981, was begun in 1957; the artist himself and later the Miró Estate (Jacques Dupin, Ariane Lelong-Mainaud and Joan Punyet Miró) were intimately involved in its preparation. Miró’s paintings comprise six volumes, his drawings seven volumes, and his ceramics and sculptures a volume apiece; together, they summate Miró’s entire output in its ravishing glory. All works are reproduced in color where possible, accompanied by their title, date, technique and dimensions, with indication of signature and inscriptions on the back, as well as their collection, provenance, important exhibitions and major publications in which they are reproduced.

Catalogue Raisonné of Paintings Vol I–VI



Miró: Catalogue Raisonné, Paintings, Volume I
1908–1930
ISBN 978-2-86882-031-0
Hbk, 10 x 13 in. / 248 pgs / 322 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art



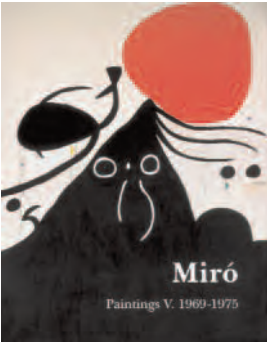
Miró: Catalogue Raisonné, Paintings, Volume II
1931–1941
ISBN 978-2-86882-038-9
Hbk, 10 x 13 in. / 264 pgs / 328 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art



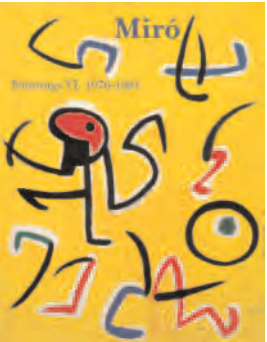
Miró: Catalogue Raisonné, Paintings, Volume III
1942–1957
ISBN 978-2-86882-049-5
Hbk, 10 x 13 in. / 264 pgs / 347 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art



Miró: Catalogue Raisonné, Paintings, Volume IV
1959–1968
ISBN 978-2-86882-056-3
Hbk, 10 x 13 in. / 268 pgs / 336 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art



Miró: Catalogue Raisonné, Paintings, Volume V
1969–1975
ISBN 978-2-86882-062-4
Hbk, 5 x 32 in. / 278 pgs / 353 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art



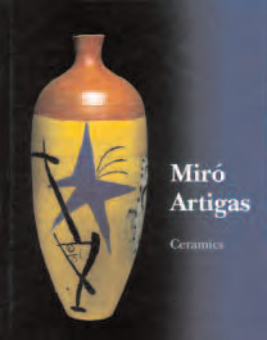
Miró: Catalogue Raisonné, Paintings, Volume VI
1976–1981
ISBN 978-2-86882-067-9
Hbk, 5 x 32 in. / 272 pgs / 396 color.
U.S. \$295.00 CDN \$354.00 **SDNR30**
July/Art

Catalogue Raisonné of Drawings Vol I (volumes II–VII forthcoming)



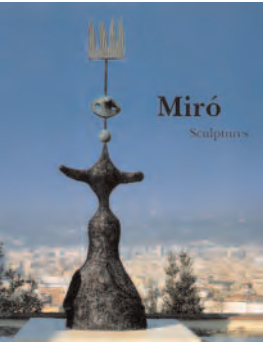
Miró: Catalogue Raisonné, Drawings, Volume I
1901–1937
ISBN 978-2-86882-084-6
Hbk, 10 x 13 in. / 390 pgs / 808 color.
U.S. \$335.00 CDN \$402.00 **SDNR30**
July/Art

Catalogue Raisonné of Ceramics



Miró: Catalogue Raisonné, Ceramics
1941–1981
ISBN 978-2-86882-079-2
Hbk, 10 x 13 in. / 398 pgs / 570 color.
U.S. \$335.00 CDN \$402.00 **SDNR30**
July/Art

Catalogue Raisonné of Sculptures



Miró: Catalogue Raisonné, Sculptures
1928–1982
ISBN 978-2-86882-074-7
Hbk, 10 x 13 in. / 392 pgs / 440 color.
U.S. \$335.00 CDN \$402.00 **SDNR30**
September/Art



A Constructive Vision
Latin American Abstract Art from the
Colección Patricia Phelps de Cisneros
Introduction by Gabriel Pérez-Barreiro. Preface
by Adriana Cisneros de Griffin. Text by Ariel
Jiménez, John Elderfield. Interview with
Patricia Phelps de Cisneros, James Cuno.

One of the world’s foremost collections of Latin American abstract art, the Colección Patricia Phelps de Cisneros features works from Venezuela, Brazil, Argentina and Uruguay by Joaquín Torres-García, Hélio Oiticica and Jesús Soto, among many others.

A Constructive Vision
ISBN 978-0-9823544-0-7
Clth, 11 x 11.25 in. / 344 pgs / 226 color.
U.S. \$65.00 CDN \$78.00 **SDNR30**
June/Art/Latin American Art & Culture

RICHTER VERLAG



With a Probability of Being
Seen
Dorothee & Konrad Fischer, Archives
of an Attitude
Text by Thomas Kellein, Friedrich Meschede,
Guido de Werd.

In 1967, Konrad Fischer (1939–1996) opened his eponymous gallery in Düsseldorf, changing the course of art history with his tireless promotion of Minimalist and Conceptual art. This publication provides the first comprehensive view of the extraordinary collection he built with his wife Dorothee.

With a Probability of Being Seen
ISBN 978-3-941263-13-0
Hbk, 8.75 x 10.75 in. / 320 pgs / 249 color.
U.S. \$95.00 CDN \$114.00
September/Art

SAN FRANCISCO MUSEUM OF MODERN ART



San Francisco Museum of
Modern Art
75 Years of Looking Forward
Edited by Janet Bishop, Corey Keller, Sarah
Roberts. Foreword by Neal Benezra. Text by Gary
Garrels, Henry Urbach, Sandra S. Phillips, et al.

The San Francisco Museum of Modern Art was founded in 1935. Seventy-five years later, its permanent collection contains numerous masterpieces of world art. This anniversary retrospective includes more than 300 large-scale plates and 50 text entries on individual works.

San Francisco Museum of Modern Art
ISBN 978-0-918471-84-0
Pbk, 10.5 x 12.5 in. / 448 pgs / illust. throughout.
U.S. \$55.00 CDN \$66.00
July/Art

CENTER FOR CURATORIAL STUDIES, BARD COLLEGE



At Home/Not at Home
Works from the Collection of Martin
and Rebecca Eisenberg
Foreword by Tom Eccles. Text by Matthew
Higgs, Bob Nickas, et al.

Martin and Rebecca Eisenberg have been collecting contemporary art for more than 25 years; their collection features major works by artists including Kai Althoff, Jeremy Deller, Peter Doig, David Hammons, Mary Heilmann and many others.

At Home/Not at Home
ISBN 978-1-936192-07-6
Hbk, 9.5 x 12 in. / 168 pgs / 150 color.
U.S. \$40.00 CDN \$48.00
July/Art

Exhibition Schedule
Annandale-on-Hudson, NY: Center for Curatorial Studies, Bard College, 06/26/10–12/19/10

LOUISIANA MUSEUM OF MODERN ART



Color in Art
Edited and with Introduction by Michael Juul
Holm, Helle Crenzien. Preface by Stephanie
Rachum. Text by Jacob Wamberg, John Gage,
et al.

Across eight essays and more than 150 works of art drawn from the collections of the Louisiana Museum of Modern Art and Merzbacher Collection, this book defines colors as a phenomenon that influences the history of art, science, architecture, marketing, literature and music.

Color in Art
ISBN 978-87-91607-81-3
Pbk, 9.25 x 10 in. / 240 pgs / 150 color.
U.S. \$49.00 CDN \$59.00
August/Art

HATJE CANTZ



Fast Forward 2: Media Art
Goetz Collection
Edited by Ingvild Goetz, Stephan Urbaschek.
Text by Hubertus von Amelunxen, Renate
Buschmann, Magali Arriola.

Over the last 40 years, Ingvild Goetz has assembled one of the world’s most important and adventurous collections of media art. Following the acclaimed *Fast Forward* compilation of 2004, *Fast Forward 2* features recent film and video by artists including Francis Alÿs, Matthew Barney, Keren Cyttter, Nathalie Djurberg, Omer Fast, Mona Hatoum, Raymond Pettibon, Pipilotti Rist and Ryan Trecartin.

Fast Forward 2: Media Art Goetz Collection
ISBN 978-3-7757-2604-7
Hbk, 9.75 x 11.25 in. / 1,000 pgs / 4,400 color.
U.S. \$150.00 CDN \$180.00 **FLAT40**
October/Art

THE MUSEUM OF MODERN ART, NEW YORK

Abstract Expressionism at The Museum of Modern Art
Text by Ann Temkin.

More than 60 years have passed since Robert Coates, writing in the *New Yorker* in 1946, first used the term “Abstract Expressionism” to describe the richly colored canvases of Hans Hofmann. The name stuck, and over the years it has come to designate the paintings and sculptures of artists as different from one another as Jackson Pollock and Barnett Newman, Willem de Kooning and Mark Rothko, Lee Krasner and David Smith. The achievements of this generation put New York on the map as the center of the international art world, and constitute some of the twentieth century’s greatest masterpieces. From the mid-1940s, under the aegis of Alfred H. Barr, Jr., works by then little-known American artists—including Pollock, de Kooning, Smith, Arshile Gorky and Adolph Gottlieb—began to enter the Museum’s collection. These ambitious acquisition initiatives continued throughout the second half of the last century and produced a collection of Abstract Expressionist art the breadth and depth of which is unrivalled by any museum in the world. Supplemented by an essay by Ann Temkin, Chief Curator of Painting and Sculpture at MoMA, this volume celebrates the richness of the Museum’s holdings of the paintings, sculptures, drawings, prints and photographs from this epochal moment in the history of art and of this institution.

Abstract Expressionism at The Museum of Modern Art
ISBN 978-0-87070-793-3
Pbk, 9 x 10.5 in. / 128 pgs / 120 color.
U.S. \$34.95 CDN \$42.00
September/Art

Exhibition Schedule
New York: The Museum of Modern Art, 09/21/10–04/25/11

THE MUSEUM OF MODERN ART, NEW YORK



Back in Print!
Modern Painting And Sculpture
1880 to Present From The Museum of
Modern Art
Edited by John Elderfield.

The Museum of Modern Art houses the most important collection of twentieth-century art in the world, and the Painting & Sculpture department forms the core of its holdings. This volume offers a comprehensive overview of the masterworks from this department, through over 300 color plates and texts drawn from the Museum’s archives.

Modern Painting And Sculpture: 1880 to Present
From The Museum of Modern Art
ISBN 978-0-87070-576-2
Clth, 9.5 x 12 in. / 536 pgs / 340 color.
U.S. \$75.00 CDN \$90.00
July/Art

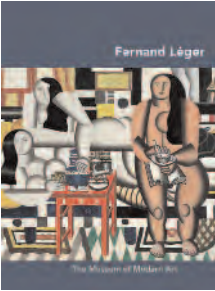
THE MUSEUM OF MODERN ART, NEW YORK



Constantin Brancusi
Text by Carolyn Lanchner.
The elegant and exquisitely shaped sculptures of Constantin Brancusi (1876–1957) are easily among the most iconic sculptures created in the twentieth century. “There are those idiots who define my work as abstract,” he once said; “yet what they call abstract is what is most realistic. What is real is not the appearance but the idea, the essence of things.” This volume includes 35 color images; a commentary by Carolyn Lanchner, a former curator of painting and sculpture at MoMA, accompanies each work, elucidating its significance and its context.

Constantin Brancusi
ISBN 978-0-87070-787-2
Pbk, 6 x 8 in. / 48 pgs / 35 color.
U.S. \$9.95 CDN \$12.00
October/Art

THE MUSEUM OF MODERN ART, NEW YORK



Fernand Léger
Text by Carolyn Lanchner.
Fernand Léger (1881–1955) is famed for his mechanical-tubular Cubism of the 1920s and for the Futurist-inspired film *Ballet Mécanique*, his collaboration with composer George Antheil. Léger incorporated elements from a wide range of modernist artistic movements, including Fauvism, Neoplasticism, Surrealism, Neoclassicism and even Social Realism. This volume includes 35 color images; a commentary by Carolyn Lanchner, a former curator of painting and sculpture at MoMA, accompanies each work, elucidating its significance and its context.

Fernand Léger
ISBN 978-0-87070-786-5
Pbk, 6 x 8 in. / 48 pgs / 35 color.
U.S. \$9.95 CDN \$12.00
October/Art



How to Do Things with Art
The Meaning of Art's Performativity
By Dorothea von Hantelmann.
Edited by Karen Marta. Foreword by Hans Ulrich Obrist.

Art has never been as culturally and economically prominent as it is today. How can artists themselves shape the social relevance and impact of their work? In *How to Do Things with Art*, German art historian Dorothea von Hantelmann uses four case study artists—Daniel Buren, James Coleman, Jeff Koons and Tino Sehgal—to examine how an artwork “acts” upon and within social conventions, particularly through the “performing” of exhibitions. The book’s title is a play on J.L. Austin’s seminal text, *How to Do Things with Words*, which describes language’s “reality-producing” properties and demonstrates that in “saying” there is always a “doing”—a linguistic counterpart to the dynamics envisioned by Von Hantelmann for art, in which “showing” is a kind of “doing.” Von Hantelmann’s close analysis of works by Buren, Coleman, Koons and Sehgal explores how each of these artists has taken control of how their work conducts itself in the world.

How to Do Things with Art
ISBN 978-3-03764-104-0
Pbk, 6 x 8.25 in. / 208 pgs / 19 b&w.
 U.S. \$29.95 CDN \$36.00
 July/Art/Nonfiction & Criticism



Of Bridges & Borders
Edited by Sigismond de Vajay. Text by
Cuauhtémoc Medina, Andrea Giunta,
Pedro Denoso.

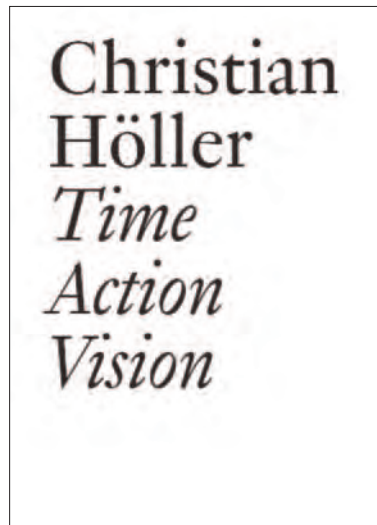
Of Bridges & Borders celebrates the opening up of communication (“bridges”) among writers and artists worldwide following the collapse of the Berlin Wall (the primary border referred to in the title), to mark the emergence of a new collective memory in the age of global connectivity. Described as “a project in book form,” its numerous contributors include Carlos Amores, John Bock, Chris Burden, Matias Duville, Gardar Eide Einarsson, Elmgreen & Dragset, Carlos Garaicoa, Liam Gillick, Fabrice Gygi, Thomas Hirschhorn, Hassan Khan, Guillermo Kuitca, Dr. Lakra, Gianni Motti, Antoni Muntadas, Carsten Nicolai, Alva Noto, Hans Op de Beeck, Dan Perjovschi, Ishmael Randall Weeks, Reynold Reynolds and Santiago Sierra.

Of Bridges & Borders
ISBN 978-3-03764-081-4
Hbk, 7 x 9.25 in. / 408 pgs / 192 color / 40 b&w.
 U.S. \$60.00 CDN \$72.00
 July/Art



Also Available:

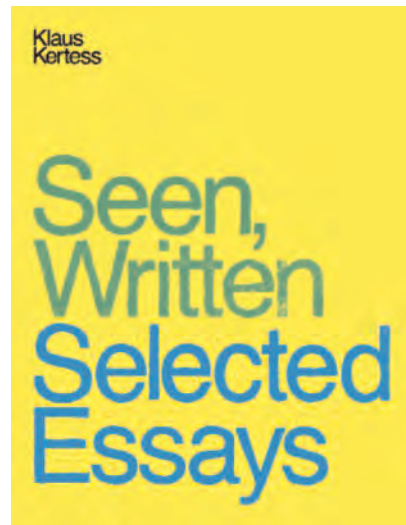
On Curating: Interviews With Ten
International Curators
9781935202004
 Pbk, U.S. \$29.95 CDN \$36.00
 D.A.P./Distributed Art Publishers



Time Action Vision
Conversations in Cultural Studies,
Theory, and Activism
By Christian Höller.
Edited by Anne-Julie Raccoursier.

In *Time Action Vision*, Christian Höller, of the interdisciplinary Critical Curatorial Cybermedia program at the University of Art and Design in Geneva, conducts 12 conversations on the topics of cultural studies, postcolonialism, globalization, activism and cultural participation. His interlocutors are some of the most respected theoreticians and activists working today: groundbreaking *Black Atlantic* author Paul Gilroy, Birmingham School founder Stuart Hall (*Resistance Through Rituals: Youth Subcultures in Postwar Britain*), prolific author Tariq Ali (*The Clash of Fundamentalisms*), former Weather Underground member (and famed Obama associate) Bill Ayers, Marxist geography scholar David Harvey (*Social Justice and the City*), London-based art theorist and critic Irit Rogoff, Israeli-born scholar of postcolonialism and transnationalism Ella Shohat, South African postcolonial theorist Achille Mbembe, French filmmaker (and Godard collaborator) Jean-Pierre Gorin, cultural studies scholar Lawrence Grossberg, Australian cultural studies scholar Meaghan Morris and Polish sociologist Zygmunt Bauman.

Time Action Vision
ISBN 978-3-03764-124-8
Pbk, 6 x 8.25 in. / 222 pgs / 20 b&w.
 U.S. \$29.95 CDN \$36.00
 September/Art/Nonfiction & Criticism



Seen, Written
Selected Essays
By Klaus Kertess.

Curator and historian, gallerist and writer: Klaus Kertess has long been a decisive and forward-thinking presence in the art world. He founded the Bykert Gallery in 1966, where he represented artists including Chuck Close, Ralph Humphrey, Brice Marden and Dorothea Rockburne; three decades later, he curated the 1995 Whitney Biennial, the follow-up to the famously political 1993 iteration. “What is being proposed here,” he wrote in a catalogue essay for the 1995 exhibition, “is not a return to formalism but an art in which meaning is embedded in formal value. An acknowledgment of sensuousness is indispensable—whether as play or sheer joy or the kind of subversity that has us reaching for a rose and grabbing a thorn.” The art world has changed considerably from the relatively convivial world of the 60s to today’s globalized milieu, but Kertess has been a constant throughout the years, curating shows of provocative new work and writing critical essays on artists whose work challenges and engages him, while also maintaining a vital literary sideline (his short stories are collected in 2000’s *South Brooklyn Casket Company*). This volume collects Kertess’ critical works from the past 30 years, including meditations on Agnes Martin, Joan Mitchell, John Chamberlain, Vija Celmins, Chris Ofili and Matthew Richie. With each essay accompanied by full-color reproductions of works discussed, *Seen, Written* provides a priceless opportunity to see art through the eyes of a lifelong viewer.

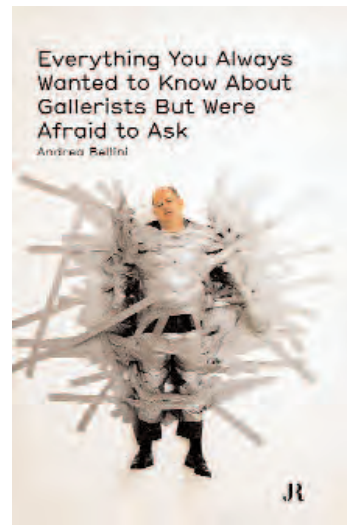
Seen, Written
ISBN 978-0-9800242-9-6
Pbk, 7 x 9 in. / 160 pgs.
 U.S. \$25.00 CDN \$30.00
 September/Art/Nonfiction & Criticism



The Biennial Reader

Edited by Elena Filipovic, Marieke van Hal, Solveig Øvstebo. Texts by Carlos Basualdo, Daniel Buren, John Clark, Okwui Enwezor, Bruce Ferguson, Milena Hoegsberg, Ranjit Hoskote, Caroline A. Jones, Jakouba Konaté, Gerardo Mosquera, Rafal Niemojewski, et al.
 Born as a vehicle for national propaganda, the art biennial today has become an outsize phenomenon mobilizing not only artists, curators and gallerists but sponsors, celebrities and politicians, commanding huge press attention and deciding the careers of artists worldwide. For a city to host a biennial today has colossal ramifications. This anthology on the art biennial gathers previously published seminal texts from around the world alongside commissioned contributions from the leading scholars, curators, critics and thinkers today—among them Carlos Basualdo, Daniel Buren, John Clark, Okwui Enwezor, Bruce Ferguson, Milena Hoegsberg, Ranjit Hoskote, Caroline A. Jones, Jakouba Konaté, Gerardo Mosquera and Rafal Niemojewski. Tracing the genealogy of the standard exhibition format—including biennials but also other recurrent exhibitions such as triennials and quadrennials—and examining some of the most famous examples of the twentieth and twenty-first century, from the Venice Biennale to the Johannesburg Biennial and the Havana Bienal to Documenta and the Asian biennials, this “reader” explores the artistic, theoretical, political and other ambitions of such large-scale exhibition projects. It is certain to be a vital resource for scholars, students, curators, artists and critics alike.

The Biennial Reader
ISBN 978-3-7757-2610-8
Hbk, 6.75 x 9.5 in. / 472 pgs / 20 color / 100 b&w.
 U.S. \$55.00 CDN \$66.00
 December/Art/Nonfiction & Criticism



Everything You Always
Wanted to Know About
Galleries But Were Afraid
to Ask
By Andrea Bellini.

The massive expansion of the art market in recent decades has aroused much intrigue about how galleries operate, particularly as critics, artists and independent curators take the lead in opening their own spaces, enhancing the appeal of the gallerist’s role. The primary function of the contemporary gallerist continues to be the one established by D.H. Kahnweiler over a century ago: that of a “traveling companion” to artists, one who nourishes the work’s development, recording it and ensuring its optimum passage into the world. But in today’s economy, the gallerist as cultural entrepreneur and arbiter exercises a professional hybridity far removed from Kahnweiler’s day. Here, Andrea Bellini interviews figures from 51 galleries, including Gavin Brown’s Enterprise (New York), Massimo De Carlo (Milan), Greene Naftali (New York), Hotel (London), Kurimanzutto (Mexico), Franco Noero (Turin), Eva Presenhuber (Zurich), Johann König (Berlin) and Vitamin (Beijing), eliciting their views on the complexities of art culture worldwide.

Everything You Always Wanted to Know About
Galleries But Were Afraid to Ask
ISBN 978-3-03764-087-6
Pbk, 4.25 x 6.5 in. / 334 pgs / 53 color.
 U.S. \$24.95 CDN \$30.00
 September/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN

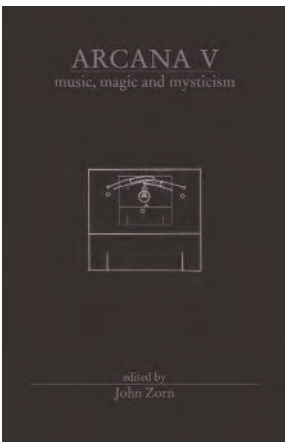


Audiovisuology Compendium
An Interdisciplinary Survey of Audiovisual Culture
See This Sound
Edited by Dieter Daniels, Sarah Naumann.

A companion volume to 2009's *See This Sound*, this all-embracing compendium brings together texts on the various art forms that have combined sound and image. The full spectrum of audiovisual art and phenomena is addressed in 35 dictionary entries, and in-depth essays treat overarching aesthetic issues, while individual works—including projects by John Cage and Chicks on Speed—are represented in audiovisual documentation and scientific comment. The list of definitions and terms elucidated by various prominent authors includes gesamtkunstwerk, music theatre, animation film, light shows, music videos, sound art, expanded cinema, text-image analogies, synchronization, electronic transformation and software.

Audiovisuology Compendium
ISBN 978-3-86560-686-0
Pbk, 6.75 x 9.5 in. / 452 pgs / 250 color / 50 b&w.
U.S. \$49.95 CDN \$60.00
July/Art

HIPS ROAD/TZADIK



Arcana V: Musicians on Music, Magic & Mysticism
Edited by John Zorn.

For centuries musicians have tapped into mysticism, magic and alchemy, embracing ritual, spell, incantation and prayer, and experimenting with esoteric approaches to harmony, pitch and vibration. In recent decades, avant-garde musicians have rediscovered these overlaps, as occultism has reinvented itself—through Buddhist and other Asian influences, Thelema and Chaos Magic—to accommodate cultural strains from psychedelica through Punk and Industrial music. This special edition of John Zorn's much acclaimed *Arcana* series focuses on the magical aspects of the act of making music. Neither historical overview nor musicological study, it illuminates the sympathies between music and the esoteric tradition with the help of today's finest experimental musicians and occultists. Among these are William Breeze, Gavin Bryars, Alvin Curran, Fred Frith, Sharon Gannon, Larkin Grimm, William Kiesel, Yusef Lateef, Frank London, Meredith Monk, Mark Nauseef, Pauline Oliveros, Genesis P-Orridge, Terry Riley, David Toop, Greg Wall, Peter Lamborn Wilson and Z'ev.

Arcana V: Musicians on Music, Magic & Mysticism
ISBN 978-0-9788337-9-4
Pbk, 6.5 x 10 in. / 464 pgs / 62 color / 52 b&w.
U.S. \$39.95 CDN \$48.00
July/Music

CONTEMPORARY ART MUSEUM
ST. LOUIS



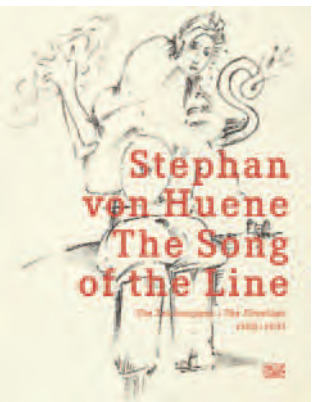
Stephen Prina: Modern Movie Pop
Concerto for Modern, Movie, and Pop Music for Ten Instruments and Voice
Edited by Laura Fried.

For 30 years, Stephen Prina (born 1954) has enjoyed a simultaneous career as a visual artist and as an acclaimed musician, both under his own name and with The Red Krayola. Having kept his artistic interests separate from his musical pursuits for decades, Prina has now begun to synthesize the two endeavors. Presenting recent work in multiple media alongside his music for the first time, *Modern Movie Pop* pairs an artist-designed booklet, documenting his exhibition at the Contemporary Art Museum Saint Louis, with a live audio recording of the world premiere of his latest concerto, “Concerto for Modern Movie, and Pop Music for Ten Instruments and Voice”—a complex amalgam of his own pop songs and soundtracks. For this exhibition, Prina achieved the dovetailing of his art and music by suspending richly painted monochrome window blinds behind a carpeted video lounge, creating a “movable stage spectacle.”

Stephen Prina: Modern Movie Pop
ISBN 978-0-9777528-8-1
CD-Audio, 5 x 5.5 in. / 32 pgs / 32 color.
U.S. \$15.00 CDN \$18.00
July/Art

Exhibition Schedule
St. Louis, MO: Contemporary Art Museum St. Louis, 01/22/10–4/11/10

HATJE CANTZ

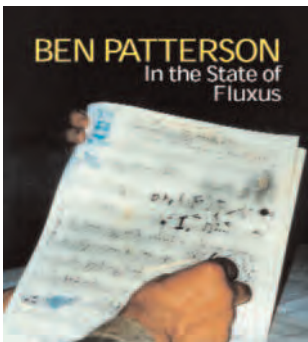


Stephan von Huene: The Song of the Line
The Drawings 1950–1999
Edited by Petra Kipphoff von Huene. Text by Marvin Altner, Petra Oelschlägel, Johannes von Müller.

Stephan von Huene (1932–2000) emerged as a pioneer in sound art in the 1960s alongside John Cage, Ed Kienholz and Allan Kaprow. His mechanical sound sculptures drew on the work of all these artists, combining chance sound with assemblage art and performative happening. Making his mark with visually seductive furniture-like acoustic objects such as the “Kaleidophonic Dog,” that recall the assemblages of Ed Kienholz, von Heune eventually turned his mechanical marvels towards their performative possibilities, involving his listener-viewers in the production of sound. *The Song of the Line* examines the artist's works on paper—prints, collages, “mind maps” and sketches—and explicates their relation to his sculptures.

Stephan von Huene: The Song of the Line
ISBN 978-3-7757-2642-9
Hbk, 8.75 x 11 in. / 144 pgs / 43 color / 229 b&w.
U.S. \$45.00 CDN \$54.00
September/Art

CONTEMPORARY ARTS MUSEUM
HOUSTON



Ben Patterson: In the State of Fluxus

Edited by Valerie Cassel Oliver.
Text by Valerie Cassel Oliver, Bertrand Clavez, Charles Gaines, Jon Hendricks, Fred Moten, Marcia Reed.

Performing and visual artist Ben Patterson (born 1934) was a founding member of Fluxus' participatory, do-it-yourself, anticommunist avant-garde network. While many Fluxus artists, influenced by John Cage's precedent, employed conceptual techniques borrowed from music (e.g., the event score), Patterson's fusion of art and music was informed by his background as a classically trained double-bassist. His “Variations for Double Bass” (1960), for example, was played with the titular instrument balanced upside down on its scroll. Published for a retrospective at the Contemporary Arts Museum Houston, this volume includes an anthology of Patterson's scores, edited by Fluxus scholar Jon Hendricks; a chronology of the artist's life and work; a CD compilation of his musical performances from 1961 to 2009, produced by Alga Marghen; and essays by a variety of scholars, assessing the career of one of Fluxus' foremost and wittiest artists.

Ben Patterson: In the State of Fluxus
ISBN 978-1-933619-29-3
Flexi, 8.5 x 8.5 in. / 260 pgs / 150 color / Audio CD.
U.S. \$34.95 CDN \$42.00
November/Art

Exhibition Schedule
Houston: Contemporary Arts Museum Houston, 11/06/10–01/30/11

KERBER



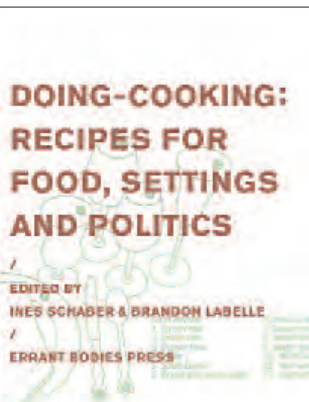
Daniel Spoerri: Eaten By

Text by Dieter Ronte, Wieland Schmied, Christiane Morsbach, Enrico Pedrini.

Daniel Spoerri was a co-signatory of the Nouveau Réalisme manifesto in 1960, an early member of Fluxus and the author of the classic *Anecdoted Topography of Chance*, which recorded and annotated the contents of Spoerri's desk. In 1968 Spoerri also opened Restaurant Spoerri, introducing his concept of “Eat Art,” which he had initiated a decade earlier, and which explored the creation, decay and “trapping” of food upon tables that were then recapitulated as assemblages. Marking the occasion of the artist's eightieth birthday, *Daniel Spoerri: Eaten By* approaches the theme of food throughout Spoerri's oeuvre, from the early 1960s to the present. It includes the artist's replica of the Restaurant Spoerri, a survey of Spoerri's trap pictures from 1978 to 1992, and a large number of more recent assemblages and sculptures, bringing his audience fully up to date.

Daniel Spoerri: Eaten By
ISBN 978-3-86678-342-3
Hbk, 8.75 x 11 in. / 144 pgs / 66 color / 5 b&w.
U.S. \$49.50 CDN \$59.00
August/Art

ERRANT BODIES PRESS: SURFACE
TENSION SUPPLEMENT NO. 4



Doing-Cooking
Recipes for Food, Settings and Politics
Edited by Ines Schaber, Brandon LaBelle. Text by Ken Ehrlich, Allen S. Weiss, Avery Gordon.

Gathering recipes from cooks and lovers of cooking, *Doing-Cooking* is a discursive cookbook that unfolds the recipe as a literary form—as a story that unites theory and practice, the preparation of food and the sharing of meals. Each contributor provides a recipe and a proposal of a specific situation for which the recipe might be best suited. This may be a recipe connected to a specific event, an analysis of recipes in relation to a particular culinary circumstance, or even an imaginary tale of the ideal setting for a particular dish. The contributors to this banquet of culinary concepts are Avery Gordon, Damensalon, Nina Freund, FoAM, Chong Boon Pok & Yak Beow Seah, Octavio Camargo, Allen S. Weiss, Celine Condorelli, Fallen Fruit, B.D.C. (Baltimore Development Cooperative), Joaquín Gutiérrez Hadid, Kelly Phillips, e+I and Gaetano Cunsolo. *Doing-Cooking* reconceives cookery's most social dimensions, emphasizing the act as a collective practice.

Doing-Cooking
ISBN 978-0-9772594-9-6
Pbk, 6 x 9 in. / 96 pgs / 12 color / 12 b&w.
U.S. \$23.00 CDN \$28.00
November/Art/Cooking

DUMONT BUCHVERLAG



Eating the Universe

Text by Magdalena Holzhey, Renate Buschmann, Ulrike Groos, Beate Ermacora, Elke Krasny, Nikolai Wojtko, Christiane Boje.

In 1968, artist Daniel Spoerri founded Restaurant Spoerri in Düsseldorf; two years later he opened the Eat Art Gallery, where artists such as Joseph Beuys, Roy Lichtenstein and Dieter Roth exhibited objects made of food-stuffs. Taking the activities of Eat Art as its starting point, *Eating the Universe* gathers together artworks that have been made using edible materials, starting in the 1970s and continuing through to the present day. Over the past decade in particular, artists have evinced a growing interest in food and eating, concomitant with an increasing overall consciousness about the political, ecological, cultural and economic dimensions of what we put in our mouths. With 170 color images, *Eating the Universe* presents a range of contemporary artwork that explores linkages between food and the formation of identity, societal affluence, globalization and awareness of one's own body.

Eating the Universe
ISBN 978-3-8321-9240-2
Hbk, 7.75 x 10.25 in. / 312 pgs / 170 color / 25 b&w.
U.S. \$59.95 CDN \$72.00
July/Art

Exhibition Schedule
Innsbruck, Austria: Galerie im Taxispalais, 04/16/10–06/20/10
Stuttgart, Germany: Kunstmuseum Stuttgart, 09/18/10–01/09/11

HATJE CANTZ



Expanded Edition
Minimalism and After
Tradition and Tendencies
of Minimalism from 1950
to Today
Edited by Renate Wiehager.

First published in 2006, and soon out of print, *Minimalism and After* is a now classic presentation of Minimalist and Postminimalist tendencies from the 1960s to the present day. The images in this hefty volume track some of Minimalism's major contributions: the essentially sculptural presence of the picture-object, coolly geometrical structures, works presented so that they relate to the space and the viewer, and a rejection of symbolic or narrative material. In-depth entries treat 190 artists, including 40 who were not included in the 2006 edition, and provide some 600 images of their work; those covered include established artists like Michael Heizer, Dan Graham and Robert Ryman and some of the younger crowd, including Liam Gillick and Michael Zahn. A new essay by Renate Wiehager offers a European account of the century-long development of abstract art from Adolf Hoelzel's 1906 class at the Stuttgart Academy to the present.

Minimalism and After
ISBN 978-3-7757-2386-2
Hbk, 9.75 x 11.75 in. / 632 pgs / 672 color / 166 b&w.
U.S. \$95.00 CDN \$114.00
August/Art

DUMONT BUCHVERLAG



Personal Structures:
Time-Space-Existence
Edited by Peter Loder Meyer,
Karlyn de Jongh, Sarah Gold.

Guided by the principle that throughout the world artists are independently working through the same problems and themes, this publication seeks to convene these artists to examine the diversity of formal vocabularies brought to bear upon those problems. *Personal Structures* includes over 35 artist interviews on the topics of time, space and existence within their work, plus transcripts from four symposia in different cities: "Time" in Amsterdam, "Space" in New York, "Existence" in Tokyo and "Time-Space-Existence" at the 53rd Venice Biennale. *Personal Structures* presents the work of 60 artists between the ages of 20 and 90 from 17 countries on four continents. Among the artists represented are Marina Abramović, Vito Acconci, Carl Andre, Christian Boltanski, Louise Bourgeois, Hanne Darboven, Liam Gillick, Antony Gormley, Dan Graham, Tehching Hsieh, On Kawara, Joseph Kosuth, Sol LeWitt, Giuseppe Penone, Jessica Stockholder, Richard Tuttle, Lawrence Weiner and Fred Wilson.

Personal Structures: Time-Space-Existence
ISBN 978-3-8321-9279-2
Hbk, 9.5 x 12.5 in. / 448 pgs / 352 color.
U.S. \$59.95 CDN \$72.00
July/Art

JRP|RINGIER



Promises of the Past
A Discontinuous History of
Art in Former Eastern Europe
Edited by Nataša Petrešin,
Christine Macel. Text by Vit
Havránek, Joanna Mytkowska,
Slavoj Žižek.

Twenty years after the fall of the Berlin Wall, *Promises of the Past* examines the former opposition between Eastern and Western Europe by reinterpreting the history of the Communist Bloc countries through art. Challenging the idea that art history is somehow linear and continuous, this transnational and multigenerational project features works by more than 50 artists, many of them from Central and Eastern Europe, including: Marina Abramović, Yael Bartana, Dimitrije Bašičević (Mangelos), Tacita Dean, Liam Gillick, Sanja Iveković, Július Koller, Jiří Kovanda, Edward Krasinski, David Maljković, Marjetica Potrč and Monika Sosnowska. Accompanying an exhibition at the Centre Pompidou in Paris, this publication features previously unpublished archival documentation, as well as historic essays by Slavoj Žižek, Igor Zabel and others.

Promises of the Past
ISBN 978-3-03764-099-9
Pbk, 8.75 x 11 in. / 256 pgs / 176 color / 110 b&w.
U.S. \$65.00 CDN \$78.00
July/Art

Exhibition Schedule
Paris: Centre Pompidou,
04/14/10–07/19/10

WALTHER KÖNIG, KÖLN



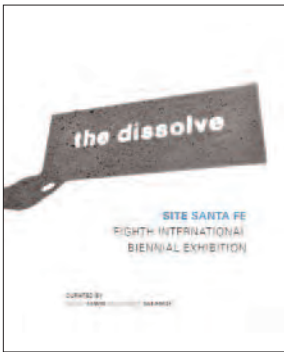
Gender Check
Femininity and Masculinity
in the Art of Eastern Europe
Preface by Edelbert Köbb, Rainer
Fuchs, Agnieszka Morawska.
Text by Boris Marte, Christine
Böhler, Bojana Pejic, et al.

How were workers depicted on Socialist posters? How were male "heroes" portrayed in officially sanctioned art in Romania in the 1960s? How did female artists see themselves during the transition period after 1989? How do images impact on our view of the sexes? *Gender Check* reflects ideas of masculinity and femininity in the former Communist bloc, 20 years after the fall of the Iron Curtain, looking at both official and unofficial art from the Baltics to the Caucasus, from the 1960s to the decisive events of 1989 to the present. It is published in conjunction with a traveling exhibition that includes a selection of paintings, sculptures, photographs, posters, installations, films and videos by over 200 artists, making it an important addition to contemporary gender discourse.

Gender Check
ISBN 978-3-86560-783-6
Hbk, 9.5 x 12 in. / 392 pgs / 400 color.
U.S. \$55.00 CDN \$66.00 **FLAT40**
July/Art/Gay & Lesbian

Exhibition Schedule
Vienna: MUMOK, 11/13/09–02/14/10

SITE SANTA FE



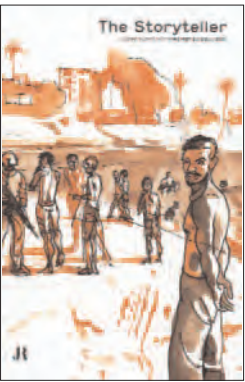
The Dissolve
SITE Santa Fe Eighth
International Biennial
Exhibition
Edited by Sarah King. Foreword
by Laura Steward. Introduction
by Nancy M. Mathews. Text by
Sarah Lewis, Daniel Belasco.

In SITE Santa Fe's Eighth International Biennial, held in 2010, curated by Sarah Lewis and Daniel Belasco, emerging and established artists working in many media displayed works that mined techniques of early animation and moving-image technologies to create a hybrid practice of homespun plus high-tech. This exquisitely designed volume arising from the event is titled *The Dissolve*, a title that points both at this new sensibility emerging from the old and at the two-way nature of the dissolve in moving images as both ephemeral and generative. *The Dissolve* presents art by Robert Breer, Paul Chan, Martha Colburn, Thomas Demand, Ezra Johnson, Bill T. Jones, William Kentridge, Jennifer and Kevin McCoy, Raymond Pettibon, Rob Pruitt, Robin Rhode and others. Scholars Nancy Mowll Mathews, Sarah Lewis and Daniel Belasco contribute essays on the concept of the hybridization of new media combined with painting, drawing and collage. Also included are a timeline of animation practices and an artists' panel discussion.

The Dissolve
ISBN 978-0-9764492-9-4
Hbk, 9.25 x 11.25 in. / 212 pgs / 200 color.
U.S. \$50.00 CDN \$60.00
October/Art

Exhibition Schedule
Santa Fe, NM: SITE Santa Fe,
06/20/10–01/02/11

JRP|RINGIER



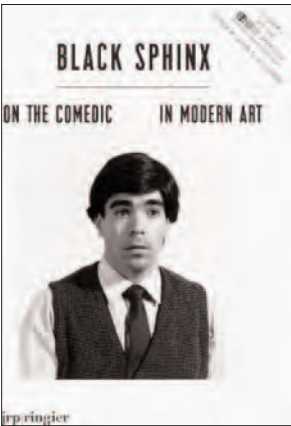
Previously Announced
The Storyteller
Edited by Claire Gilman,
Margaret Sundell. Text by
T.J. Demos, Okwui Enwezor,
Claire Gilman.

Amid the popularity of documentary practices in contemporary art, *The Storyteller* addresses the use of storytelling as a means of exploring recent political events. For the artists in this volume, the story operates neither as a purely imaginary conceit nor as an item of verifiable information. In some cases, it may take the form of an invented drama based on real events; in others, it adopts literary genres such as the fairy tale or the quest; in still others, a dialogue is conceived between active participants in a contemporary political situation. Edited by Claire Gilman and Margaret Sundell, *The Storyteller* includes works by Cao Fei, Jeremy Deller and Mike Figgis, Omer Fast, Mounir Fatmi, Ryan Gander, Lamia Joreige, Joachim Koester, Emanuel Licha, Missing Books, Steve Mumford, Adrian Paci, Michael Rakowitz, Liisa Roberts and Hito Steyerl.

The Storyteller
ISBN 978-3-03764-086-9
Pbk, 4.25 x 6.5 in. / 120 pgs / 35 color.
U.S. \$15.00 CDN \$18.00
Available/Art

Exhibition Schedule
Toronto, ON: Art Gallery of Ontario,
06/09/10–08/29/10
Madrid: Museo Nacional Centro de
Arte Reina Sofía,
07/07/10–07/18/10

JRP|RINGIER

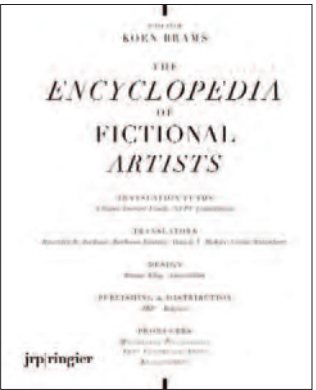


Black Sphinx:
On the Comedic
in Modern Art
SoCCAS Symposium Vol. IV
Edited and with introduction
by John C. Welchman. Text by
Jessica Chalmers, Janet
Whitmore, Simon Critchley.

Black Sphinx collects 12 essays on comedy in contemporary art by leading philosophers, art historians and theorists. Philosopher Simon Critchley and art historian Janet Whitmore consider the origins of comedic genres and survey some of the key theoretical articulations of laughter and wit, by Freud, Bergson and others; John C. Welchman focuses on John Baldessari, a touchstone for the revival of humor in art in the 1960s; performer, playwright and former V-Girl Jessica Chalmers and writer and curator Jo Anna Issak, discuss the relation between comedy and gender; finally, artist and writer David Robbins reports on his decade-long investigation into the comedic properties of objects, while video and performance artist Michael Smith reflects on his hilariously awkward and regressive journeys with his alter persona "Mike." *Black Sphinx* is based on the fourth Southern California Consortium of Art Schools symposium, held at the Hammer Museum.

Black Sphinx: On the Comedic in Modern Art
ISBN 978-3-905770-96-4
Pbk, 6.75 x 9.5 in. / 292 pgs / 53 b&w.
U.S. \$34.95 CDN \$42.00
September/Nonfiction & Criticism

JRP|RINGIER



**The Encyclopedia of
Fictional Artists**
Edited by Koen Brams, Krist
Gruijthuisen.

First published nearly a decade ago, and here translated into English for the first time, *The Encyclopedia of Fictional Artists* is a project by author and editor Koen Brams, for which he commissioned and compiled an anthology of imaginary biographies based on the numerous artists invented by writers across the centuries, from the beginning of the seventeenth century to the present. The imaginary artist is, of course, a supremely seductive figure to readers, writers and artists alike, being a sort of screen upon which the most astounding imaginary creations may be projected, without need of them ever being visible to the eye. As such, *The Encyclopedia of Fictional Artists* constitutes a trove of inspiration for all manner of creative endeavor. The *Addition* is Krist Gruijthuisen's editorial answer to the *Encyclopedia*, in which he invites more than 20 artists to reflect on the aspirations and ideals of encyclopedias. The two volumes are held together by a bellyband.

The Encyclopedia of Fictional Artists
ISBN 978-3-03764-123-1
Pbk, 2 Volumes, 6.75 x 8.25 in. / 700 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
September/Art



Previously Announced

Skin Fruit

Selections from the Dakis Joannou Collection Curated by Jeff Koons
Text by Lisa Phillips, Massimiliano Gioni.
Conversation with Jeff Koons.

Skin Fruit: Selections from the Dakis Joannou Collection accompanies the first exhibition in the United States of the Athens-based Dakis Joannou Collection, renowned as one of the leading collections of contemporary art in the world. This is also the first exhibition curated by artist Jeff Koons, whose work inspired Joannou to start his collection in 1985. Koons has selected sculptures, works on paper, paintings, installations and videos by a group of artists that includes Janine Antoni, Matthew Barney, Maurizio Cattelan, Nathalie Djurberg, Robert Gober, Mike Kelley, Terence Koh, Mark Manders, Paul McCarthy, Tim Noble and Sue Webster, Kiki Smith, Christiana Soulou, Jannis Varelis, Kara Walker and Andro Wekua, among others. This catalogue contains more than 100 full-color illustrations of works from Joannou's collection, and features Koons in conversation with Lisa Phillips; an essay by Massimiliano Gioni; full spreads from such classic (and rare) publications as *Post Human*; and an anthology of previously commissioned essays for Joannou's DESTE Foundation publications by Nicolas Bourriaud, Jeffrey Deitch, Peter Halley, Nancy Spector and Lynne Tillman.

Skin Fruit
ISBN 978-1-935202-19-6
Pbk, 8.5 x 11.5 in. / 208 pgs / 120 color.
 U.S. \$45.00 CDN \$54.00
 Available/Art

Exhibition Schedule
 New York: New Museum, 03/03/10–06/06/10



Hand + Made

The Performative Impulse in Art and Craft

Edited by Valerie Cassel Oliver. Text by Glenn Adamson, Valerie Cassel Oliver, Namita Wiggers.

Hand + Made: The Performative Impulse in Art and Craft assesses the latest developments in the ever-increasing overlap between contemporary art and craft. Through the incorporation of performance, the artists featured in this volume have not only broadened the context and function of the hand-made object itself, but also usefully blurred the distinctions between the genres of the performing and sculptural arts. The 19 artists featured in this book have either sought to animate the handmade object by using it as an instrument of performance; to extend its impact through public interventions; or to propose their works as residuals of spectacles or happenings. The participating artists are B Team, Conrad Bakker, Nick Cave, Cat Chow, Gabriel Craig, Theaster Gates, Cynthia Giachetti, Ryan Gothrup, Sabrina Gschwandtner, Lauren Kalman, Christy Matson, James Melchert, Yuka Otani, Sheila Pepe, Michael Rea, Anne Wilson, Saya Woolfalk, and Bohyun Yoon.

Hand + Made
ISBN 978-1-933619-26-2
Pbk, 7.5 x 9.5 in. / 100 pgs / 60 color / 20 b&w.
 U.S. \$20.00 CDN \$24.00
 June/Art

Exhibition Schedule
 Houston, TX: Contemporary Arts Museum,
 05/15/10–07/25/10



The New Décor

Edited with an introduction by Ralph Rugoff.
Text by Hal Foster, Michelle Kuo, Kirsty Bell, Christy Lange, Skye Sherwin.

The New Décor gathers a range of contemporary artists whose work takes the vocabulary of interior design as a point of departure. Reconceptualizing the decoration of our everyday environments through sculpture and installation, these artists explore, and sometimes dismantle, the current attitudes and the social furniture that reveal the public dimensions of our private worlds. In French the word “décor” refers to stage and film sets as well as interior design, and in a similar spirit the works in this volume occupy an arena midway between theater and everyday life. Remapping our relationships to a variety of interior spaces, the artists contributing to this volume are Monica Bonvicini, Martin Boyce, Tom Burr, Marc Camille Chaimowicz, Los Carpinteros, Jimmie Durham, Elmgreen & Dragset, Urs Fischer, Gelitin, Fabrice Gygi, Mona Hatoum, Diango Hernández, Yuichi Higashionna, Jim Lambie, Lee Bul, Sarah Lucas, Ernesto Neto, Manfred Pernice, Ugo Rondinone, Doris Salcedo, Jin Shi, Roman Signer, Pascale Marthine Tayou, Rosemarie Trockel, Tatiana Trouvé, Haegue Yang, Nicole Wermers and Franz West.

The New Décor
ISBN 978-1-85332-285-3
Hbk, 8.75 x 10 in. / 156 pgs / 120 color.
 U.S. \$45.00 CDN \$54.00
 September/Art

Exhibition Schedule
 London: Hayward Gallery, 06/19/10–09/05/10
 Moscow: Garage Center for Contemporary Culture, 10/10–01/11



Collage Culture
Exploring the 21st Century Identity Crisis
Edited by Aaron Rose, Mandy Kahn.

“I have gathered a garland of other men's flowers,” the French philosopher Montaigne famously wrote, and nothing is mine but the cord that binds them.” The first decade of the twenty-first century appears to belong to the collagist, for whom the creative act is not creation” sui generis, but rather the collecting, cutting and pasting of the already extant. Collage, which began as an art meant to confound the brain with its disparate components, has jumped the flat surface, so that almost all musicians, designers, writers and bloggers might today be described as collage artists. *Collage Culture* contains two essays, buttressed by artworks and vividly typeset by Brian Roettinger. The first essay, by Mandy Kahn, chronicles collage's forays into the realms of music, fashion, literature and architecture. The second, by Aaron Rose, examines what he sees as the neutralization of countercultural energies in today's pic'n'mix world.

Collage Culture
ISBN 978-3-03764-119-4
Pbk, 6 x 9 in. / 96 pgs / 16 color / 50 b&w.
 U.S. \$15.00 CDN \$18.00
 November/Art



Greater New York 2010
Text by Klaus Biesenbach, Cornelia H. Butler, Neville Wakefield.

The third iteration of the quintennial exhibition organized by P.S.1 Contemporary Art Center and The Museum of Modern Art, *Greater New York 2010* showcases emerging artists who are living and working in the metropolitan New York area. Covering a full range of practices and media, and eagerly anticipated throughout the art community, the 2010 exhibition and catalogue present new works by more than 70 artists of diverse backgrounds, allowing each of them a significant area of space in P.S.1's expansive galleries in which to show new work or work that has been made in the past five years. This year, *Greater New York* is organized by Klaus Biesenbach, P.S.1 Director and MoMA Chief Curator at Large; Connie Butler, MoMA Robert Lehman Foundation Chief Curator of Drawing; and Neville Wakefield, P.S.1 Senior Curatorial Advisor.

Greater New York
ISBN 978-0-9841776-2-2
Pbk, 6.25 x 9 in. / 250 pgs / illustrated throughout.
 U.S. \$19.00 CDN \$23.00
 August/Art

Exhibition Schedule
 New York: P.S.1 Contemporary Art Center, 05/23/10–10/20/10



Beg Borrow and Steal
Rubell Family Collection
Edited by Juan Roselione-Valadez. Text by Karl Haendel, Thomas Houseago, David Moos, Heidi Zuckerman Jacobson.

Stolen and appropriated imagery has proved to be the principle means by which artists have challenged the image industry that they must constantly compete with. Drawing on the vast resources of the Rubell family collection, this massive catalogue appraises the landmarks of appropriation art. Among the artists featured are Maurizio Cattelan, Peter Coffin, Aaron Curry, Marcel Duchamp, Elmgreen & Dragset, Hans-Peter Feldmann, Urs Fischer, Robert Gober, David Hammons, Mark Handforth, Rachel Harrison, Jenny Holzer, Jonathan Horowitz, Rashid Johnson, Jeff Koons, Barbara Kruger, Louise Lawler, Mark Leckey, Sherrie Levine, Glenn Ligon, Robert Longo, Kris Martin, Paul McCarthy, Takashi Murakami, Cady Noland, Richard Prince, Charles Ray, Jason Rhoades, Thomas Ruff, David Salle, Philip Taaffe, Hank Willis Thomas, Piotr Uklanski, Meyer Vaisman, Kelley Walker, Wang Ziwai, Christopher Wool and Zhang Huan.

Beg Borrow and Steal
ISBN 978-0-9821195-2-5
Pbk, 8.5 x 11 in. / 272 pgs / 440 color / 40 b&w.
 U.S. \$49.95 CDN \$60.00
 August/Art

Exhibition Schedule
 Miami, FL: Rubell Family Collection, 12/02/10–05/29/10



Street and Studio

From Basquiat to Seripop
Edited by Cathérine Hug, Gerald Matt, Thomas Miessgang. Text by Dieter Buchhart. Interviews with Rita Ackermann, Charlie Ahearn, Tamra Davis, Ari Marcopoulos, Glenn O'Brien, et al.

The street as a stage or site of creative action has acquired its own special role in art history: think of Jean-Michel Basquiat, whose work stemmed directly from street culture, or Mark Jenkins irritating pedestrians with his subtle infiltration of human-like sculptures, or the participatory installations of Kader Attia. Each of the 30 artists contributing to this volume has found ways to weave art strategies into the fabric of street culture. *Street and Studio* focuses on the street as a zone of creativity, and as a source of inspiration to young artists whose lives and art are marked by an urban and mobile lifestyle.

Street and Studio
ISBN 978-3-86984-016-1
Pbk, 9 x 11 in. / 200 pgs / illustrated throughout.
 U.S. \$55.00 CDN \$66.00
 November/Art

Exhibition Schedule
 Vienna: Kunsthalle, 06/25/10–10/10/10



Also Available:
Jean-Michel Basquiat 1981, The Studio
9788881586257
 Hbk, U.S. \$70.00
 CDN \$84.00
 Charta/Deitch Projects



Exhibition Schedule
Boston, MA: Museum of Fine Arts, 11/26/10–02/13/11

MFA PUBLICATIONS

Fresh Ink

Ten Takes on Chinese Tradition

Text by Hao Sheng, Joe Scheier-Dolberg, Yan Yang.

Contemporary Chinese society has been called a culture at the crossroads of the past and the future, and nowhere is this tension more apparent than in Chinese ink painting today. Artists working in this highly traditional medium draw from a wealth of ancient themes, but must resolve them within contemporary Chinese culture. In *Fresh Ink*, ten of China’s leading contemporary artists engage directly with the past by creating ten new works in response to older masterpieces, ranging from classical Chinese scrolls to a scholar’s rock to a drip painting by Jackson Pollock. Their personal visions reflect diverse concerns and influences, whether Xu Bing’s play on the absurdly monumental, Qin Feng’s system of communicative signs, or the keen eye for society evident in the work of Li Jin, Yu Hong and Liu Xiaodong. An adventurous pairing of contemporary artworks with their forbears, *Fresh Ink* blurs the boundaries between traditional and contemporary, East and West.

Fresh Ink

ISBN 978-0-87846-761-7

Pbk, 10.5 x 8 in. / 224 pgs / illustrated throughout.

U.S. \$40.00 CDN \$48.00

November/Art/Asian Art & Culture

DAMIANI



He Sen: Paintings

Chinese painter He Sen (born 1968) has been gaining increased attention for his exquisite photorealist paintings of young women. His subjects wear lingerie or pajamas as they strike naively seductive poses and fix languid stares off into the distance. He’s paintings blatantly mobilize nymphet sexuality, yet the only moments of color come from inanimate commodities: copper bracelets, a splash of pink lipstick.

He Sen: Paintings

ISBN 978-88-6208-137-5

Hbk, 9.5 x 11 in. / 160 pgs / 140 color.

U.S. \$50.00 CDN \$60.00

October/Art/Asian Art & Culture



Also Available:

China New Contemporary Painting
9788889431078

Hbk, U.S. \$65.00 CDN \$78.00

Damiani

TIMEZONE 8



Wu Yi

Text by Fan Di’an, Wang Lin, Chen Xiaoxin.

Drawn to the spiritual impulses of the Chinese classical ink painting tradition, Wu Yi (born 1966) quietly updates the genre with interpolations of present-day China. Skillfully manipulating washes of aerated but glorious color, the artist weaves historical events and tiered narratives.

Wu Yi

ISBN 978-988-18033-3-7

Pbk, 8.5 x 10.75 in. / 256 pgs / 100 color.

U.S. \$45.00 CDN \$54.00

September/Art/Asian Art & Culture



Also Available:

Chinese Ink Painting Now
9781935202110

Hbk, U.S. \$60.00 CDN \$72.00

D.A.P./Distributed Art Publishers

TIMEZONE 8



Wei Qingji

Text by Guo Xiaoyan, Sun Xiaofeng, Guan Yuda.

Wei Qingji (born 1971) is a leading member of China’s experimental ink painting movement. Utilizing his profound knowledge of traditional techniques, the artist incorporates corporate logos, along with elements from graffiti, Pop art and erotica, to explore the confrontation between contemporary China’s appetite for western materialism and its commitment to its own rich cultural past.

Wei Qingji

ISBN 978-988-18034-8-1

Pbk, 8.5 x 10.75 in. / 256 pgs / 80 color.

U.S. \$45.00 CDN \$54.00

September/Art/Asian Art & Culture

CHARTA

A History of Art in 20th Century China

By Lü Peng.

Preface by Bruce Gordon Doar, Fan Jingzhong.

In Lü Peng’s *A History of Art in 20th Century China*, we at last possess a comprehensive and definitive account of the extraordinary development of Chinese art in the last century, written by its foremost expert. In over 1,200 pages of fully illustrated close analysis, Lü Peng traces the evolution of modern Chinese art, tackling its emergence not only in China, Taiwan and Hong Kong, but also in such important expat centers as Paris and Tokyo. Among the many artists encountered en route are Huang Yongping, Gu Wenda, Xu Bing, Zhang Xiaogang, Wang Guangyi, Fang Lijun, Yue Minjun, Zhou Chunya and over 200 other artists.

A History of Art in 20th Century China

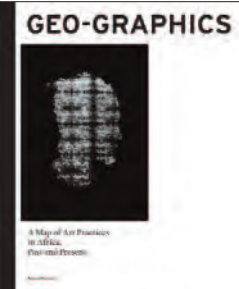
ISBN 978-88-8158-779-7

Hbk, 8.5 x 11.25 in. / 1,267 pgs / 1,764 color.

U.S. \$180.00 CDN \$216.00

November/Art/Asian Art & Culture

SILVANA EDITORIALE



Geo-Graphics: A Map of Art Practices, Past and Present

Edited by Anne-Marie Bouttiaux, David Adjaye.

Text by Jean Muteba Rahier, Ken Ndiaye, Gustaaf Verswijver, Viviane Baeke, Julien Volper, Didier Schaub, Yacouba Konatè, et al.

Confronting contemporary African art’s awkward coexistence with earlier African art as “ethno-graphic artifact,” *Geo-Graphics* celebrates the flourishing of African art on the international circuit, while simultaneously asserting its ancestry and critiquing the valorization of heritage. David Adjaye’s photographs of African capitals and an examination of contemporary African art centers further contextualize the continent’s recent cultural transformations.

Geo-Graphics: A Map of Art Practices, Past and Present

ISBN 978-88-366-1658-9

Pbk, 9.5 x 11.25 in. / 384 pgs / 250 color.

U.S. \$55.00 CDN \$66.00

August/Art/African Art & Culture

THE GWANGJU BIENNALE FOUNDATION



I’m Not There: New Art from Asia

Edited by Cecilia Alemani.

I’m Not There: New Art from Asia is a new source-book of contemporary art east of the Ural Mountains, looking at artists from Afghanistan to Japan. More than 80 contributors have proposed names of emerging artists and influential figures whose work has been overlooked in their own countries. The results are presented here as part of the research process for the eighth Gwangju Biennale, curated by Massimiliano Gioni. Among the contributors are curators, critics, scholars, philosophers, editors and artists including Hou Hanru, Yukie Kamiya, Geeta Kapur, Raqs Media Collective, Alvaro Rodriguez Fominaya, Yuliya Sorokina and Shengtian Zheng.

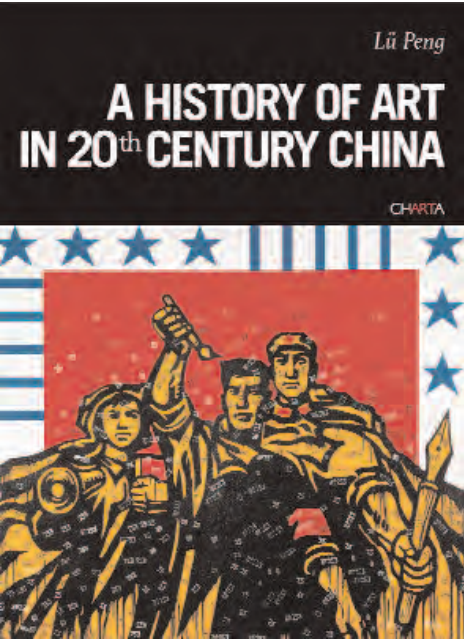
I’m Not There: New Art from Asia

ISBN 978-89-87719-11-5

Pbk, 7 x 10 in. / 400 pgs / illustrated throughout.

U.S. \$20.00 CDN \$24.00

November/Art/Asian Art & Culture



DAMIANI



Indonesian Art Pleasures of Chaos

Edited by Primo Marella. Text by Jim Supangkat.

This publication examines the rise of the Indonesian contemporary art scene through ten artists who embody its spirit and energy: Agus Suwage, F.X. Harsono, Gede Mahendra Yasa, Rudi Mantofani, Ichwan Noor, Yulie Praytno, Haris Purnomo, Handiwirman Saputra, Wayan Suja and Entang Wiharso. It includes a text by Jim Supangkat, one of the foremost critical voices on art in Indonesia.

Indonesian Art

ISBN 978-88-6208-131-3

Hbk, 9.5 x 11.5 in. / 96 pgs / 70 color.

U.S. \$45.00 CDN \$54.00

October/Art/Asian Art & Culture



Previously Announced

Fantom No. 2
Photographic Quarterly

Edited by Cay Sophie Rabinowitz, Selva Barni.

Founded in Milan and New York in 2009, and published quarterly, *Fantom* is the only contemporary photography magazine to address photography's cross-disciplinary character, in advertising, art, design, fashion and throughout the media. The second issue of *Fantom* sports an eye-catching "Octopus Portrait" cover by Yumiko Utsu, and contains portfolios from Nicolai Howalt, Maurizio Anzeri, Annette Kislung and Ketuta Alexi-Meskishvili. Writings are presented in themed columns: in "Essays," Marilyn Minter writes on Paul Kooiker, Sara Greenberger Rafferty on Liz Deschenes and Federica Buetti on Tris Vonna-Michell; in "Eye of the Beholder," Javier Peres introduces the work of Kirstine Roepstorff; in "Blog Cabin," Alex Gartenfeld writes on Lucas Samaras; in "Sample Size," Angelo Plessas reviews advertising abstraction in the late 1960s; in "By Appointment Only," Francesco Zanot visits the collection of David Farrell; and in "Eye to Eye," Martino Marangoni meets Abelardo Morell. All this and much more is included, providing a far-ranging cross-section of photography's diverse character.

Fantom No. 2
ISBN 978-88-96677-01-8
Pbk, 9 x 11 in. / 120 pgs / 135 color / illustrated throughout.
U.S. \$20.00 CDN \$24.00
Available/Journals/Photography



Previously Announced

Fantom No. 3
Photographic Quarterly

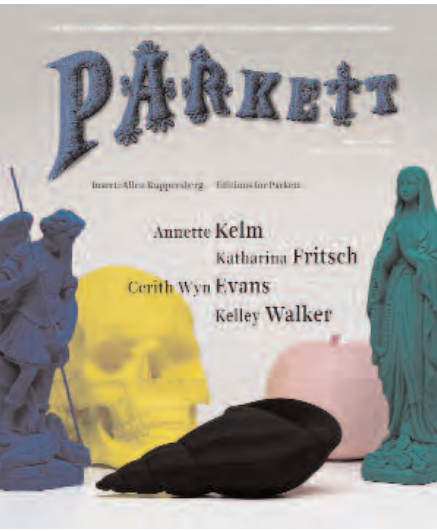
Edited by Cay Sophie Rabinowitz, Selva Barni.

Fantom continues to be the only magazine fostering a vision of photography as a cross-disciplinary medium traversing all creative industries and practices: advertising, art, design, fashion and media. Issue three of *Fantom* magazine includes portfolios of work by Yumiko Utsu, Yao Lu, Petra Feriancova, Reza Aramesh and Taisuke Koyama introduced by Selva Barni; Cay Sophie Rabinowitz in conversation with Elad Lassry; a dialogue between photographers Alex Soth and Lester B. Morrison; an essay on Lisa Oppenheim by Christian Rattemeyer; RongRong on his Three Shadows Photography Center in Beijing; the collection of Adrian-Silvan Ionescu by Francesco Zanot; plus Fabienne Stephan on Liz Cohen, Emma Reeves on America's Favorites; Vwork by Alex Gartenfeld and the paintings of Megan Francis Sullivan.

Fantom No. 3
ISBN 978-88-96677-03-2
Pbk, 9 x 11 in. / 124 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
July/Journals/Photography

Fantom No. 4
ISBN 978-88-96677-05-6
Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
September/Journals/Photography

Fantom No. 5
ISBN 978-88-96677-07-0
Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
November/Journals/Photography

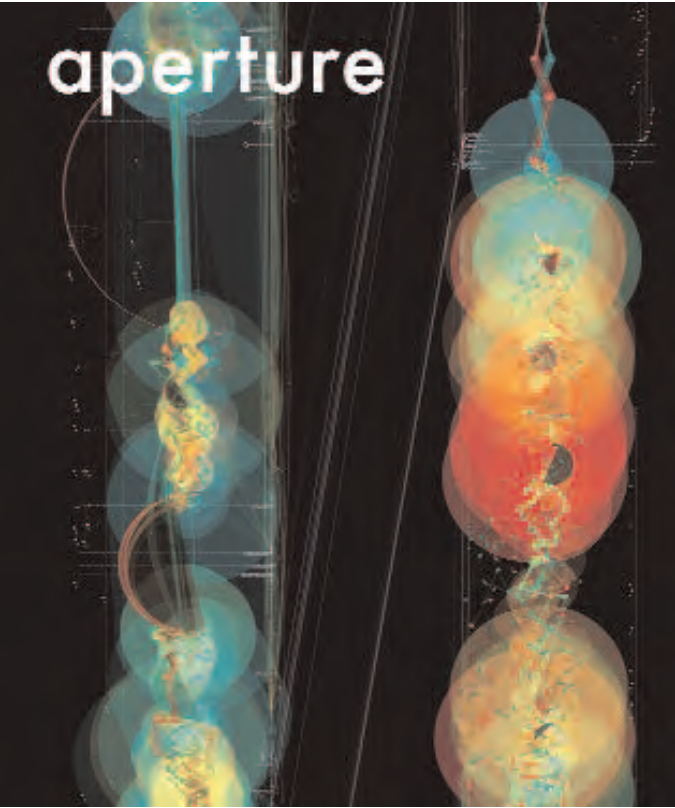


Previously Announced

Parkett No. 87: Cerith Wyn Evans, Katharina Fritsch, Annette Kelm, Kelley Walker

Parkett continues its 25th anniversary with a text by Marina Warner on the Trans-Atlantic cable; a persuasive argument by Richard Phillips for the faux-naïf painter Adolf Dietrich (1877–1957); and Philip Kaiser's examination of the Met's recent *Pictures Generation* show. London-based Cerith Wyn Evans is perhaps best known for his hypnotic neon signs; as Michael Archer notes, Walter Benjamin saw content not just in the sign but in its reflection. Both Pablo Lafuente and Jan Verwoert name London's "magnetic fields" of the 1970s as a major influence. Katharina Fritsch is best known for her monochromatic figures cast in plaster. Jessica Morgan sees these immaculately articulated forms as "amplifications," while Jean-Pierre Criqui responds to just the opposite: their ghostliness. Annette Kelm's photographs possess a frightening sense of obsolescence; according to Beatrix Ruf, their baffling stories begin with a detail that seems to have lost its potency. Kelley Walker's work embraces contradiction and contrast, as Johanna Burton witnessed upon viewing the eclectic collection of artifacts and memorabilia in his studio. Antek Walczak evaluates Walker's appropriation of the recycling logo, and Glenn Ligon addresses the anxiety behind his African-American imagery. Allen Ruppersberg supplies an insert for the issue.

Parkett No. 87: Cerith Wyn Evans, Katharina Fritsch, Annette Kelm, Kelley Walker
ISBN 978-3-907582-47-3
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.
U.S. \$32.00 CDN \$38.00
August/Journals/Art



Previously Announced

Aperture 199: Summer 2010
Edited by Melissa Harris.

In the summer 2010 issue of *Aperture*, David Frankel discusses the multimedia work of the Openended Group, three artists who utilize the latest technologies to expand the possibilities of image making; celebrated sculptor Robert Gober selects and introduces nine rarely seen Diane Arbus images; writer Mark Alice Durant explores the reciprocal relationship between photography and performance by examining a selection of contemporary photographers and their historical antecedents; Susan Morgan discusses Kelly Poe's project *For the Wild*, a dynamic engagement of photography, politics and correspondence with imprisoned environmental activists; and writer Aaron Schuman interviews acclaimed British photographer Paul Graham on the occasion of Graham's major European survey. Other features include a portfolio of new work made in northwestern Italy by famed Czech photographer Josef Koudelka; an interview with Richard Learoyd, a rising photographer producing elegant, large-scale portraits with a camera obscura; work by Stephen Dupont, a recent W. Eugene Smith Grant recipient, made in collaboration with Marines stationed in one of Afghanistan's most volatile areas; writer Michael Lesy, author of *Wisconsin Death Trip*, revisiting his days spent collecting snapshots discarded by a processing facility; and filmmaker John Waters riffing on a Lee Friedlander image. Exhibition and book reviews include Lesley A. Martin on *The Provoke Era: Postwar Japanese Photography*, Vicki Goldberg on *Fellini: La Grande Parade*, Andy Grundberg on *Robert Bergman: Portraits, 1986–95* and Vince Aletti on recent fashion photography publications.

Aperture 199: Summer 2010
ISBN 978-1-59711-149-2
Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
May/Journals/Photography



Aperture 200: Fall 2010
Edited by Melissa Harris.

In issue 200 of *Aperture* magazine, the English critic David Campany considers the dynamic work of British photographer Clare Strand; poet Max Blagg discusses Barney Kulok's latest project and writer Aaron Schuman revisits Mike Mandel's photo-baseball card project from the 1970s. Other features include portfolios of emerging photographers and a series on New Orleans's Lower Ninth Ward, five years after Katrina. Author Michael Lesy contributes a media watch piece, and exhibition reviews include *La Subversion des Images: Surrealism, Photography and Film*; *Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh*; *Street Seen: The Psychological Gesture in American Photography, 1940–1959*; and international photography festivals in Lianzhou, China, and Bamako, Mali, among others.

Aperture 200: Fall 2010
ISBN 978-1-59711-150-8
Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
August/Journals/Photography

Aperture 201: Winter 2010
ISBN 978-1-59711-151-5
Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
November/Journals/Photography

NAI PUBLISHERS



Open 19: Beyond Privacy
New Perspectives on the Public and Private Domain

Edited by Jorinde Seijdel, Liesbeth Melis.

New technologies are rapidly redefining our notions of privacy. *Beyond Privacy* examines the current trends of both increased governmental collection of personal data and the volunteering of information in the media and on the internet. The book considers the need for new philosophical and practical parameters to understand personal protection and autonomy.

Open 19: Beyond Privacy
ISBN 978-90-5662-736-2
Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 40 b&w.
U.S. \$40.00 CDN \$48.00
September/Architecture & Urban Studies

NAI PUBLISHERS



Hunch 14: Publicity

Edited by Salomon Frausto. Text by Tom Avermaete, Lieven de Cauter, Michael Speaks.

This issue of *Hunch* explores the act of making architecture public, as architecture and design are playing increasingly large roles in the popular imagination. Subjects include: the relationship between design and political decision-making, the repercussions of public sponsorship for innovative design, the development of marketing strategies in design work and the use and proliferation of media exposure by architects.

Hunch 14: Publicity
ISBN 978-90-5662-743-0
Pbk, 9.5 x 11.75 in. / 176 pgs / 40 color / 100 b&w.
U.S. \$35.00 CDN \$42.00
August/Architecture & Urban Studies

NAI PUBLISHERS



OASE 81: Criticism Revisited

Edited by Klaske Havik, Véronique Patteeuw, Hans Teerds, Christoph Grafe, Tom Avermaete.

This issue of *OASE* examines the diminishing culture of architecture criticism, and the role that architecture magazines play within the current debate. A record of events organized around the journal's twenty-fifth anniversary, this issue brings together important critical voices around one central question: what role should the architecture journal play in an increasingly acritical landscape?

OASE 81: Criticism Revisited
ISBN 978-90-5662-752-2
Pbk, 6.75 x 9.5 in. / 144 pgs / 25 b&w.
U.S. \$35.00 CDN \$42.00
September/Architecture & Urban Studies

NAI PUBLISHERS



DASH 03: The Woonerf Today

Edited by Dirk van den Heuvel, Olv Klijn, Harald Mooij, Pierijn van der Putt. Text by Dick van Gameren, et al.

The newest issue of *DASH* explores the 1960s Dutch concept of the “home zone,” which refers to the design of residential areas as human-scaled environments incorporating pedestrian-friendly areas, ecological features and small-scale architecture. The essays presented here examine the quality of living in home zones, with projects by Vandkunsten, Onix, Verhoeven, Zuiderhoek, Välikangas, Persson, Lyons and others.

DASH 03: The Woonerf Today
ISBN 978-90-5662-739-3
Pbk, 9 x 11 in. / 160 pgs / 125 color / 80 b&w.
U.S. \$50.00 CDN \$60.00
September/Journals/Architecture & Urban Studies

NAI PUBLISHERS



Architecture in the Netherlands

Yearbook 2009–10

Edited by Samir Bantal, JaapJan Berg, Kees van der Hoeven, Anne Luijten.

This edition of *Architecture in the Netherlands* honors the country's most remarkable architecture of 2009. The 30 selected projects provide an overview of the diverse trends, design strategies and themes that shaped the year. It includes a calendar of significant news events, as well as a listing of the year's most important prizes, competitions, exhibitions, articles and publications.

Architecture in the Netherlands
ISBN 978-90-5662-751-5
Pbk, 9.5 x 12.5 in. / 192 pgs / 300 color.
U.S. \$60.00 CDN \$72.00
September/Architecture & Urban Studies

HATJE CANTZ



SOM Journal 6

Edited by Francesco Dal Co, Kenneth Frampton, Juhani Pallasmaa. Text by Nicholas Adams.

SOM Journal 6 features Thomas Herzog on solar energy; a reprint of Manuel de Solà Morales's pivotal text on urban planning; Robert Polidori's photo essay documenting the slums surrounding the Mumbai airport; the Director of the Glasgow School of Art discussing the seminal building of Charles Rennie Mackintosh; and much else.

SOM Journal 6
ISBN 978-3-7757-2637-5
Pbk, 6.75 x 8.75 in. / 208 pgs / 305 color.
U.S. \$30.00 CDN \$36.00
October/Journals/Architecture & Urban Studies

BARD COLLEGE



Conjunctions: 55, Urban Arias

Edited by Bradford Morrow.

Some people hate them, others are terrified of them. Still others find them filthy, noisy, congested, ugly and downright uninhabitable. But those who choose to live in cities often have a far more complex relationship with their steel and glass environment—an attachment that often mingles irritation with affection, fear with calm, a desire to leave with the imperative to stay. This bond between city dwellers and their metropolitan milieux lies at the heart of *Urban Arias*. Downtowns, uptowns, midtowns; parks, ghettoes, museums—the rich gamut of what constitutes one of the oldest experiments in human habitation stands at the center of this special issue. Among the two dozen contributors to *Urban Arias* are Elizabeth Hand, Paul La Farge, Jonathan Lethem, Karen Russell and Luc Sante, along with a previously unpublished interview with Thomas Bernhard, in which the uneasy relationship between rural and urban life is discussed.

Conjunctions: 55, Urban Arias
ISBN 978-0-941964-71-5
Pbk, 6 x 9 in. / 360 pgs.
U.S. \$15.00 CDN \$18.00
December/Journals/Literature

ESOPUS FOUNDATION LTD.



Previously Announced

Esopus 14: Projects
Edited by Tod Lippy.

Esopus is a twice-yearly arts magazine that provides fresh and unmediated perspectives on contemporary culture from a wide range of arts professionals. The 14th issue of this award-winning publication is composed entirely of 12 artists' projects from both established figures such as John Baldessari, Judy Pfaff and Kerry James Marshall and emerging talents such as Roxy Paine, Barbara Probst and Marcia Kure. The publication's largest issue to date, *Esopus 14* features 11 different paper stocks, six foldouts, a 25 x 37" poster and more than 30 removable inserts. And as always, the magazine closes with a themed audio CD—this time featuring songs by Doveman, Sharon Van Etten, PS I Love You and nine other musicians inspired by visual artists ranging from Gian Lorenzo Bernini to Chuck Close.

Esopus 14: Projects
ISBN 978-0-9815745-3-0
Pbk, 9 x 11.5 in. / 200 pgs / illustrated throughout / Audio CD.
U.S. \$20.00 CDN \$24.00
May/Journals/Art

Esopus 15
ISBN 978-0-9815745-4-7
Pbk, 9 x 11.5 in. / 150 pgs / illustrated throughout.
U.S. \$14.00 CDN \$17.00
November/Journals/Art

CABINET



Cabinet 38: Islands
Edited by Sina Najafi.

The seclusion of islands has long made them ideal screens for our fantasies and terrors, choice locations for military and scientific assays, and perfect settings for escapes, incarcerations and battles for survival. In consideration of these dynamics, *Cabinet* 38 features Julia Wolcott discussing islands in science fiction; Jeffrey Kastner on being marooned; Janet Connelly on West Berlin as an island; Simon Rezak on island penal colonies; the story of the Chinese “Princess” Der Ling, a onetime student of Isadora Duncan who set up court on a Mexican island in the 1920s; and an artist project by Jeremy Drummond. Off-the-island treasures include Anthony Grafton on the Last Supper's culinary legacy; Aaron Schuster on cinematic sneezes; Jonathan Hardy on the Spanish urban grid; Maggie Nelson on the color red; George Pendle on the first computer dating system; Allen S. Weiss on Japanese garden design; and an artist project by Alejandro Cesarco.

Cabinet 38: Islands
ISBN 978-1-932698-36-7
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
U.S. \$12.00 CDN \$14.00
September/Journals/Nonfiction & Criticism

CABINET



Cabinet 39: Learning
Edited by Sina Najafi.

What is learning? An excruciating struggle with techniques and facts? A sensation of joyful encounter with the hitherto unknown? The very notion of the pedagogical conjures a whole range of emotions, and its implications are evident throughout society—for what is culture, after all, but the transmission of knowledge? The thematic section of *Cabinet* 39 features an interview with John Haynes, pioneer of the modern instruction manual; Jeff Dolven outlining the theater of pedagogy; Elaine Traub tracing the history of “distance learning”; Sina Najafi tracking the development of the A–F grading system; and an interview with Zoë Readhead, principal of Summerhill, the world's first “free school.” Elsewhere in the issue: Michael Shipley on voice experts used by the police and security services; Emily Walters on boots and colonialism; Suzanne Scott on the history of suntanning; Kris Lee on Kierkegaard and the promotional blurb; and Katrin Arnardottir on the sex lives of Icelandic elves.

Cabinet 39: Learning
ISBN 978-1-932698-37-4
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
U.S. \$12.00 CDN \$14.00
December/Journals/Nonfiction & Criticism



Carlos Cruz-Diez, "Proyecto Para un Muro Exterior"
("Maquette for an Exterior Wall"), 1954-1965.
Acrylic on plywood, 15 3/4 x 21 3/4 x 2 1/2 inches.
See *A Constructive Vision*, published by Fundación
Cisneros/Colección Patricia Phelps de Cisneros, p. 108.

DAMIANI



Andrew Moore: Detroit Disassembled, Limited Edition
Text by Philip Levine.

No longer the Motor City of boom-time industry, the city of Detroit has fallen into an incredible state of dilapidation since the postwar decline of the American auto industry. Today, whole sections of the city resemble a war zone, its once-spectacular architectural grandeur reduced to vacant ruins. In *Detroit Disassembled*, photographer Andrew Moore records a territory in which the ordinary flow of time—or the forward march of the assembly line—appears to have been thrown spectacularly into reverse. For Moore, who throughout his career has been drawn to all that contradicts or seems to threaten America’s postwar self-image (his previous projects include portraits of Cuba and Soviet Russia), Detroit’s decline affirms the carnivorousness of our earth, as it seeps into and overruns the buildings of a city that once epitomized humankind’s supposed supremacy. This limited edition of *Detroit Disassembled* comes with a numbered and signed photo by the photographer (15 x 12 inches) and is housed in a linen cloth box.

Andrew Moore: Detroit Disassembled, Limited Edition
ISBN 978-88-6208-140-5
Boxed, clth, 14.5 x 18 in. / 128 pgs / 73 color / limited edition of 50 copies.
U.S. \$750.00 CDN \$900.00 **SDNR20**
September/Limited & Special Editions/Photography

DAMIANI



Greg Gorman: In Their Youth, Limited Edition
Text by Peter Weiermair.

In Their Youth: Early Portraits comprises over 200 of the California-based photographer’s previously unpublished portraits from the last three decades, featuring famous actors shot when they were still unknown young men, from teen years into their early twenties. “I decided to do a project that expressed my infatuation with male beauty,” Gorman explains, “especially in terms of youth... the portraits don’t have lots of backgrounds, they’re straightforward. It’s really about the person, not the elements. It boils down to the graphics of the individual more than the graphics of the setting.” Gorman’s intimate celebrity portraits hinge on the sense of his subjects’ vulnerability. Here, famous young men are juxtaposed with photographs of promising unknowns: one of the first shots of Tom Cruise, for instance, shares a spread with some anonymous ephebe that Andy Warhol met at Studio 54. This limited edition comes with a numbered and signed photograph of Christopher Atkins (13 x 17 inches), signed by both Atkins and Gorman, and comes housed in a linen cloth box.

Greg Gorman: In Their Youth, Limited Edition
ISBN 978-88-6208-141-2
Boxed, clth, 14.5 x 18 in. / 280 pgs / 250 color / limited edition of 50 copies.
U.S. \$750.00 CDN \$900.00 **SDNR20**
September/Limited & Special Editions/Photography

PORTERHOUSE FINE ART EDITIONS



Mark Ryden: The Tree Show, Limited Edition

Los Angeles artist Mark Ryden combines the arcane with pop-cultural imagery, as ground from which to make his carefully executed leaps into fantasy. *The Tree Show* includes depictions of oak trees consuming children, floating tree stumps with “seeing” eyes, imaginary wood nymphs and mythological characters who personify Nature herself. This special edition of Mark Ryden’s best-selling *The Tree Show* features works from the artist’s major solo exhibition at the Michael Kohn Gallery in Los Angeles. The book included in this boxed edition includes over 130 color images of paintings, drawings, studies and sculptural works as well as a wealth of Mark’s inspirational reference materials. Each copy of this special edition is signed and numbered and comes in a handmade clamshell box covered with a fine Japanese silk. The edition is also packed with an array of “Vintage Souvenirs” including a miniature postcard set, commemorative pin, pennant, bookmark and pencil.

Mark Ryden: The Tree Show
ISBN 978-1-931955-09-6
Boxed, hbk, 9 x 12 in. / 128 pgs / 138 color.
U.S. \$395.00 CDN \$474.00 **SDNR30**
June/Limited & Special Editions/Art

THE CODEX FOUNDATION



Book Art Object
Edited and with Introduction by David Jury.
Preface by Peter R. Koch. Text by Sarah Bodman, Felipe Ehrenberg, Stefan Soltek, Robert Brighurst, Crispen Elsted, Markus Fahrner, Martha Hellion, Jadwiga Jarvis, Gerald Lange.

Book Art Object may be the most ambitious and diverse survey of artist’s books and the book arts published to date. Across its 400-plus pages of sumptuous color reproductions, it tracks the present state of the art throughout every continent (including Antarctica!) and through every variant of the book arts, from one-off publications to letterpress to artist/poet collaborations to artist’s books. Stalwarts of the artist’s book circuit such as Brad Freeman and Granary Books are represented here, as well as newer artist’s book publishers such as Dobbin Mill, Otis Laboratory Press and Red Trillum Press. Also well represented are small literary presses such as Chax Press, Arion Press, Indulgence Press and Nikodim Publishing. A visual record of the proceedings and exhibitors attending the first biennial Codex International Book Fair and Symposium, *Book Art Object* collects work by many of the world’s most esteemed printers, book artists and artisans into a single satisfying volume.

Book Art Object
ISBN 978-0-9817914-0-1
Clth, 9 x 12 in. / 448 pgs / 735 color.
U.S. \$150.00 CDN \$180.00
July/Art/Artist’s Books

RADIUS BOOKS



Marlene Dumas: Against the Wall

The lyrically charged paintings of Marlene Dumas (born 1953) eulogize the frailties of the human body, probing themes of love, melancholy and confusion even as they slyly critique racial and gender prejudice. Dumas’ particular gift is to freight the haunting handling of her imagery with a political and/or sexual edge. Famed internationally (especially since her Museum of Modern Art retrospective of 2008) after three decades of perfecting her vulnerable and poised style, Dumas continues to evolve these universal themes of love and loss. Her newest series, titled *Against the Wall*, is comprised of large-scale paintings that include scenes of mourning mothers at the Western Wall in Jerusalem (also known as the Wailing Wall). Published on the occasion of Dumas’ exhibition at David Zwirner, Dumas’ first at the gallery, only a few copies of *Against the Wall* are available, making it certain to quickly become a collector’s item.

Marlene Dumas: Against the Wall
ISBN 978-1-934435-28-1
Hbk, 9.75 x 12.75 in. / 72 pgs / 26 color / limited edition of 1,000 copies.
U.S. \$50.00 CDN \$60.00
Available/Art

Exhibition Schedule
New York: David Zwirner, 03/18/10–06/18/10

ECSTATIC PEACE LIBRARY



Yoko Ono: Fly Me

“Sky people, that’s what we are,” Yoko Ono sang, in the 1985 song “Sky People”; “One day we’ll fly and leap through the sky/To look for a good land hand in hand.” Now, through the auspices of Ecstatic Peace Library, Yoko Ono has fulfilled these words and devised a book to fly in her stead. Published as a limited edition, *Fly Me* is a handbound book that unfolds to become a kite featuring seven pages of individual messages or instructions composed by Ono. These messages are designed to be read by all, in the sky on a windy day. You simply unfold the page you wish to fly and attach the paper to the bamboo frame included to construct a massive (30 x 36 inch) diamond-shaped kite. Including such characteristic Ono advice as “Imagine Peace” and “Fly,” these messages are printed with soy-based inks on 100% recycled paper. The kite frame itself is made of hand-carved oak from a sustainable forest in New York state. A marvelous addition to Ono’s already classic oeuvre of innovative bookmaking, *Fly Me* is published in a limited edition of 2,500 copies, and is without doubt an instant collector’s gem.

Yoko Ono: Fly Me
ISBN 978-1-61623-494-2
Boxed, Pbk, 11.75 x 11.75 in. / 16 pgs / limited edition of 2,500 copies.
U.S. \$200.00 CDN \$240.00 **SDNR30**
July/Art

LA FÁBRICA



Colita: PHotoBolsillo

Introduction by Laura Terré.

An almost mythical figure of the Gauche Divine group, Spanish photographer Colita brilliantly captured the rebellious undercurrent of 1970s Barcelona, as artists and intellectuals rallied against Franco’s repressive regime. Since then she has continued to photograph her beloved city. Her photographs display an inspiring frankness and humor.

Colita: PHotoBolsillo
ISBN 978-84-92841-20-2
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$17.95 CDN \$22.00
September/Photography

LA FÁBRICA



César Lucas: PHotoBolsillo

Introduction by Manuel López Rodríguez.

Spanish photographer César Lucas (born 1941) has been a pioneering member of the international press for over 40 years, responsible for some of the most captivating images of Spain’s post-Franco period of transition. He has also photographed some of the most notable personalities of the twentieth century from Che Guevara and Salvador Dalí to Brigitte Bardot and John Lennon.

César Lucas: PHotoBolsillo
ISBN 978-84-92841-12-7
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$17.95 CDN \$22.00
September/Photography

LA FÁBRICA



Leonardo Cantero: PHotoBolsillo

Introduction by Catherine Coleman.

Despite the extreme power of his images, photographer Leonardo Cantero (1907–1995) is virtually unknown outside of Spain. This publication reproduces 59 photographs taken both in Paris and in the artist’s familiar residence of Sotillo de la Adrada. Cantero captured the essence of rural life, reflecting a Spain steeped in older traditions, remote from Franco’s miseries.

Leonardo Cantero: PHotoBolsillo
ISBN 978-84-92498-91-8
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$17.95 CDN \$22.00
July/Photography

TURNER



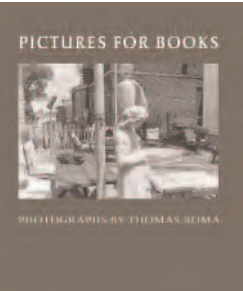
Gardens of Sand

Text by Clark Worswick, Issam Nassar, Patricia Almarcegui.

Between 1859 and 1905, a number of photographers, working from the Maghreb to Turkey, collectively amassed a vast documentation of the region’s landscape, towns and monuments. *Gardens of Sand* unites 90 original photographs, mostly hitherto unpublished, by photographers such as James Robertson, Wilhelm Hammerschmidt, G. Lekegian, Antoine Beato, Felix Bonfils, Otto Shoefft, Emile Béchard and Sulayman Al-Hakim of Damascus.

Gardens of Sand
ISBN 978-84-7506-898-5
Hbk, 9.5 x 11.25 in. / 144 pgs / 90 color.
U.S. \$45.00 CDN \$54.00
October/Photography

MIRIAM AND IRA D. WALLACH ART GALLERY



Pictures for Books: Photographs by Thomas Roma

Text by Susan Kismaric.
Pictures for Books is the first retrospective volume on Thomas Roma. It gathers selections from four previous publications: *Found in Brooklyn* (1996), *Come Sunday* (1996), *Sicilian Passage* (2003) and *On Three Pillars: Torah, Worship and the Practice of Loving Kindness, The Synagogues of Brooklyn* (2007).

Pictures for Books: Photographs by Thomas Roma
ISBN 978-1-884919-25-1
Pbk, 8.5 x 10 in. / 136 pgs / 112 duotone.
U.S. \$35.00 CDN \$42.00
Available/Photography

PAULA COOPER GALLERY, NEW YORK



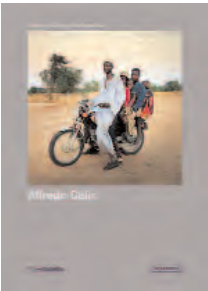
Bing Wright: Everyday Pictures

Edited by Russell Isaacs. Conversation with Hal Foster.
American photographer Bing Wright (born 1958) explores the many roles of the photograph—as window or magnifying glass, marker of time or space for illusion. Wright can be simultaneously literal and gorgeously abstract in his work, often calling on the gray light and rainy climate of his native Pacific Northwest.

Bing Wright: Everyday Pictures
ISBN 978-0-9753921-2-6
Clth, 10 x 12.25 in. / 192 pgs / 26 color / 59 tritone.
U.S. \$65.00 CDN \$78.00
June/Photography

Exhibition Schedule
New York: Paula Cooper Gallery, Fall 2010

LA FÁBRICA



Alfredo Cáliz: PHotoBolsillo

Introduction by José Manuel Navia.

Spanish photographer Alfredo Cáliz (born 1968) is best known for his moving portraits of contemporary life in Morocco, which reflect on the integration and cultural diversity that stem from migration. In the artist’s own words: “I am no longer a reporter-photographer; I am no longer an artist-photographer. I am simply a photographer. I’m between the two and I’m fine.”

Alfredo Cáliz: PHotoBolsillo
ISBN 978-84-92841-13-4
Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.
U.S. \$17.95 CDN \$22.00
September/Photography

LA FÁBRICA



Jordi Socías: PHotoBolsillo

Introduction by Manuel Vincent.

Jordi Socías (born 1945) is a leading light in the recent evolution of Spanish photojournalism, and one among a generation of photographers introducing a more personal inflection into his photoreportage. This volume provides a succinct introduction to his work of the past four decades.

Jordi Socías: PHotoBolsillo
ISBN 978-84-92841-04-2
Pbk, 5.25 x 7.25 in. / 112 pgs / illustrated throughout.
U.S. \$17.95 CDN \$22.00
July/Photography

LA FÁBRICA



PHotoEspaña 2010 Catalogue

Text by Sérgio Mah, Eduardo Cadava, Ulrich Baer, Mary Ann Doanne, Laura Mulvey, et al.

Held annually in Madrid since 1998, PHotoEspaña has become one of the most acclaimed and important photography festivals in the world, incorporating exhibitions, workshops, portfolio reviews and a number of other events. The 2010 edition focuses on the theme of time and features the work of Helen Levitt, László Moholy-Nagy, Jeff Wall, Hiroshi Sugimoto, Isabel Muñoz and many others.

PHotoEspaña 2010 Catalogue
ISBN 978-84-92841-32-5
Pbk, 5.75 x 8.5 in. / 180 pgs / illustrated throughout.
U.S. \$35.00 CDN \$42.00
November/Photography

HATJE CANTZ



Thomas Hoeffgen: African Arenas

Edited by Nadine Barth. Text by Ian Hawkey.

In 1999, the fashion and advertising photographer Thomas Hoeffgen (born 1968) flew to Nigeria for a story on soccer. He became so interested in the culture around the game there that he spent the next several years making unusual photographs of players and spectators in Nigeria, Namibia, Botswana, Zambia, Malawi and South Africa. Hoeffgen’s pictures record the frequently improvised playing fields alongside the stadiums.

Thomas Hoeffgen: African Arenas
ISBN 978-3-7757-2668-9
Hbk, 11.75 x 8.75 in. / 144 pgs / 81 color.
U.S. \$45.00 CDN \$54.00
October/Photography

HATJE CANTZ



Andreas Herzau: Istanbul

Text by Elif Safak.

Prompted by the debate surrounding Turkey’s potential membership in the European Union, German photographer Andreas Herzau (born 1962) began documenting life in the country. Situated at the border of Europe and Asia, Istanbul, the photographer found, sums up the challenges and opportunities facing Turkey today. Herzau’s images precisely capture the many facets of the Turkish port where tradition and modernity collide.

Andreas Herzau: Istanbul
ISBN 978-3-7757-2615-3
Hbk, 11.5 x 10.75 in. / 144 pgs / 90 color.
U.S. \$45.00 CDN \$54.00
September/Photography

ACTES SUD



Scarlett Coten: Still Alive

Text by Scarlett Coten.

Between 2000 and 2002, French photographer Scarlett Coten traveled throughout Egypt’s Sinai desert, recording her encounters with the region’s inhabitants, the Bedouins. Beyond the framework of sociological or documentary journalism, this intimate travelogue captures Coten’s interactions with a semi-tribal people, and reveals the surprising persistence of Bedouin culture and traditions in a rapidly changing world.

Scarlett Coten: Still Alive
ISBN 978-2-7427-8724-1
Hbk, 6 x 8 in. / 144 pgs / 66 color.
U.S. \$39.95 CDN \$48.00
August/Photography/Middle Eastern Art & Culture

RM



Yvonne Venegas: María Elvia de Hank

This publication presents Yvonne Venegas’ series on the public and private lives of María Elvia de Hank, wife of the eccentric millionaire and former mayor of Tijuana Jorge Hank Rohn.

Yvonne Venegas: María Elvia de Hank
ISBN 978-84-92480-83-8
Hbk, 7.5 x 10 in. / 84 pgs / 72 color.
U.S. \$35.00 CDN \$42.00
September/Photography/Latin American Art & Culture

Exhibition Schedule
Santa Monica, CA: Shoshana Wayne Gallery,
06/01/10–07/01/10
Mexico City: Museo Carrillo Gil, 12/01/10–02/01/11

LA FÁBRICA



Alberto García-Alix: From Where There Is No Return

Text by by Jenaro Talens, Nicolás Combarro, Anders Petersen.
Alberto García-Alix (born 1956) is widely considered Spain’s most popular contemporary photographer. Emerging from the post-Franco era of free expression known as *La Movida*, García-Alix vividly captured Madrid’s countercultural revolution in the late 1970s and 80s. Surveying the artist’s career, this publication spans that pivotal period to the present, examining his work in multiple genres.

Alberto García-Alix: From Where There Is No Return
ISBN 978-84-92841-43-1
Hbk, 9 x 10.5 in. / 340 pgs / illust. throughout.
U.S. \$75.00 CDN \$90.00
September/Photography

VERLAG FÜR MODERNE KUNST



Barbara Klemm: Light And Dark

Photographs from Germany
Edited by Elke aus dem Moore. Text by Alexander Lisewski, Ursula Zeller.
This monograph presents the work of one of Germany’s finest photographers, Barbara Klemm (born 1939). Since the 1960s, she has been chronicling politics and society in both halves of the formerly divided country. Bearing witness to tremendous changes including the fall of the Berlin Wall, Klemm’s work has shaped the cultural memory of generations of Germans.

Barbara Klemm: Light And Dark
ISBN 978-3-86984-031-4
Hbk, 9.75 x 11 in. / 196 pgs / 199 b&w.
U.S. \$80.00 CDN \$96.00
November/Photography

HATJE CANTZ



Eva Bertram: 2 One Child

Text by Ulrich Pohlmann, Andreas Steffens.
German photographer Eva Bertram observes and records the vicissitudes of childhood as they are played out in the development of her daughter, Herveva. This publication presents a selection of approximately 70 pictures that bespeak both the innocence and seriousness of childhood role-playing, as play over time becomes an act of performance and self-presentation.

Eva Bertram: 2 One Child
ISBN 978-3-7757-2621-4
Hbk, 8.5 x 10 in. / 160 pgs / 76 color.
U.S. \$45.00 CDN \$54.00 **SDNR30**
August/Photography

HATJE CANTZ



Trine Søndergaard: Monochrome Portraits

Text by Christian Lund, Mette Mortensen.
Danish photographer Trine Søndergaard (born 1972) creates stunning individual portraits in single bold monochromes, using the constraint of color to achieve more tangible emotional effects. By capturing her anonymous subjects in profile or from behind, Søndergaard produces highly introspective images that reveal mental or emotional states rather than specific identities.

Trine Søndergaard: Monochrome Portraits
ISBN 978-3-7757-2614-6
Hbk, 8.5 x 9.75 in. / 64 pgs / 26 color.
U.S. \$40.00 CDN \$48.00
August/Photography

HATJE CANTZ



Claudia Rogge: A Retrospective

Text by Thomas W. Kuhn, David Galloway.
In her digitally manipulated photographs and installations, German artist Claudia Rogge (born 1968) deconstructs social roles by dramatizing them. Taking such clichés as the innocent child, the grim executioner and the masked temptress, Rogge replicates their images ad nauseam until all meaning is drained from them.

Claudia Rogge: A Retrospective
ISBN 978-3-7757-2574-3
Hbk, 12 x 10.5 in. / 128 pgs / 144 color / 32 b&w.
U.S. \$60.00 CDN \$72.00
August/Photography

CHARTA



Sandro Miller: El Matador

Joselito: A Pictorial Novel
Text by Sandro Miller, Joselito.
Inspired by the words of Ernest Hemingway, American photographer Sandro Miller embarked on a month-long journey with the Spanish matador Joselito to learn the truth about bullfighting. This pictorial novel represents that meeting—two men from completely different cultures who bonded in the recognition of each other’s art, as fellow adventurers and lovers of life.

Sandro Miller: El Matador
ISBN 978-88-8158-771-1
Clth, 12 x 9.5 in. / 144 pgs / 118 duotone.
U.S. \$59.95 CDN \$72.00
August/Photography

CHARTA/CHANGE PERFORMING ARTS

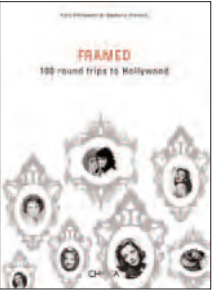


Linda Salerno

Edited by Martin Kunz. Text by Klaus Honnef, Roberto Mutti, Claudia Steinberg, Elisabetta Longari, Martin Kunz, Linda Salerno.
American artist Linda Salerno (born 1950) is best known for paintings that suggest a nineteenth-century sensibility, which also pervades her photographic work. Salerno’s photography evokes the wistful grace of Julia Margaret Cameron’s portraits in its dialogue between nostalgic past and fraught present. This is the first public presentation of Salerno’s photography.

Linda Salerno
ISBN 978-88-8158-782-7
Pbk, 9.5 x 11.25 in. / 120 pgs / 80 color / 4 b&w.
U.S. \$45.00 CDN \$54.00
November/Photography

CHARTA

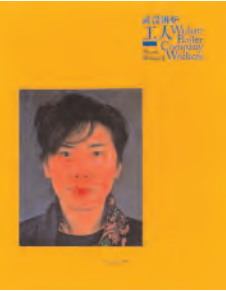


Iaia Filiberti & Debora Hirsch: Framed

100 Round Trips to Hollywood
Text by Iaia Filiberti, Debora Hirsch, Antonio Somaini.
When artists Iaia Filiberti and Debora Hirsch stumbled upon a trove of old Hollywood publicity headshots, they embarked on a project to reconstruct the lives and careers of the women pictured. *Framed* presents 100 of these actresses, each of whom sought the American dream and instead became a portrait of vulnerability and impermanence.

Iaia Filiberti & Debora Hirsch: Framed
ISBN 978-88-8158-786-5
Pbk, 6.75 x 9.25 in. / 248 pgs / 100 b&w.
U.S. \$47.50 CDN \$57.00
November/Art

TIMEZONE 8



Pierre Bessard: Wuhan Boiler Company Workers

Pierre Bessard: Wuhan Boiler Company Workers presents a new series by the French photographer. Continuing his engagement with China’s industrial culture, Bessard fashions portraits of the oft-overlooked people behind the nation’s tremendous economic growth. The series comprises hundreds of color photographs of factory works, as well the surroundings in which the laborers work.

Pierre Bessard: Wuhan Boiler Company Workers
ISBN 978-988-17144-5-9
Slip, Clth, 8.75 x 11 in. / 170 pgs / 150 color.
U.S. \$60.00 CDN \$72.00
September/Photography/Asian Art & Culture

JRP|RINGIER



Ingeborg Lüscher: Magician Photos

Edited by Peter Fischer. Text by Hans-Joachim Mueller.
For over 30 years, Swiss artist Ingeborg Lüscher (born 1936) has been inviting friends and fellow artists to play her “magician” game. While the participants use their chosen props to “conjure,” the leader takes a set number of photographs. This volume includes the results of more than 100 sessions, including those with James Lee Byars, Andy Warhol, Paul Thek and Lawrence Weiner.

Ingeborg Lüscher: Magician Photos
ISBN 978-3-03764-103-3
Hbk, 6.75 x 9.25 in. / 512 pgs / 101 b&w.
U.S. \$45.00 CDN \$54.00
July/Photography

HATJE CANTZ

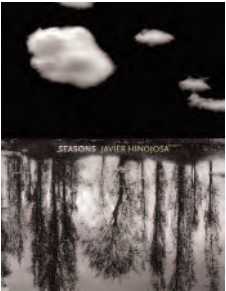


Simone Demandt: Turn Round

Text by Barbara Auer, Oliver Kornhoff, Johannes Meinhardt, Heike Henze-Bange.
German photographer Simone Demandt (born 1959) has created portraits of people and places ranging from children to the elderly and from gymnasiums to scientific laboratories. Regardless of subject, the artist aims to implicate each viewer individually in the process of questioning the image as objective representation. This publication surveys the artist’s work from 2002 to 2009.

Simone Demandt: Turn Round
ISBN 978-3-7757-2611-5
Hbk, 11.25 x 10 in. / 144 pgs / 88 color.
U.S. \$45.00 CDN \$54.00 **FLAT40**
August/Photography

RM



Javier Hinojosa: Seasons
Text by Jordi Laboria i Martorell, Marta Nin i Campos, Antoni Traveria Celda, José Warman Grij, Juan Antonio Villoro Ruiz, Claudi Carreras.
Mexican photographer Javier Hinojosa (born 1956) has spent the past 30 years devising majestic black-and-white portraits of archaeological remains and protected natural areas of various countries in Latin America. His newest monograph, *Seasons*, gathers images of terrains now under protection and therefore rarely seen.

Javier Hinojosa: Seasons
ISBN 978-84-92480-67-8
Pbk, 6.75 x 8.75 in. / 176 pgs / 72 tritone.
U.S. \$25.00 CDN \$30.00
July/Photography/Latin American Art & Culture

RM



Ivan Alechine: Poca Luz
México 1993–2005
Text by Ivan Alechine, Frédéric-Yves Jeannet.
In addition to its direct translation meaning “little light,” the title *Poca Luz* alludes to a phrase used in Mexican popular speech to express indignation or admiration. In his photographs, Belgian artist and writer Ivan Alechine (born 1952) uses the disappearance of Mexico’s indigenous lifestyle to investigate the interrelation of ecological damage and the decreasing value placed on practical thinking.

Ivan Alechine: Poca Luz
ISBN 978-84-92480-81-4
Hbk, 11.75 x 8.5 in. / 136 pgs / 109 color.
U.S. \$50.00 CDN \$60.00
October/Photography/Latin American Art & Culture

RM



Pablo Ortiz Monasterio: White Mountain
Text by Alfonso Morales, Antonio Saborit, Margo Glantz.
Mexico’s White Mountain was once home to the indigenous pre-Columbian Zapotec civilization. Photographer Pablo Ortiz Monasterio engages this foundational mythology by documenting its physical manifestations in contemporary life, as depicted on decorative murals, key chains, ashtrays and pony glasses.

Pablo Ortiz Monasterio: White Mountain
ISBN 978-84-92480-85-2
Hbk, 9.5 x 11 in. / 164 pgs / 98 color / 4 b&w.
U.S. \$30.00 CDN \$36.00
October/Photography/Latin American Art & Culture

JRP|RINGIER



Raffael Waldner: Car Crash Studies 2001–2010
Edited by Christoph Doswald. Text by Christoph Doswald, Maik Schlüter.
For ten years, Swiss artist Raffael Waldner (born 1972) has been developing a body of work called *Car Crash Studies*, in which he systematically documents accidents involving luxury and sports cars. Relics of chance and symbols of power, loss and death, these works are the cruel still lifes of a society obsessed with technology, mobility and wealth.

Raffael Waldner: Car Crash Studies 2001–2010
ISBN 978-3-03764-114-9
Hbk, 8.75 x 11.5 in. / 96 pgs / 79 color / 13 b&w.
U.S. \$35.00 CDN \$42.00
July/Photography

NIEVES



Georg Gatsas: Five Points
Introduction by James Fuentes.
Over a six-month period, Swiss artist Georg Gatsas photographed many of the artists living in New York’s Lower Manhattan. Sparked by the history of the area as a haven for creativity, Gatsas produced a historical document in the tradition of social photographer Jacob Riis—charting places, people and moments that seem otherwise bound for oblivion.

Georg Gatsas: Five Points
ISBN 978-3-905714-72-2
Pbk, 7.75 x 10 in. / 48 pgs / 16 color / 32 b&w.
U.S. \$24.00 CDN \$29.00
July/Photography

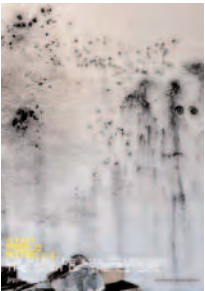
NIEVES



Spike Jonze: I’m Here
Spike Jonze’s *I’m Here* is your typical boy-robot-librarian-meets-girl-robot-free-spirit, boy-robot-librarian-gets-girl-robot-free-spirit... in truth, *I’m Here*, a whimsical and touching look at love among robots in contemporary L.A., isn’t typical of anything, and neither is this charming book, which provides spreads of color stills from the movie.

Spike Jonze: I’m Here
ISBN 978-3-905714-77-7
Pbk, 4 x 7 in. / 48 pgs / 24 color.
U.S. \$18.00 CDN \$22.00
July/Film & Video

JRP|RINGIER



Gian Paolo Minelli: The Skin of the Cities
Edited by Juerg Troesch. Text by Tobia Bezzola.
This book provides an overview of the work of Swiss-born, Argentinian-based photographer Gian Paolo Minelli (born 1968), with an emphasis on series from the last decade—from props left behind in the abandoned Teatro Colón in Buenos Aires to his portraits of illegal immigrants in Rome.

Gian Paolo Minelli: The Skin of the Cities
ISBN 978-3-03764-097-5
Hbk, 9.75 x 13.5 in. / 156 pgs / 122 color.
U.S. \$70.00 CDN \$84.00
July/Photography/Latin American Art & Culture

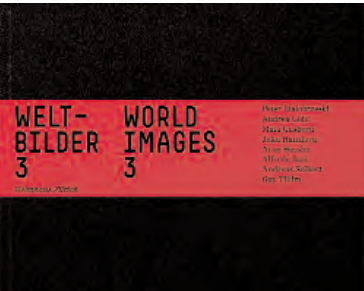
KERBER



The Other Leipzig School
Photography in the GDR, Teachers and Students of the Hochschule für Grafik und Buchkunst Leipzig
Edited by Susanne Knorr, Kai Uwe Schierz. Text by T. O. Immisch, Uwe Kolbe, Andreas Krase, Kai Uwe Schierz.
In contemporary art, the mention of Leipzig brings to mind Arno Rink or Neo Rauch, but a comparable school of photography evolved alongside these painters. *The Other Leipzig School* introduces these extraordinary photographers to a broader audience, among them Arno Fischer, Evelyn Richter and Wolfgang G. Schröter.

The Other Leipzig School
ISBN 978-3-86678-360-7
Hbk, 8.25 x 10.75 in. / 256 pgs / 40 color / 162 b&w.
U.S. \$55.00 CDN \$66.00
August/Photography

VERLAG FÜR MODERNE KUNST



World Images 3
Text by Simon Maurer, Andreas Fiedler.
This is the third volume in a series devoted to international contemporary photography as an instrument of “world education.” With brief texts, this book presents the work of a diverse group of artists: Peter Bialobrzeski, Andrea Gohl, Maia Gusberti, Jitka Hanzlová, Arno Hassler, Alfredo Jaar, Andreas Seibert and Guy Tillim.

World Images 3
ISBN 978-3-86984-007-9
Hbk, 11 x 8.5 in. / 184 pgs / 110 color.
U.S. \$50.00 CDN \$60.00
November/Photography

HATJE CANTZ



Hans-Christian Schink: 1h
Text by Michael Pidwirny.
Negative film can only be exposed to a certain point, beyond which the photochemical process is reversed and the negative’s darkest areas become light again. For Hans-Christian Schink’s series *1h*, a 1955 picture by Minor White, titled “Black Sun,” was a source of inspiration. *1h* employs an effect called “real solarization.” For *1h*, Schink deliberately chose to combine this process with a very long exposure, achieving effects of abstraction and blur.

Hans-Christian Schink: 1h
ISBN 978-3-7757-2661-0
Hbk, 13 x 11 in. / 96 pgs / 24 color.
U.S. \$85.00 CDN \$102.00
December/Photography

HATJE CANTZ



Michael Reisch: New Landscapes
Text by Duncan Forbes, Rolf Hengesbach.
The landscape photographs of Michael Reisch (born 1964) show nature as spookily pristine and oddly frozen. Upon closer inspection, the viewer senses that something is amiss. These landscapes are indeed based on existing places, but Reisch has processed his images digitally, and arrived at a visual effect that both fascinates and disquiets in its airless perfection.

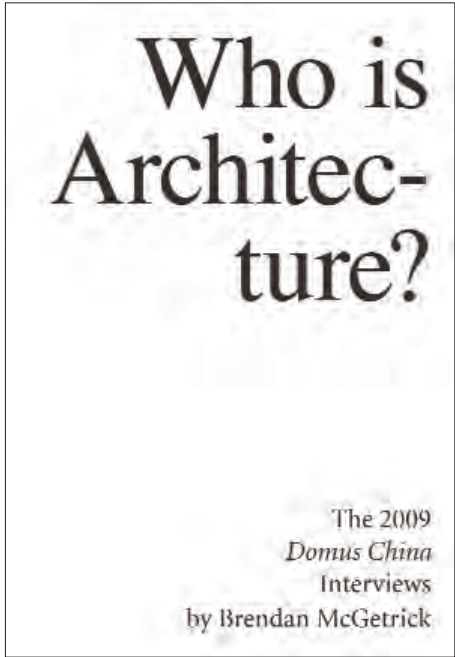
Michael Reisch: New Landscapes
ISBN 978-3-7757-2635-1
Hbk, 11.75 x 9.75 in. / 100 pgs / 35 color.
U.S. \$60.00 CDN \$72.00
October/Photography

DAMIANI



Tim Davis: Il Tecnogiro Dell’Ornitorinco
Text by William Guerrieri, Tiziana Serena.
Photographer Tim Davis coined the term “ornitorinco” to describe the very contemporary condition of being between states in the digital environment, or “waiting for something digital to do its trick.” In this monograph, Davis locates technologically induced prolonged pauses in scenes across contemporary Italy.

Tim Davis: Il Tecnogiro Dell’Ornitorinco
ISBN 978-88-6208-133-7
Pbk, 9.5 x 11 in. / 74 pgs / 46 color.
U.S. \$29.00 CDN \$35.00
October/Photography



JRP|RINGIER



Battery City: A Post-Olympic Beijing Mini-Marathon
Edited and with text by Hans Ulrich Obrist, Hu Fan.

On January 31, 2008, Swiss curator, critic and historian Hans Ulrich Obrist conducted a “marathon” of conversations in Beijing, after the example of his famous Serpentine Gallery marathons. This marathon called on artists, cultural producers and media practitioners to discuss the post-Olympic state of the city. Participants included internationally renowned artists Ai Weiwei and Cao Fei, writer and publisher Hung Huang, fashion designer Zhang Da and many others. Topics discussed included everyday life in contemporary Chinese society, the impact of the Olympic Games and the role of the internet in daily life.

Battery City: A Post-Olympic Beijing Mini-Marathon
ISBN 978-3-03764-096-8
Pbk, 4.75 x 8.25 in. / 138 pgs / 30 b&w.
U.S. \$19.95 CDN \$24.00
September/Art/Nonfiction & Criticism/Asian Art & Culture

TIMEZONE 8/DOMUS CHINA

Who is Architecture: The 2009 Domus China Interviews
Conversations on the Borders of Building
Edited by Brendan McGetrick. Text by Mark Wigley, Barry Bergdoll, Michael Rock, Lu Zhenggang.
Architecture is a collaborative art, calling on the efforts of not only architects but also engineers, developers, plumbers, electricians and others. The production process must balance individual empowerment and general management to allow for meaningful dialogue between diverse professionals. *Who Is Architecture* explores these interactions through ten interviews with professionals who contribute to architecture in various ways. Conducted by the acclaimed writer and editor Brendan McGetrick, and originally published as a series for the Chinese edition of *Domus* magazine, these conversations illustrate the many facets of architectural practice. Interview subjects include: Michael Rock (Founder of the graphic design firm 2x4), Lu Zhenggang (Founder of the digital rendering company Crystal CG), Barry Bergdoll (Curator of Architecture and Design at The Museum of Modern Art, New York), Mark Wigley (Dean of Columbia University's Graduate School of Architecture, Planning and Preservation) and Tan Xiaochun (Chief of Construction for China's National Stadium).

Who is Architecture: The 2009 Domus China Interviews
ISBN 978-988-18816-6-3
Pbk, 6.75 x 9.5 in. / 144 pgs / 106 color.
U.S. \$28.00 CDN \$34.00
October/Architecture & Urban Studies/Nonfiction & Criticism

AUGUST VERLAG



Sun Tropes
Sun City and Post-Apartheid Culture in South Africa.
Edited by Aljoscha Weskott, Kesting Marietta, Leslie Witz, Jeanne van Eeden, Ivan Vladislavic, David Goldblatt, Kgebetli Moele, Shaheed Saleem, Gwen Gill.

The South African answer to Las Vegas, Sun City is a luxury entertainment bubble filled with palatial hotels and casinos. This volume reconstructs Sun City as a mythic oasis of late capitalism and a wholly artificial time-space, through oral histories, essays and visual case studies, salvaging its entertainment culture and its aspirations.

Sun Tropes
ISBN 978-3-941360-04-4
Pbk, 4.5 x 7.25 in. / 292 pgs / 16 color / 14 b&w.
U.S. \$49.95 CDN \$60.00
August/Nonfiction & Criticism/Urban Studies/African Art & Culture

ACTES SUD



Native Land
Stop Eject
Text by by Paul Virilio, Raymond Depardon, Diller, Scofidio + Renfro, Mark Hansen, Laura Kurgan, Ben Rubin.

Filmmaker Raymond Depardon and eminent philosopher Paul Virilio discuss the relationship between ideas of homeland and rootedness, at a time when human migration has reached an unprecedented scale. Illustrating their dialogue, the artists and architects Diller Scofidio + Renfro, Mark Hansen, Laura Kurgan and Ben Rubin have devised a cartographic collaboration that tracks environmental, political and economic migrations around the world.

Native Land
ISBN 978-2-7427-8904-7
Pbk, 4.25 x 7 in. / 158 pgs / 15 color.
U.S. \$15.00 CDN \$18.00
August/Film & Video/Architecture & Urban Studies

JOVIS



Szyszkowitz + Kowalski: Architecture 1994-2010
Edited by Frank R. Werner.
The Graz-based architects Karla Kowalski and Michael Szyszkowitz, operating as Szyszkowitz + Kowalski, have enjoyed worldwide recognition over the past two decades. This monograph looks at buildings and projects dating from 1994 to the present, and includes a wealth of images, short descriptions of works, a chapter on unrealized competition entries and an index of built projects.

Szyszkowitz + Kowalski: Architecture 1994-2010
ISBN 978-3-86859-033-3
Hbk, 9.5 x 12.75 in. / 312 pgs / 300 color.
U.S. \$65.00 CDN \$78.00
November/Architecture & Urban Studies

NAI PUBLISHERS



Frank Havermans: Architectural Constructions
Text by Jos Bosman, Aaron Betsky, Linda Vlassenrood, Charles Esche.
Working without the interventions of an engineer or building contractor, Dutch architect Frank Havermans (born 1967) constructs complex structures that display his fascination with architectonic space. His activities include the design of furniture, interior and exterior design projects and large-scale urbanism. Documenting his work since 1998, this monograph presents maquettes and scale models alongside images of the realized projects.

Frank Havermans: Architectural Constructions
ISBN 978-90-5662-701-0
Hbk, 9.25 x 11 in. / 192 pgs / 220 color.
U.S. \$50.00 CDN \$60.00
August/Architecture & Urban Studies

WASMUTH



Argentina
Altamira Building 1998-2001 by Rafael Iglesia/Florencia Raigal House, 2004-2006 by Marcelo Villafañe, O'NFD 3
Edited by Wilfried Wang. Text by Rafael Iglesia, Juan M. Rois, Marcelo Villafañe, Wilfried Wang.
This third volume in the *O'Neil Ford Duograph Series* spotlights a high-rise by Rafael Iglesia and a free-standing house by Marcelo Villafañe, through drawings, sketches and photographs.

Argentina
ISBN 978-3-8030-0719-3
Pbk, 11.5 x 8.5 in. / 144 pgs / 190 color.
U.S. \$40.00 CDN \$48.00 **FLAT40**
September/Architecture & Urban Studies/Latin American Art & Culture

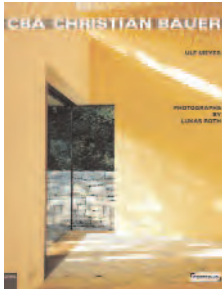
WASMUTH



Kyriakos Krokos: Fassianos Building, Athens 1990-1995
O'NFD 3
Edited by Wilfried Wang. Text by Elias Constantopoulos, Alekos Fassianos, Leti A. Krokos, Wilfried Wang
The Fassianos Building in Athens, by Kyriakos Krokos (1941-1998), proved to be an experimental ground for the architectural visions and details that would later define his career. Few designs have ever transformed an otherwise banal building into such a radically different reality.

Kyriakos Krokos: Fassianos Building, Athens 1987-1992
ISBN 978-3-8030-0718-6
Pbk, 11.5 x 8.5 in. / 144 pgs / 220 color.
U.S. \$40.00 CDN \$48.00 **FLAT40**
September/Architecture & Urban Studies

JOVIS



CBA Christian Bauer
Jovis Portfolio
Text by Ulf Meyer. Photographs by Lukas Roth.
As Luxembourg ascends to the forefront of innovation in contemporary architecture, one firm stands out for its decisive impact on the city's horizon. Christian Bauer and Associés Architectes has furnished Luxembourg with museums, schools, banks and residential and commercial buildings. This volume is the first monographic publication to present the office's extensive and varied work.

CBA Christian Bauer
ISBN 978-3-86859-036-4
Flexi 8.5 x 11 in. / 160 pgs / 120 color / 80 b&w.
U.S. \$39.95 CDN \$48.00
November/Architecture & Urban Studies

HATJE CANTZ



Office: Kersten Geers David Van Severen
Seven Rooms
Edited by Moritz Kueng. Text by Enrique Walker.
The Brussels-based architectural firm of OFFICE Kersten Geers David Van Severen was set up in 2002 by Kersten Geers (born 1975) and David Van Severen (born 1978). This book provides the first survey of their most significant architectural projects to date, including the widely acclaimed Belgian Pavilion, for the 2008 Architectural Biennial in Venice.

Office: Kersten Geers David Van Severen
ISBN 978-3-7757-2572-9
Pbk, 8.25 x 11.5 in. / 80 pgs / 26 color / 59 b&w.
U.S. \$45.00 CDN \$54.00 **FLAT40**
August/Architecture & Urban Studies



Less is Future
19 Cities—19 Themes
International Building Exhibition Urban Redevelopment Saxony-Anhalt 2010

A massive reduction in population and colossal overhaul of economic structure have presented enormous challenges for the people of east Germany over the past 20 years. As part of the International Building Exhibition Urban Redevelopment 2010, 19 towns and cities in the federal state of Saxony-Anhalt have implemented a series of innovative projects and formulated proposals as to how the ever-shrinking towns and cities of east Germany could be redesigned to accommodate their present status. This book provides a general view of the methods, methodology and results of this investigation. A historical review of the urban developments of the last two decades show the causes of urban reduction and the IBA's earliest solutions, and three scenarios on the themes of town, landscape and climate outline questions and possible developments for Saxony-Anhalt up to the year 2050. With the IBA, Saxony-Anhalt has also instigated “a laboratory for the city of tomorrow,” to sustain this project well into the future.

Less is Future
ISBN 978-3-86859-101-9
Flexi, 5 x 10 in. / 876 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
November/Architecture & Urban Studies



Large-Scale Projects in German Cities
Urban Development 1990–2010
Edited by Engelbert Lütke Daldrup, Peter Zlonicky.

Examining a new trend towards large-scale civic projects in Germany, this volume presents a selection of these groundbreaking enterprises. With an eye to issues of social diversity, civic integration and good design, these local examples provide universal models for future living conditions.

Large-Scale Projects in German Cities
ISBN 978-3-86859-055-5
Clth, 9.5 x 12.75 in. / 184 pgs / 195 color / 37 b&w.
U.S. \$55.00 CDN \$66.00
November/Architecture & Urban Studies



IBA Hamburg: Projects + Concepts
Catalogue for the Interim Presentation 2010

In spring 2010, the International Building Exhibition (IBA) Hamburg organized a major presentation of its plans for the construction and development of future sites in Germany. Exploring themes of coexistence, accessibility and sustainability, this detailed and fully illustrated publication examines the background for each project location.

IBA Hamburg: Projects + Concepts
ISBN 978-3-86859-072-2
Pbk, 6.5 x 12 in. / 192 pgs / 180 color.
U.S. \$18.00 CDN \$22.00
November/Architecture & Urban Studies



Waterfront Visions
Transformations in North Amsterdam
Edited by Huib Haye van der Werf, Kate Orff, Merijn Oudenampsen, Klaske Havik.

In 2009, the NAI-Ymere biennial celebrated the explorer Henry Hudson, whose pioneering travels laid the foundation for the development of New York City. In the vein of the Fort Amsterdam military post he built on Manhattan’s southern tip, participants were asked to imagine new ways to transform the North Amsterdam waterfront.

Waterfront Visions
ISBN 978-90-5662-730-0
Pbk, 6 x 9.5 in. / 128 pgs / 60 color.
U.S. \$40.00 CDN \$48.00
August/Architecture & Urban Studies



PrixdeRome.NL 2010
Architecture
Text by Olof Koekebakker.

Staged every four years, the PrixdeRome.nl Architecture gives architects, urban planners and landscape architects under the age of 35 the opportunity to display their talents. The subject of the preliminary round of competition was August Allebéplein, a public square in Amsterdam. Participants were invited to create proposals that enhanced the sense of community.

PrixdeRome.NL 2010
ISBN 978-90-5662-753-9
Pbk, 8 x 10.5 in. / 128 pgs / 50 color.
U.S. \$35.00 CDN \$42.00
September/Architecture & Urban Studies

Exhibition Schedule
Amsterdam: ARCAM, 05/18/10–07/10/10



Spacematrix
Space, Density and Urban Form
Text by Meta Berghauser Pont, Per Haupt.

Spacematrix explores urban density as a potentially positive and certainly decisive tool for urban planning and design. Examining the logic between urban density, urban form or layout and the performance of the urban, this long-awaited manual is an indispensable resource for architects and urban planners, as well as developers, economists, engineers, policymakers and students.

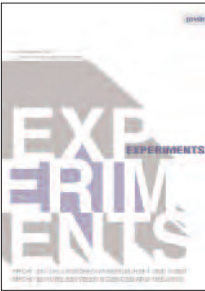
Spacematrix
ISBN 978-90-5662-742-3
Hbk, 6.75 x 9.5 in. / 304 pgs / 105 color / 70 b&w.
U.S. \$60.00 CDN \$72.00
September/Architecture & Urban Studies



Metropolis No. 4: Metrozones
Designs for the Future of the Metropolis

This fourth volume of *Metropolis* examines how waste ground—unused and unoccupied spaces in cities and industrial areas—can offer opportunities for creative exploitation and sustainable development. Calling on expert architects and urban planners, it illuminates potential strategies for the transformation of metrozones in the twenty-first century.

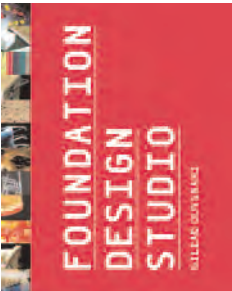
Metropolis No. 4: Metrozones
ISBN 978-3-86859-071-5
Pbk, 9.5 x 10.25 in. / 288 pgs / 300 color.
U.S. \$55.00 CDN \$66.00
November/Architecture & Urban Studies



Experiments: Architecture
Between Sciences and the Arts
Edited by Ákos Moravánszky, Albert Kirchengast.

Addressing the scientific methodology of experimental architecture, the essays on art and architectural theory collected in this volume explore what a scientifically led experimental architecture might look like. Examples from current architectural practices, art production and case studies supplement the essays.

Experiments: Architecture Between Sciences and the Arts
ISBN 978-3-86859-040-1
Pbk, 6 x 8.5 in. / 304 pgs / 20 color / 120 b&w.
U.S. \$40.00 CDN \$48.00
November/Architecture & Urban Studies



Foundation Design Studio
Text by Gilead Duvshani.

What is design? How is design taught? What is the starting point for a design course? Is there a clear method for teaching design? In this volume, professor Gilead Duvshani engages these questions, introducing a unique perspective on teaching the fundamentals of design. *Foundation Design* stresses the link between creativity and the ability to imagine and express a personal narrative.

Foundation Design Studio
ISBN 978-3-8030-3211-9
Pbk, 7.75 x 9.75 in. / 244 pgs / 300 color / 50 b&w.
U.S. \$42.00 CDN \$50.00 **FLAT40**
August/Design & Decorative Arts



Hans Venhuizen: Game Urbanism
Handbook of Processes of Spatial Change
Edited by Hans Venhuizen. Text by Charles Landry, Francien van Westrenen.

Across Europe, cities are rapidly changing. How to account for the requirements of culture and humanity amid urban planners’ brisk intentions? Hans Venhuizen is a specialist in what he calls culture-based planning, which takes existing culture—architecture, art and the contemporary culture of an area’s inhabitants—as the point of departure for planning efforts. Venhuizen is well known for his use of ingenious large-scale social games to identify the culture and explore the interests at stake: one such game, called “Life, the Game,” involved 20 participants in reenacting the entire life cycle. *Game Urbanism: Handbook of Processes of Spatial Change* presents Venhuizen’s working practices and shows how they can be applied by anybody (citizens, planners, artists, architects, local authorities, administrators) working in spatial planning, architecture, community arts or other creative industries. Charles Landry, author of the highly influential *The Creative City* (2000) and *The Art of City Making* (2006), contributes an introduction.

Hans Venhuizen: Game Urbanism
ISBN 978-90-78088-46-2
Pbk, 6.75 x 9.5 in. / 224 pgs / 100 color / 100 b&w.
U.S. \$35.00 CDN \$42.00
November/Architecture & Urban Studies

JOVIS



Sergei Tchoban: Architectural Worlds

Draftsman and Collector
Edited by Eva-Maria Barkhofen.

Russian-German architect Sergei Tchoban (born 1962) is well-known for his virtuoso skills as a draftsman; for over 30 years he has also been a passionate collector of architectural drawings. This publication unites Tchoban's own drawings—which range from perspectival-illusionist representations of his hometown of St. Petersburg to travel impressions, fantasies and visionary architectural studies—with highlights from his collection of works by European architects and painters dating from the seventeenth century, including Ferdinando Galli Bibiena (1656–1743), Filippo Juvara (1678–1736) and Jacques-Louis David (1748–1825). Focusing on motifs of ancient, classicist and Baroque architecture, these works establish a fruitful dialogue with Tchoban's correspondingly broad production. Through these extraordinary examples of “paper architecture”—a fascinating but somewhat neglected critical genre—this book underscores the endless possibilities for expression in the medium and promises to delight any reader interested in architecture or the graphic arts.

Sergei Tchoban: Architectural Worlds
ISBN 978-3-86859-047-0
Hbk, 8.75 x 10.5 in. / 128 pgs / 90 color.
U.S. \$45.00 CDN \$54.00
November/Architecture & Urban Studies

PETER BLUM EDITION, NEW YORK



Previously Announced

Architectures of Herzog & de Meuron

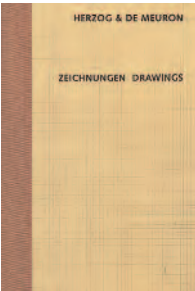
Portraits by Thomas Ruff

Introduction by Terence Riley. Texts by Steven Holl, Hans Kollhof, Rem Koolhaas, Eduardo Souto de Moura, Theodora Vischer.

Originally published in 1994, this monograph provides an introduction to Herzog & de Meuron with reproductions of built works, drawings and plans, commentary on the duo from various admirers and color photographs by Thomas Ruff.

Architectures of Herzog & de Meuron
ISBN 978-0-935875-12-6
Hbk, 9.5 x 13 in. / 200 pgs / 18 color / 82 b&w.
U.S. \$125.00 CDN \$150.00
Available/Architecture & Urban Studies

PETER BLUM EDITION, NEW YORK



Previously Announced

Herzog & de Meuron: Drawings

Introduction by Peter Blum. Text by Theodora Vischer.

First published in 1997, *Herzog & de Meuron: Drawings* lays bare the working methods of one of today's greatest architectural firms, reproducing 320 black-and-white drawings from projects dating from 1984 through 1996. These drawings are complemented by 47 photographs of the maquettes and the realized projects.

Herzog & de Meuron: Drawings
ISBN 978-0-935875-15-7
Hbk, 8.5 x 12.25 in. / 416 pgs / 367 b&w.
U.S. \$75.00 CDN \$90.00
April/Architecture & Urban Studies

HATJE CANTZ



Guido Guidi: Carlo Scarpa, Brion

Text by Antonello Frongia.

Since 1995, Italian photographer Guido Guidi (born 1941) has trained his large-format camera on the Brion family's memorial vault at San Vito d'Altivole. Designed by the great Carlo Scarpa (1906–1978), the burial site is explored over the years at different times of the day and in different seasons, building a remarkable portrait of place, time, creator and admirer.

Guido Guidi: Carlo Scarpa, Brion
ISBN 978-3-7757-2624-5
Hbk, 11.75 x 11 in. / 160 pgs / 120 color.
U.S. \$60.00 CDN \$72.00
October/Architecture & Urban Studies/
Photography

JOVIS



Landraum Beyond Rural Design

Edited by Jörg Schröder, Kerstin Weigert.

Rural space is something of a blank spot on the map of contemporary architecture. What spatial strategies characterize rural life and settlement? Led by Matthias Reichenbach-Klinke and his colleagues at the Chair of Planning and Construction, *Landraum* proposes research projects and artistic interventions in rural areas. The book is illustrated with aerial photographs by Klaus Leidorf.

Landraum
ISBN 978-3-86859-022-7
Hbk, 8.5 x 9.5 in. / 352 pgs / illust. throughout.
U.S. \$59.95 CDN \$72.00
November/Architecture & Urban Studies

JOVIS



Isabella Hollauf: Spaces for Recreation

Utopian models for urban planning have noticeably declined in popularity since the late 1970s, and their decline has led to the neglect of vestigial social pilot projects—simple leisure facilities like parks and public swimming pools. Austrian photographer Isabella Hollauf (born 1956) traces a changing value system by visiting these orphaned sites, contrasting former utopian hopes with the dismal reality of today's less ambitious aspirations.

Isabella Hollauf: Spaces for Recreation
ISBN 978-3-86859-068-5
Pbk, 6.25 x 8.5 in. / 176 pgs / 120 color / 60 b&w.
U.S. \$29.80 CDN \$36.00
November/Architecture & Urban Studies/
Photography

JOVIS



New Landscape Lusatia International Building Exhibition Catalog 2010

The International Building Exhibitions (IBA) has been an instrument of urban development in Germany for over 100 years. Since 2000, IBA has worked to restructure the former coal-mining region of Lusatia, also known as Fürst-Pückler-Land, located between Berlin and Dresden. This publication presents 30 projects proposing structural change in the region and elucidates the working methods and philosophy of this extraordinary undertaking.

New Landscape Lusatia
ISBN 978-3-86859-042-5
Hbk, 6.75 x 9.5 in. / 304 pgs / 200 color / 20 b&w.
U.S. \$29.95 CDN \$36.00
November/Architecture & Urban Studies

JOVIS



Return of Landscape

Edited by Donata Valentien. Photographs by Alex S. MacLean.

Return of Landscape probes the future of the city through the two extreme examples of Las Vegas and Venice—two very different cities currently struggling with similar ecological problems. In addition to these case studies, the book includes spectacular aerial photographs by Alex S. MacLean and articles by leading experts in architecture and urban development.

Return of Landscape
ISBN 978-3-86859-056-2
Hbk, 8.25 x 11 in. / 272 pgs / 56 color / 3 b&w.
U.S. \$48.00 CDN \$58.00
November/Architecture & Urban
Studies/Photography

JOVIS



Post-Mining Landscape Conference Documentation

What other post-industrial landscape affords the possibility of being so completely overhauled, from its very soil mix to the edifices erected upon it? In 2009, the IBA conference “Opportunity: Post-Mining Landscapes” addressed these and related themes. Examining former mining sites in Europe, the U.S., Chile, South Africa and China, the proceedings of this conference demonstrate the fertile opportunities of these landscapes.

Post-Mining Landscape
ISBN 978-3-86859-043-2
Hbk, 6.75 x 9.5 in. / 240 pgs / 100 color / 60 b&w.
U.S. \$29.95 CDN \$36.00
November/Architecture & Urban Studies

NAI PUBLISHERS



Positions Photography of Architecture, City and Landscape in the Netherlands

Edited by Simon Franke, Allard Jolles, Piet Vollaard. Photographs by Theo Baart, Bas Princen, Ralph Kämena, Jannes Linders, Jeroen Musch, Hans Werlemann.

Positions addresses the ascent of architectural photography as a discipline, and the changing role of the architectural photographer. Once merely charged with providing a “purely documentary” representation of a building, the architectural photographer now offers a personal interpretation of the work of the architect, urban planner or landscape designer—what the editors of this volume term “commissioned interpretive photography,” which raises the question of what “working on assignment” might mean. The common factor that unites the photographers presented here—Theo Baart, Bas Princen, Ralph Kämena, Jannes Linders, Jeroen Musch and Hans Werlemann—is that each of them has brought a highly personal perspective to bear upon their approach to their commissions, and that each of their oeuvres has had a direct impact on contemporary architecture and urban planning. *Positions* examines the photographer's emancipation from documentary constraint to creative agency. A “selective historiography” provides an overview of the development of architectural photography on commission, and further texts describe methods of collaboration between photographer and architect.

Positions
ISBN 978-90-5662-652-5
Clth, 12 x 9.75 in. / 220 pgs / 160 color.
U.S. \$80.00 CDN \$96.00
August/Architecture & Urban
Studies/Photography

JRP|RINGIER



Martin Szekely
Text by Elisabeth Lebovici.

Martin Szekely (born 1956) is one of the most acclaimed designers of his generation, creating furniture and objects for museums, private collectors and small manufacturers, and working on major industrial projects with international companies such as Nestlé, Heineken and Hermès. This monograph features more than 200 images of the designer's work, including his drawings and never-before-published notes.

Martin Szekely
ISBN 978-3-03764-098-2
Hbk, 11.5 x 11.5 in. / 240 pgs / 200 color.
U.S. \$90.00 CDN \$108.00
September/Design & Decorative Arts

DUMONT BUCHVERLAG



Ferdinand Porsche: Inventor of the Hybrid Car

Although Toyota is known for creating the first gas-electric car, Porsche was in the business long before the Prius existed: in 1900, at the Exposition Universelle in Paris, Ferdinand Porsche caused a sensation by presenting an electric automobile. The forthcoming Porsche hybrid SUV continues this tradition of innovation. This volume includes unpublished pictures and documents from the Porsche archive.

Ferdinand Porsche: Inventor of the Hybrid Car
ISBN 978-3-8321-9322-5
Hbk, 8.25 x 5 in. / 128 pgs / 150 color.
U.S. \$22.95 CDN \$28.00
September/Design & Decorative Arts/
Transportation

DIS VOIR



Simplicity
Essential Ambiguities
By Pierre Charpin & Mathieu Mercier.
Text by Luca Marchetti, Emanuele Quinz.

Simplicity is a dialogue between industrial designer Pierre Charpin and artist Mathieu Mercier on the theme of the “necessary minimum.” Both have brought a reductive imperative to bear upon their respective disciplines—Charpin with his insistence on minimalist design efficiency, and Mercier with his interrogations of everyday life at the limits of art, architecture and design.

Simplicity
ISBN 978-2-914563-55-0
Pbk, 8.5 x 11 in. / 128 pgs / 70 color / 30 b&w.
U.S. \$40.00 CDN \$48.00
November/Design & Decorative Arts

DUMONT BUCHVERLAG



Porsche Ladies

Porsche Ladies pays tribute to the women whose love for Porsche automobiles and whose contributions to the brand have stood out across the company's seven-decade history. The racecar drivers Rita Rampinelli and Annie Bousquet, who raced in the middle of the last century, Janis Joplin and her psychedelic Porsche and tennis star Martina Navratilova, are all featured here. Through photographs and documents, *Porsche Ladies* upends the popular conception of fast cars as boys' toys.

Porsche Ladies
ISBN 978-3-8321-9323-2
Hbk, 8.25 x 5 in. / 200 pgs / 150 color.
U.S. \$22.95 CDN \$28.00
September/Design & Decorative Arts/
Transportation

FUNDACIÓN CISNEROS/ COLECCIÓN PATRICIA PHELPS DE CISNEROS



Tomás Maldonado in Conversation with María Amalia García
Introduction by Gabriel Pérez-Barreiro.
Argentine-born artist, industrial designer and theorist Tomás Maldonado established his reputation at the Hochschule für Gestaltung in Ulm, Germany. Under his leadership, the school functioned as a laboratory of design. María Amalia García preserves his testimony.

Tomás Maldonado in Conversation with María Amalia García
ISBN 978-0-9823544-3-8
Hbk, 6 x 9.25 in. / 180 pgs / 50 color / 10 b&w.
U.S. \$25.00 CDN \$30.00
November/Design & Decorative Arts/Latin American Art & Culture

DUMONT BUCHVERLAG



Zuffenhausen

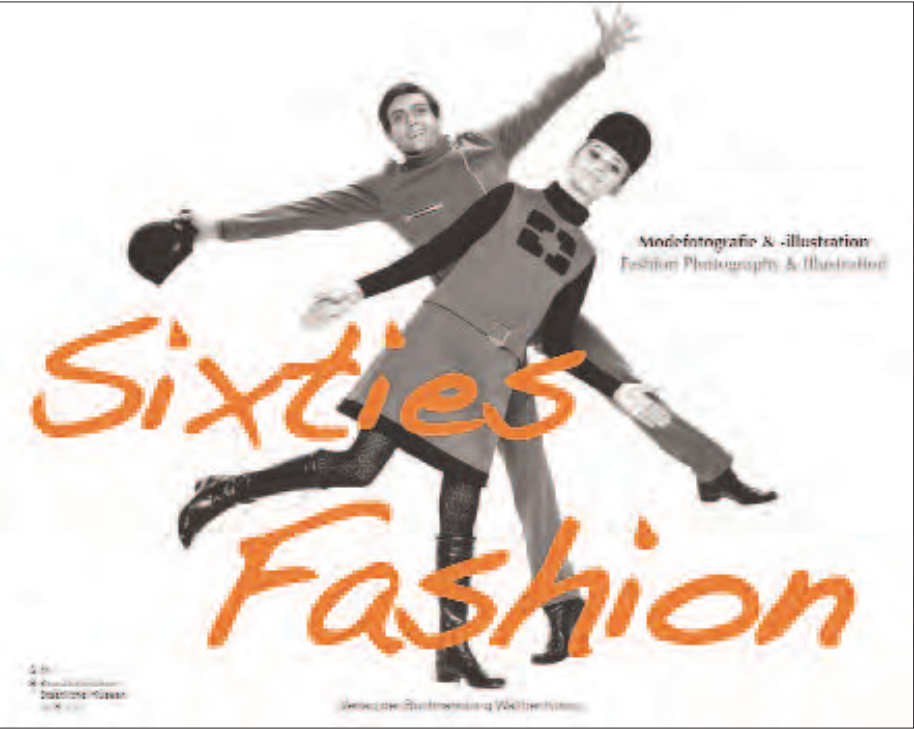
In a multistory factory at Zuffenhausen, welding robots and skilled employees assemble the auto body of each Porsche car at 4,600 welding spots, whereupon the partially-completed autos travel between buildings by way of elevators and a raised conveying bridge that crosses one of the campus's main drags. In other parts of the campus, workers create the engines and carefully inspect the leather seat coverings, while tests in a “wetroom” ensure the new Porsche is watertight. *Zuffenhausen* documents the historical development of the Porsche production site.

Zuffenhausen
ISBN 978-3-8321-9321-8
Hbk, 8.25 x 5 in. / 200 pgs / 150 color.
U.S. \$22.95 CDN \$28.00
September/Design & Decorative Arts/
Transportation

WALTHER KÖNIG, KÖLN

Sixties Fashion
Edited by Adelheid Rasche.

Miniskirts, jeans, flares, pantsuits and Asian clothing—the fashion revolution of the 1960s has not yet ceased to reverberate, returning year after year to reinvent the discoveries of that decade. It was in the 1960s that London took over Paris' long-held crown as the trend-setting capital, as Britain's teen culture exploded amid the birth of rock music and the sexual revolution, with pantsuits, denim, various types of Asian garb and the scandalous mini-skirt becoming accordingly ubiquitous. This decade also saw a boom in European tourism, as Germans gravitated en masse to Italy for the first time and beach and bathing wear became more revealing and casual than ever before. All of these seismic shifts in the (literal) fabric of everyday life were of course amplified by an increasingly powerful global media network, leading to an attendant explosion in the practice and popularity of fashion photography and illustration, and to the phenomenon of the “it girl” and the supermodel. This book traces the couture revolution of the 1960s across 12 thematic sections, building its portrait of the decade through the fashion photography of the era's virtuosos—among them Guy Bourdin, Hubs Flöter, F.C. Gundlach, Ursula Knipping, Helmut Newton, Rico Puhlmann, Regi Relang and Jeanloup Sieff—and fashion illustrations by the likes of Antonio, René Gruau, Lilo Kittel, Trude Rein and Walter E. Voigt.



Sixties Fashion
ISBN 978-3-86560-798-0
Pbk, 8.5 x 7.75 in. / 112 pgs / 150 color.
U.S. \$43.00 CDN \$52.00
September/Fashion/Photography

SWAROVSKI AG

22 Ways To Say Black

Until Coco Chanel came along, black was usually only worn by women on occasions of mourning; in the late nineteenth century, when worn outside such occasions, black clothing was even considered indecent (as instanced by the controversy attending John Singer Sargent's “Portrait of Madame X”). But in 1926, Chanel overturned centuries of convention by publishing a photograph in an issue of *Vogue* of a dress she had designed that came to be known as “the little black dress” (or “LBD”). Chanel's little black dress was cut simply, usually featured a short skirt, and was designed primarily for durability, affordability and versatility. An immediate hit with women from across the social spectrum, the popularity of the little black dress persisted even into the Great Depression, and for nearly a century it has continued to symbolize the modern woman, flourishing through every decade where most dresses would flounder (*Vogue* once described it as “Chanel's Model-T Ford”). Among the many celebrities who have made it a part of their personal style are Audrey Hepburn, Betty Boop, Wallis Simpson and Edith Piaf. Here, in celebration of this classic garment's enduring appeal, Swarovski AG has commissioned 22 of today's leading fashion designers, including Giorgio Armani, Vivienne Westwood, Donna Karan and Jean-Paul Gaultier, to design one little black dress apiece. All dresses will be sold at auction, at Phillip's New York gallery during Fashion Week Fall 2010. *22 Ways To Say Black* pays homage to the legacy of Chanel's masterpiece, illustrating all 22 dresses in lavishly staged photographs. A limited quantity of this title is available.

22 Ways To Say Black
ISBN 978-3-033-02373-4
Hbk, 9.75 x 12 in. / 144 pgs / 70 color.
U.S. \$40.00 CDN \$48.00
September/Fashion

KERBER



From an Artist's Perspective
13 Questions, 51 Interviews
Text by Aeneas Bastian, Harriet Häussler.

Can one learn to be an artist? What is art anyway? This book asks 51 artists to answer 13 questions about the origins, conditions and possibilities of art. It features emerging and established artists including Marina Abramović, Doug Aitken, Vanessa Beecroft, Thomas Hirschhorn, Terence Koh, Los Carpinteros, Jonathan Meese, Mariko Mori, Ernesto Neto, Yinka Shonibare, Jessica Stockholder and Ai Weiwei.

From an Artist's Perspective
ISBN 978-3-86678-363-8
Hbk, 6.75 x 9 in. / 244 pgs / 20 color.
U.S. \$37.50 CDN \$45.00
August/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Hans Ulrich Obrist & Rirkrit Tiravanija: The Conversation Series

Volume 20
Edited by Hans Ulrich Obrist.
Here, curator, critic and art historian Hans Ulrich Obrist embarks on intimate conversations with the artist while rowing on a lake, on automobile trips and walking through a museum, opening portals onto Tiravanija's projects and methods.

Hans Ulrich Obrist & Rirkrit Tiravanija: The Conversation Series
ISBN 978-3-86560-654-9
Pbk, 5.5 x 8.5 in. / 170 pgs / 25 b&w.
U.S. \$29.00 CDN \$35.00
August/Art/Nonfiction & Criticism

FEDERICO GARCÍA LORCA FOUNDATION/
SOCIEDAD ESTATAL DE CONMEMORACIONES
CULTURALES



Everstill Siempretodavía
An Exhibition Curated by Hans Ulrich Obrist at The Huerta de San Vicente Casa Museo de Federico García Lorca
Edited by Hans Ulrich Obrist.

Taking the Granada home of the poet Federico García Lorca as a stage for site-specific art, Hans Ulrich Obrist invited James Fenton, Gilbert & George, Dominique González-Foerster, Enrique Vila-Matas, Cristina Iglesias, Pere Portabella and others to respond to its interior.

Everstill Siempretodavía
ISBN 978-84-936478-6-5
Slip, Clth, 2 volumes, 5 x 7.75 in. / 400 pgs / illustrated throughout.
U.S. \$55.00 CDN \$66.00
August/Art

WALTHER KÖNIG, KÖLN



Hans Ulrich Obrist & Marina Abramović: The Conversation Series

Volume 23
Edited by Hans Ulrich Obrist.
In this revealing set of conversations—conducted in train stations, hotels, galleries and her own private studio—between Abramović and curator Hans Ulrich Obrist, the artist talks about her life and work.

Hans Ulrich Obrist & Marina Abramović: The Conversation Series
ISBN 978-3-86560-475-0
Pbk, 5.5 x 8.5 in. / 192 pgs / 25 b&w.
U.S. \$35.00 CDN \$42.00
August/Art/Nonfiction & Criticism

HATJE CANTZ



What Good is the Moon?
Exhibitions of the Trussardi Foundation
Text by Daniel Birnbaum, Tacita Dean, Ingar Dragset, Michael Elmgreen, Hans Ulrich Obrist.

What Good is the Moon? is the first book to chronicle the exhibitions of the Fondazione Nicola Trussardi, which stages ambitious shows at historic landmarks and unusual sites throughout Milan. Works by Darren Almond, John Bock, Martin Creed, Tacita Dean, Urs Fischer, Fischli and Weiss, Paola Pivi and Tino Sehgal are featured.

What Good is the Moon?
ISBN 978-3-7757-2666-5
Hbk, 8.25 x 11 in. / 368 pgs / 443 color.
U.S. \$60.00 CDN \$72.00
October/Art

WALTHER KÖNIG, KÖLN



Hans Ulrich Obrist & Cerith Wyn Evans: The Conversation Series

Volume 24
Edited by Hans Ulrich Obrist.
Cerith Wyn Evans' uncategorizable oeuvre has spanned installation works, sculptures, photography, film, text and a recent collaboration with industrial music pioneers Throbbing Gristle. In this series of conversations, Hans Ulrich Obrist draws Evans on these and other themes.

Hans Ulrich Obrist & Cerith Wyn Evans: The Conversation Series
ISBN 978-3-86560-633-4
Pbk, 5.5 x 8.5 in. / 204 pgs / 25 b&w.
U.S. \$35.00 CDN \$42.00
August/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Catch Me
Edited by Peter Pakesch.

Ever since the Futurists, artists have recognized speed as a determinative quality of modern life. *Catch Me* features works exploring the intoxication of speed and acceleration, beginning with Ed Ruscha's "High-Speed Gardening" and including work by Daniel Hafner, Lisi Raskin, Anri Sala, Roman Signer and Markus Wilfling.

Catch Me
ISBN 978-3-86560-784-3
Pbk, 9 x 11.25 in. / 120 pgs / 50 color / 20 b&w.
U.S. \$34.50 CDN \$41.00 **FLAT40**
August/Art

Exhibition Schedule
Graz, Austria: Kunsthaus Graz, 02/05/10–04/25/10

LA FÁBRICA



Between Times
Moments, Intervals and Durations
Introduction by Sérgio Mah. Text by Jacinto Lageira.

This book unites the work of contemporary artists who address the experience of time as a material: Jeff Wall, Hiroshi Sugimoto, Joachim Koester, Ceal Floyer, Steven Pippin, Michael Weseley, Paul Pfeiffer, Michael Snow, Daniel Blaufuks, Mabel Palacín, David Claerbout, Erwin Wurm, Tacita Dean, Iñaki Bonillas and Clare Strand.

Between Times
ISBN 978-84-92841-44-8
Hbk, 8.75 x 10.5 in. / 184 pgs / illust. throughout.
U.S. \$60.00 CDN \$72.00
September/Photography

Exhibition Schedule
Madrid: PHotoEspaña 2010, 06/09/10–07/25/10

THE GWANGJU BIENNALE FOUNDATION



The 8th Gwangju Biennale: 10000 Lives
Edited by Massimiliano Gioni, Judy Ditner, Jenny Moore. Text by Massimiliano Gioni, Ariella Azoulay, David Freedberg, Boris Groys, W.J.T. Mitchell, Seth Price, Hito Steyerl.

10000 Lives is the companion to the 8th Gwangju Biennale, an exhibition devoted to our obsession with images. With contributions by more than 100 artists, it brings together artworks and artifacts realized between 1901 and 2010 to analyze the relationships that bind people to images.

The 8th Gwangju Biennale: 10000 Lives
ISBN 978-89-87719-12-2
Pbk, 7 x 10 in. / 560 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
November/Art

THE POWER PLANT



Universal Code: Art and Cosmology in the Information Age

Text by Gregory Burke, Janine Marchessault.
The artwork in this volume explores the ever-advancing frontiers of cosmology, and includes works by Franz Ackermann, Janet Cardiff and George Bures Miller, Cerith Wyn Evans, Thomas Hirschhorn, Josiah McElheny and Gabriel Orozco.

Universal Code: Art and Cosmology in the Information Age
ISBN 978-1-894212-28-1
Hbk, 9.5 x 12.25 in. / 136 pgs / 79 color.
U.S. \$58.00 CDN \$70.00
July/Art

HATJE CANTZ



Art Basel Miami Beach 2010
2–5 Dec 2010

Art Basel Miami Beach, the international art show in Florida, is the American sister-event of Art Basel in Switzerland. An exclusive selection of 195 leading interional art galleries exhibits art of the twentieth and twenty-first centuries by over 2,000 artists.

Art Basel Miami Beach 2010
ISBN 978-3-7757-2700-6
Pbk, 8.25 x 11.75 in. / 698 pgs / 340 color / 10 b&w.
U.S. \$60.00 CDN \$72.00
November/Art

Exhibition Schedule
Miami, FL: Art Basel Miami Beach,
12/02/10–12/05/10

FRIEZE



Frieze Art Fair Yearbook 2010–11

Edited by Rosalind Furness, Anna Starling.
Every October, the Frieze Art Fair brings the world's most influential contemporary art galleries to London. Produced in conjunction with *Frieze* magazine, this indispensable publication highlights the work of over 350 emerging and established artists with critical texts and color reproductions. It supplies a comprehensive index of galleries and over 1,000 artists, along with insightful interviews.

Frieze Art Fair Yearbook 2010–11
ISBN 978-0-9553201-6-3
Pbk, 5.5 x 7.75 in. / 544 pgs / 350 color.
U.S. \$35.00 CDN \$42.00
November/Art

PUBLIC ART FUND



Double Take

Introduction by Nicholas Baume. Text by Jesse Hamerman, Liz Linden.

Exploring ideas of illusionism and visual duplicity, *Double Take* features new site-specific commissions by artists Michael DeLucia, Christian de Vietri, Natasha Johns-Messenger, Johannes VanDerBeek and the collaborative team of Matt Irie and Dominick Talvacchio. It is the exhibition catalogue to Public Art Fund’s 2009–2010 group show at MetroTech Center in Brooklyn, New York.

Double Take
ISBN 978-0-9608488-6-7
Pbk, 8 x 8 in. / 48 pgs / 12 color / 36 b&w.
U.S. \$9.95 CDN \$12.00
June/Art

KERBER



One Day Sculpture

Text by Claire Doherty, Daniel Palmer, David Cross, Melanie Gilligan, Dorita Hannah.

In *One Day Sculpture* prominent critics, curators and scholars explore new considerations of public art. Conceived in conjunction with a public art series in New Zealand, the book opens with an anthology of newly commissioned texts which expand the conventions of performance and place in relation to situation-specific art practices and commissioning art for the public realm.

One Day Sculpture
ISBN 978-3-86678-333-1
Pbk, 6.75 x 8.75 in. / 276 pgs / 116 color / 5 b&w.
U.S. \$35.00 CDN \$42.00
August/Art

GALERIE THADDAEUS ROPAC, PARIS/SALZBURG



Intuition/(Im)Precision

Edited by Arne Ehmann. Text by Thomas Krens.

Tracing one of the last century’s abiding motifs, this book looks at the many interpretations by artists of the idea of the void. Starting with Malevich, it follows the theme through abstraction of Pollock, Martin and Ryman to the Conceptualism of Andre, LeWitt and Flavin to contemporary artists such as Rachel Whiteread, Roni Horn and Hiroshi Sugimoto.

Intuition/(Im)Precision
ISBN 978-3-901935-49-7
Slip, hbk, 10.75 x 10.75 in. / 100 pgs / 36 color / 27 b&w.
U.S. \$67.00 CDN \$80.00
August/Art

NAI PUBLISHERS



6(o) Ways

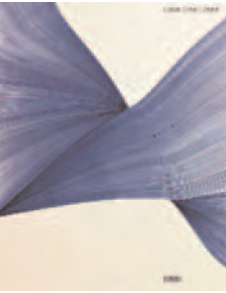
Artistic Practice in Culturally Diverse Times

Text by Sarah Ahmed, Lilet Breddels, Iftikhar Dadi, Clementine Deliss, Stuart Hall, Sarat Maharaj, Shervin Nekuee, Simon Sheikh, Jeremy Till.

The western modernist view continues to influence contemporary art discourse. *6(o) Ways* interrogates the most fundamental premises of the modernist approach and casts a new light on a changed contemporary practice.

6(o) Ways
ISBN 978-90-5662-684-6
Pbk, 6.75 x 9.5 in. / 208 pgs / 150 color.
U.S. \$40.00 CDN \$48.00
August/Art

DUMONT BUCHVERLAG



Linie, Line, Linea

Contemporary Drawing

Text by Klaus Adolphs, Clemens Krümmel. Preface by Elke aus dem Moore, Nina Bingel.

This survey examines the state of drawing in Germany through the lens of 19 artists working in the medium, among them Irina Baschlaw, Marc Brandenburg, Monika Brandmeier, Fernando Bryce, Marcel van Eeden, Pia Linz, Theresa Lükenwerk, Nanne Meyer, Christian Pilz, Alexander Roob, Malte Spohr, German Stegmaier, Markus Vater, Jorinde Voigt and Ralf Ziervogel.

Linie, Line, Linea
ISBN 978-3-8321-9301-0
Hbk, 9.75 x 12 in. / 144 pgs / 107 color.
U.S. \$59.95 CDN \$72.00
August/Art

NAI PUBLISHERS



Pixels and Places

Video Art in Public Space

Edited by Jorinde Seijdel, Noud Heerkens. Text by Catrien Schreuder.

Presenting more than 80 video works, initiatives, organizations and artists from the Netherlands and abroad, *Pixels and Places* is the first international survey of public video art projects. Art historian Catrien Schreuder situates this phenomenon within an art-historical and theoretical framework, exploring how chance encounters between spectator and video image can transform civic experience.

Pixels and Places
ISBN 978-90-5662-738-6
Hbk, 6.75 x 9.5 in. / 160 pgs / 40 color.
U.S. \$40.00 CDN \$48.00
August/Art

CHARTA/CHANGE PERFORMING ARTS



Peter Greenaway: Veronese, The Wedding at Cana

Text by Peter Greenaway.

How might a dialogue between painting and cinema be conducted? British artist and filmmaker Peter Greenaway has embarked on a series of visual and verbal conversations with European and American paintings housed in national collections around the world. In this book, his focus is Paolo Veronese’s sixteenth-century canvas.

Peter Greenaway: Veronese, The Wedding at Cana
ISBN 978-88-8158-757-5
Pbk, 9.25 x 11.5 in. / 92 pgs / 67 color.
U.S. \$47.50 CDN \$57.00
September/Art/Film & Video

KERBER



Remote Memories

Text by Monika Schnethamp, Zdeneh Felix, Julia Höner.

Remote Memories explores the ways in which history is often transmitted not through direct observation but rather via media such as film and literature. Through the work of five artists—Steve Claydon, David Noonan, Bernd Ribbeck, Thea Djordjadze and Hansjoerg Dobliar—it examines how these sources resurface as cultural memory in the art of the present.

Remote Memories
ISBN 978-3-86678-339-3
Hbk, 6.5 x 8.75 in. / 72 pgs / 32 color / 12 b&w.
U.S. \$29.00 CDN \$35.00
August/Art

HATJE CANTZ



Cars: Andy Warhol, Sylvie Fleury, Robert Longo, Vincent Szarek

From the Daimler Art Collection Edited by Renate Wiehager.

Cars collects Warhol’s Mercedes Benz silkscreens together with three other projects featuring Mercedes-Benz automobiles: drawings and paintings by Robert Longo, videos by Sylvie Fleury and Vincent Szarek, who takes the Mercedes-Benz SLR as the starting point for these sculptures.

Cars: Andy Warhol, Sylvie Fleury, Robert Longo, Vincent Szarek
ISBN 978-3-7757-2582-8
Hbk, 9.75 x 11.25 in. / 248 pgs / 134 color.
U.S. \$60.00 CDN \$72.00
August/Art

JRP|RINGIER



Swiss Drawings 1990–2010

Voici un Dessin Suisse

Edited by Julie Enckell Juillard. Text by Christoph Lichtin, Dominique Radrizzani, Christoph Voegele.

The last two decades of Swiss art have seen both a revival of classic styles and the development of new techniques in the medium. This beautifully illustrated book presents contributions by more than 40 artists and ten writers.

Swiss Drawings 1990–2010
ISBN 978-3-03764-100-2
Pbk, 9.5 x 11.75 in. / 256 pgs / 177 color / 57 b&w.
U.S. \$50.00 CDN \$60.00
July/Art

SKARSTEDT FINE ART



Back in Print

Barbara Kruger: Money Talks

Text by Lisa Phillips.

Money Talks is the first publication to bring together a thematic grouping of Kruger’s work. The subject chosen could not be more apt—not only because of current politics and economic realities, but also because this is the subject Kruger has repeatedly returned to throughout her career.

Barbara Kruger: Money Talks
ISBN 978-0-9709090-4-6
Clth, 8.75 x 11.25 in. / 76 pgs / 32 b&w.
U.S. \$30.00 CDN \$36.00
July/Art

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA



Set Pieces

Curated by Virgil Marti from the Collection of the Philadelphia Museum of Art

Text by Ingrid Schaffner, Lia Gangitano, Thomas Devaney, Joseph Rishel, Claudia Gould. Philadelphia artist Virgil Marti (born 1962) curated a show for the ICA Philadelphia, of objects chosen from the Philadelphia Museum of Art’s collection, oriented around Marti’s own opulent, design-based aesthetic.

Set Pieces
ISBN 978-0-88454-119-6
Pbk, 6 x 8 in. / 64 pgs / 40 color / 20 b&w.
U.S. \$20.00 CDN \$24.00
December/Art

WALTHER KÖNIG, KÖLN



Tatiana Trouvé: Il Grande Ritratto

Edited by Peter Pakesch. Text by Tatiana Trouvé, Adam Budak.

This publication presents a sprawling installation by Tatiana Trouvé (born 1968). Inspired by a science-fiction novel by Dino Buzzatti of the same name and exploring the idea of a secret as “a place of exile,” Trouvé defines the space with small gardens and columns, plotting a rhythm of concealment and discovery.

Tatiana Trouvé: Il Grande Ritratto
ISBN 978-3-86560-753-9
Pbk, 8.75 x 11.25 in. / 150 pgs / 50 color / 30 b&w.
U.S. \$49.95 CDN \$60.00
August/Art

EDICIONES POLÍGRAFA



Julião Sarmento: Series Volume 3

Text by Alexandre Melo.

Portuguese artist Julião Sarmento (born 1948) has developed a multimedia language that combines film, video, sound, painting, sculpture and installation. This is the third volume in an in-progress inventory devoted to the artist’s work. It features series made from 1992–1994: *Amazonas*, *Plateau*, *Cerco*, *Beja*, *Regine* and *The Awful Shapes of the Trees*.

Julião Sarmento: Series Volume 3
ISBN 978-84-343-1227-2
Pbk, 8.75 x 11.25 in. / 64 pgs / 88 color.
U.S. \$35.00 CDN \$42.00
July/Art

KUNSTHAUS BREGENZ



Candice Breitz: The Scripted Life

Text by Okwui Enwezor, Beatrice von Bismarck, Edgar Schmitz.

Identity formation and its mediation by culture are the two recurrent themes of the work of the photographer and video artist Candice Breitz (born 1972), themes that form the cornerstone of *The Scripted Life*, a full assessment of Breitz’s work which showcases early works alongside more recent installations.

Candice Breitz: The Scripted Life
ISBN 978-3-86560-782-9
Hbk, 7.25 x 9.25 in. / 232 pgs / 90 color.
U.S. \$68.00 CDN \$82.00
April/Art

GREEN CARDAMOM



Bani Abidi: Videos, Photographs and Drawings

Edited by Anita Dawood. Introduction by Iftikhar Dadi. Text by Hammad Nasar, Nicole Wolf, Simone Wille, Adnan Madani, Nada Raza, Francesco Cincotta.

The videos, photographic works and drawings of Bani Abidi (born 1971) explore the processes of political history, using imagery from the cityscapes of Pakistan to investigate ideas of servility and power and those moments where public and private spaces collide awkwardly. This publication looks back at Abidi’s work since 1999.

Bani Abidi: Videos, Photographs and Drawings
ISBN 978-0-9551779-5-8
Hbk, 10.75 x 6.75 in. / 92 pgs / 83 color / 2 b&w.
U.S. \$32.00 CDN \$38.00
July/Art/Asian Art & Culture

THE GREEN BOX



Omer Fast: In Memory

Edited by Sabine Schaschl. Contributions by Tom Holert, Anselm Franke & Hila Peleg, René Zechlin, Gideon Lewis-Kraus.

A visual and literary companion to Omer Fast’s films, *In Memory* explicates the narrative conceits and theories of documentary and narrative layering that animate the artist’s work. Fast (born 1972) is best known for his films *CNN Concatenated* (2002), *The Casting* (2007) and *Nostalgia* (2009).

Omer Fast: In Memory
ISBN 978-3-941644-14-4
Clth, 6.5 x 9 in. / 176 pgs / 90 color.
U.S. \$45.00 CDN \$54.00
July/Art/Film & Video/Middle Eastern Art & Culture

PETER BLUM EDITION, NEW YORK/SALON 94, NEW YORK



Huma Bhabha

Text by Thomas McEvilley, Julie Mehretu.

Pakistan-born, New York-based artist Huma Bhabha (born 1962) makes fragile sculptures and assemblages composed from detritus, construction materials and found objects. This first survey of her work contains a wealth of full-color illustrations, an interview with Julie Mehretu and an essay by Thomas McEvilley.

Huma Bhabha
ISBN 978-0-935875-25-6
Hbk, 11 x 15 in. / 85 pgs / illustrated throughout.
U.S. \$75.00 CDN \$90.00
November/Art/Asian Eastern Art & Culture

WALTHER KÖNIG, KÖLN



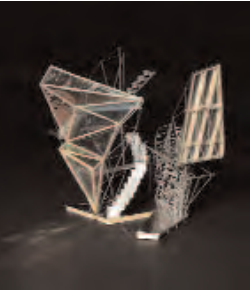
Hans-Peter Feldmann: Another Book

Edited by Helena Tatay.

Culling from magazines, books and using his own roving camera, Hans-Peter Feldmann douses the culture, sifting and sorting pictures of shoes, chairs, unmade beds, bicycles, at once neutralizing and relating each to the other. Handsomely designed and composed, *Another Book* is a scrap-book of the zeitgeist.

Hans-Peter Feldmann: Another Book
ISBN 978-3-86560-738-6
Hbk, 9.25 x 11.75 in. / 264 pgs / 300 color.
U.S. \$65.00 CDN \$78.00
August/Art

TURNER



Benedetta Tagliabue: Nearly Ninety

When Merce Cunningham (1919–2009) was preparing a performance at the Brooklyn Academy of Music on the occasion of his ninetieth birthday, he turned to industrial designer Benedetta Tagliabue for the stage decor. The set Cunningham and Tagliabue constructed for the piece, *Nearly Ninety*—which would, sadly, turn out to be the final work of Cunningham’s career—was a 22-foot-tall silver structure bisected by a winding staircase. This book documents this final work of Cunningham’s stagecraft.

Benedetta Tagliabue: Nearly Ninety
ISBN 978-84-7506-915-9
Pbk, 6.75 x 9.5 in. / 128 pgs / 100 color.
U.S. \$30.00 CDN \$36.00
October/Design & Decorative Arts/Dance

ACTES SUD



Luc Long & Mark Dion: Carnet de Fouilles, Lab Book

Edited by David Djaoui. Text by Luc Long, Mark Dion.

This beautifully designed artist’s book offers two perspectives on the same event: the recovery of archaeological artifacts from the Rhône river in France, in October 2009. It brings together British artist Mark Dion’s creative assemblings of these artifacts, which he presents in large wooden cabinets, with archaeologist Luc Long’s on-site sketches.

Luc Long & Mark Dion: Carnet de Fouilles, Lab Book
ISBN 978-2-7427-8609-1
Hbk, 8.5 x 11 in. / 136 pgs / illustrated throughout.
U.S. \$39.95 CDN \$48.00
August/Art

MUSEO DE ARTE CARILLO GIL, MEXICO CITY; YERBA BUENA CENTER FOR THE ARTS, SAN FRANCISCO; LANDUCCI, MEXICO CITY



Yoshua Okón: US

Edited by Chiara Arroyo. Text by Andrew Berardini, Guillermo Fadanelli, Frank Goldman, Betti-Sue Hertz, Paul McCarthy, Julio César Morales, Luís Muñoz Oliveira, Juan Carlos Reyna, Itala Schmelz.

Yoshua Okón’s video installations encourage viewers to interrogate their attitudes about marginality and class. His recent works are represented here, along with journal entries and sketches.

Yoshua Okón: US
ISBN 978-0-9826789-1-6
Pbk, 6.5 x 9.5 x in. / 198 pgs / 230 color / 40 b&w.
U.S. \$25.00 CDN \$30.00
October/Art/Latin American Art & Culture

Exhibition Schedule
San Francisco, CA: Yerba Buena Center for the Arts, 10/30/10–02/06/11

GLENN HOROWITZ BOOKSELLER



Sean Landers: [sic]

“Say for instance that I thought my life was worth describing every ugly detail of and that I was deluded enough to think my jerking off in my studio was something higher than what it is...” So begins Sean Landers’ *[sic]*, an artist’s book that reproduces a single extended writing performance piece from the early 1990s, as it was written out by hand.

Sean Landers: [sic]
ISBN 978-0-9820747-8-7
Pbk, 5.5 x 7 in. / 454 pgs.
U.S. \$25.00 CDN \$30.00
July/Art

DAMIANI



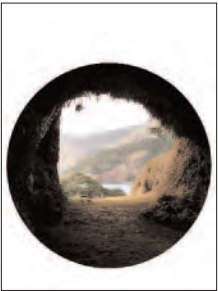
Walead Beshty: Selected Correspondences 2001–2009

Text by Peter Eleey, Jason Smith, Eric Schwab.

Walead Beshty (born 1976) has long used photography as a tool to explore social conditions. In 2001, the artist began documenting the abandoned embassy of the defunct Iraqi Diplomatic Mission in the former East Berlin. This publication focuses on three related bodies of work that continue Beshty’s engagement with the invisible territories of globalization.

Walead Beshty: Selected Correspondences 2001–2009
ISBN 978-88-6208-135-1
Pbk, 8.25 x 11.75 in. / 128 pgs / 80 color.
U.S. \$50.00 CDN \$60.00
October/Photography

VERLAG FÜR MODERNE KUNST



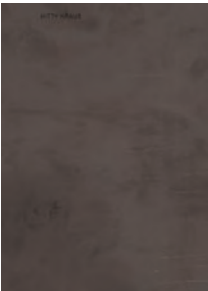
Olaf Nicolai: Mirador

Edited by Markus Landert. Text by Dorothee Messmer.

This publication focuses on recent works by German artist Olaf Nicolai (born 1962), including his 2009 work “Mirador.” Inspired by the eponymous observation point in Daniel Defoe’s novel *Robinson Crusoe*, Nicolai traveled to the South Pacific to take a single photograph, of which only one copy was made, thus undoing assumptions of the photograph as a reproducible object.

Olaf Nicolai: Mirador
ISBN 978-3-86984-033-8
Pbk, x in. / 80 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
November/Art

KERBER



Kitty Kraus

Text by Veit Loers, Matthia Löbke, Uwe Fröhlich, Bettina Klein.

German artist Kitty Kraus (born 1976) applies a Minimalist formal vocabulary to humble, elegiac materials that suggest an active engagement with alchemical transformations. Utilizing household glass, light bulbs, cloth and ice, Krauss explores a trajectory of dissolution in contemporary materials, finding a melancholic beauty in the literal and symbolic failure of form.

Kitty Kraus
ISBN 978-3-86678-327-0
Pbk, 7.25 x 10.25 in. / 166 pgs / 61 color / 14 b&w.
U.S. \$40.00 CDN \$48.00
August/Art

HATJE CANTZ



Jason Dodge: I Woke Up. There Was A Note in My Pocket Explaining What Had Happened

Edited by Friederike Schönhuth. Foreword by Marianne Lanavère and René Zechlin. Text by Matthew Dickman.

Jason Dodge takes ordinary objects such as gloves, pants or balls of yarn and assigns them bizarre titles. This publication presents Dodge’s work alongside a variety of literary texts that contextualize his experiments.

Jason Dodge: I Woke Up. There Was A Note in My Pocket Explaining What Had Happened
ISBN 978-3-7757-2618-4
Pbk, 9.5 x 12.25 in. / 216 pgs / 72 color / 19 b&w.
U.S. \$45.00 CDN \$54.00 **SDNR30**
August/Art

HATJE CANTZ



Nedko Solakov: Emotions (Without Masks)

Text by Ralf Beil.

The work of Bulgarian artist Nedko Solakov (born 1957) balances political and social critique with deliberate naiveté. The artist’s activities incorporate small-scale drawing, sculpture and installation, translating his lived experiences under a totalitarian Communist regime into universally relatable expressions of anxiety and thwarted hope.

Nedko Solakov: Emotions (Without Masks)
ISBN 978-3-7757-2565-1
Pbk, 5.75 x 4.25 in. / 278 pgs / 142 color.
U.S. \$25.00 CDN \$30.00
August/Art

JRP|RINGIER



Kateřina Šedá: Over and Over

Edited by Radim Pesko.

Czech artist Kateřina Šedá’s primary media are her friends, family and the community of her hometown. Šedá (born 1977) uses performance, staged activities and public interventions to activate social discourse, often stimulating exchanges between involuntary participants. This book documents a project in which the artist traveled a residential area by hopping each unwitting neighbor’s fence, wall or bale of hay.

Katerina Seda: Over and Over
ISBN 978-3-03764-111-8
Hbk, 6 x 9 in. / 312 pgs / 176 color / 90 b&w.
U.S. \$45.00 CDN \$54.00
July/Art

BALLROOM MARFA



Aaron Curry & Thomas Houseago: Two Face

Text by Michael Darling.

Two Face is an exhibition by Ballroom Marfa artists-in-residence Aaron Curry (born 1972) and Thomas Houseago (born 1972). Based in Los Angeles, Curry and Houseago are sculptors who adopt a Janus-faced approach to form and process, simultaneously looking to the past and the future. Their Marfa exhibition is the culmination of a joint residency that nurtured the intense dialogue the artists have established.

Aaron Curry & Thomas Houseago: Two Face
ISBN 978-0-9817586-4-0
Hbk, 8.25 x 11 in. / 184 pgs / 125 color.
U.S. \$50.00 CDN \$60.00
November/Art

HATJE CANTZ



Martin Walde: A Second Home for Schrödinger’s Cat

Text by Roland Nachtigäller, Mami Kataoka, Monika Wagner.

Austrian artist Martin Walde (born 1957) expands the 1960s concept of sculpture as a performance in space by making room for coincidence and the viewer’s own intervention. Using materials such as wool, wax, silicon or water, Walde creates installations and sculptural objects that invite the viewer’s touch.

Martin Walde: A Second Home for Schrödinger’s Cat
ISBN 978-3-7757-2623-8
Pbk, 8.25 x 10.75 in. / 232 pgs / 284 color / 27 b&w.
U.S. \$50.00 CDN \$60.00 **FLAT40**
August/Art

ART GALLERY OF YORK UNIVERSITY



Carla Zaccagnini: No, It is Opposition.

Text by Emelie Chhangur, Carla Zaccagnini.

The palindromic title of Brazilian artist Carla Zaccagnini’s *no, it is opposition.* hints at its conceptual structure, which she describes as “forking paths and crossroads.” The book documents an exhibition which the viewer enters twice, encountering the “same” work again, but differently. The exhibition catalogue reflects the palindromic nature of the exhibition, mirroring itself and the exhibition in both structure and form.

Carla Zaccagnini: No, It is Opposition.
ISBN 978-0-921972-57-0
Pbk, 6.5 x 9 in. / 112 pgs / 120 color.
U.S. \$25.00 CDN \$30.00
JulyArt

VERLAG FÜR MODERNE KUNST



Ana Torfs: Album/Tracks A + B

Edited by Sabine Folie, Doris Krystof.

Belgian artist Ana Torfs (born 1963) works with professional actors to produce documentary fictions on historical figures as various as Joan of Arc, Rosa Luxemburg and Karl Liebknecht. Her recent installations include “The Intruder” (2004) and “Anatomy” (2006). This first comprehensive catalogue surveys works from 1993 to the present.

Ana Torfs: Album/Tracks A + B
ISBN 978-3-86984-015-4
Cloth, 11.5 x 8.5 in. / 204 pgs / 300 color.
U.S. \$60.00 CDN \$72.00
November/Art

Exhibition Schedule
Vienna: Generali Foundation, 09/03/10-12/12/10

VERLAG FÜR MODERNE KUNST



Matts Leiderstam: Seen From Here

Text by Maria Lind, Friedemann Malsch, Dieter Roelstraete, Bettina Baumgärtel.

Swedish installation artist Matts Leiderstam (born 1956) takes art history itself as his material, specifically portrait and landscape painting of the eighteenth and nineteenth centuries. Using simple optical instruments (color filters, magnifying glasses, slide projections and computer animations, Leiderstam exposes buried narratives in these works, presenting his discoveries as archives and archival installations.

Matts Leiderstam: Seen From Here
ISBN 978-3-86984-029-1
Pbk, 8 x 11 in. / 144 pgs / 75 color.
U.S. \$50.00 CDN \$60.00
November/Art

WALTHER KÖNIG, KÖLN



Gregor Schneider: End

Text by Anita Shah, Susanne Titz.

Designed and photographed by the artist, this is the most comprehensive monograph on German artist Gregor Schneider (born 1969) to date. Schneider is known for his psychologically intense installations—interventions in common logic that transform existing architecture into frightening and disorienting spaces. This book guides the reader through two walk-in sculptures whose rooms have been doubled or duplicated via mirrors and doors.

Gregor Schneider: End
ISBN 978-3-86560-422-4
Hbk, x in. / 216 pgs / 100 color / 150 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

WALTHER KÖNIG, KÖLN



Meschac Gaba

Edited by Rein Wolfs. Text by Stephan Müller.

Beninese artist Meschac Gaba (born 1961) explores the intersection of African culture and the western conception of the museum through his installations and performances. In 1997, he began presenting independent “rooms” from his invented, nomadic Museum of Contemporary African Art. A comment on the lack of comparable institutions in his native Africa, the Museum reached completion in 2002.

Meschac Gaba
ISBN 978-3-86560-750-8
Pbk, 7.5 x 10.25 in. / 160 pgs / 150 color.
U.S. \$48.00 CDN \$58.00
August/Art/African Art & Culture

KERBER



Björn Braun: Nest

Text by Veit Loers, Hilke Wagner, Uwe Fröhlich, Bettina Klein.

For his paper collages, Björn Braun (born 1979) carefully cuts out photographs from old illustrated books and reassembles them in fresh ways: a mountain range might grow out of the shingles of a church roof. Braun’s sculptural works follow a similar logic—nothing can be destroyed unless something new is created from it.

Björn Braun: Nest
ISBN 978-3-86678-369-0
Hbk, 6.25 x 8.5 in. / 112 pgs / 19 color / 47 b&w.
U.S. \$37.50 CDN \$45.00
August/Art

DUMONT BUCHVERLAG



Leni Hoffmann: RGB

Edited by Katia Baudin. Text by Kasper König.

German artist Leni Hoffmann (born 1962) revisits the potentials of modernist and avant-garde (particularly Russian Constructivist) painting, but using materials such as concrete, ceramic and plastic tarps. Returning to the aspirations of El Lissitzky and Alexander Rodchenko, Hoffmann in turn questions the social neutrality of art, through colorful site-specific installations that extend painting into architectural space and everyday life.

Leni Hoffmann: RGB
ISBN 978-3-8321-9290-7
Pbk, 8.25 x 10.5 in. / 144 pgs / 100 color.
U.S. \$59.95 CDN \$72.00
August/Art

JRP|RINGIER



Valentin Carron: Learning from Martigny

Edited by Lionel Bovier. Text by Nicolas Pages.

Neither authentic nor kitsch, readymade nor traditional craft, the works of Swiss artist Valentin Carron (born 1975) play with material ambiguity—to fake wood, fake concrete, fake bronze—to unpack the iconography of power and authority. *Learning from Martigny* offers photographic source material intertwined with images of his sculptures and paintings.

Valentin Carron: Learning from Martigny
ISBN 978-3-03764-095-1
Pbk, 6.25 x 8.75 in. / 128 pgs / 80 color.
U.S. \$45.00 CDN \$54.00
July/Art

RICHTER VERLAG



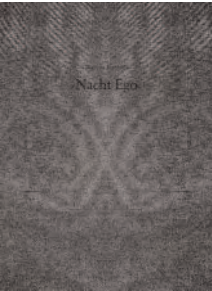
Uwe Karlsen: Monte Rosa

Edited by Niels Dietrich. Text by Raimund Stecker.

German artist Uwe Karlsen (born 1954) approaches sculpture as an act of both manipulation and spontaneity; to this end, he drops masses of clay onto thick plates of steel, and through this collision, allows the material release its energy with visible force. The final outcome is coated with glaze. This monograph surveys Karlsen’s experiments in dynamism.

Uwe Karlsen: Monte Rosa
ISBN 978-3-941263-11-6
Clth, 6.75 x 9.45 in. / 128 pgs / 12 color / 64 duotone.
U.S. \$40.00 CDN \$48.00
July/Art

KERBER



Markus Karstiess: Night Ego

Text by Magdalena Kröner, Carl Friedric Schröer.

Like three-dimensional Rorschach blots, the work of German artist Markus Karstiess (born 1971) engages the viewer in a psychological game of associations. His suggestively craggy ceramic vessels, completed with live flowers, evoke sensual primeval landscape, while their heavily worked metallic surfaces simultaneously evoke the Futurist sculptures of Umberto Boccioni.

Markus Karstiess: Night Ego
ISBN 978-3-86678-364-5
Hbk, 7.75 x 10.75 in. / 88 pgs / 57 color.
U.S. \$35.00 CDN \$42.00
August/Art

HATJE CANTZ



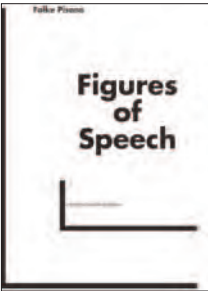
Annette Streyl: Idols

Edited by Alexander Sarailly. Text by Harald Falckenberg, Dagrun Hintze, Petra Roettig.

Using primarily wool and sandstone, German artist Annette Streyl (born 1968) creates whimsical replicas of the built world: she has knitted versions of Berlin’s Great Hall, McDonald’s franchises and an Ikea superstore, to demystify the grandeur of architecture. Her burnt clay sculptures depicting medieval busts reimagine the historical relationship between craft, fine art and ornamentation.

Annette Streyl: Idols
ISBN 978-3-7757-2619-1
Clth, 8.5 x 11.5 in. / 112 pgs / 92 color.
U.S. \$45.00 CDN \$54.00 **SDNR30**
August/Art

JRP|RINGIER



Falke Pisano: Figures of Speech

Edited by Will Holder.

Utilizing linguistic strategies derived from Conceptualism, Dutch artist Falke Pisano (born 1978) addresses the legacies of modernist theory and the possibilities of turning linguistic matter into art document. Through written text, live lectures and recorded readings, *Figures of Speech* examines writing—the formulating and reformulating of ideas—as a performative gesture.

Falke Pisano: Figures of Speech
ISBN 978-3-03764-110-1
Pbk, 6.5 x 9.25 in. / 144 pgs / 27 color / 27 b&w.
U.S. \$39.95 CDN \$48.00
July/Art

PRIMARY INFORMATION



Mirror Me

Edited by Brandon Stosuy, Kai Althoff.

A zine-cum-artist’s book, *Mirror Me* was developed from a collaborative exhibition and performance organized by the writer Brandon Stosuy and the artist Kai Althoff at Dispatch, and displayed at White Columns. It features new materials by artists, writers and musicians such as Adam Helms, Matt Zaremba, Mitch Kehe, Nick Z., Peter Sotos, Philip Best, Scott Campbell, Theo Stanley, Yair Oelbaum and Zach Baron.

Mirror Me
ISBN 978-0-9788697-7-9
Pbk, 11 x 8.5 in. / 174 pgs / 72 b&w.
U.S. \$12.00 CDN \$14.00
August/Art

DUMONT BUCHVERLAG



Tobias Rehberger: Copy Brain Copy

Artist’s Book

Edited by Karola Kraus.
This artist’s book, conceived by Tobias Rehberger (born 1966), contains over 300 pages of images, based on views from an installation at the Hans Thoma Museum Bernau in Germany titled “The Great Disarray Swindle.” For this work, the artist rigged the space with miles of cable and lamps in a looping disarray of twists and entanglements.

Tobias Rehberger: Copy Brain Copy
ISBN 978-3-8321-9315-7
Pbk, 5.5 x 7.25 in. / 336 pgs / 97 color.
U.S. \$44.95 CDN \$54.00
July/Art

DUMONT BUCHVERLAG



Benjamin Bergmann: 00–10

Text by Stephan Berg, Friedhelm Mennekes, Stephanie Rosenthal, Bernhart Schwenk.

Before studying at the Academy of the Visual Arts in Munich, Benjamin Bergmann (born 1968) trained as a wood sculptor for church decoration. From 2001 onwards, Bergmann devised environments using materials ranging from repurposed windows to bicycles—self-contained dream worlds that exemplify Harald Szeemann’s concept of “individual mythologies.”

Benjamin Bergmann: 00–10
ISBN 978-3-8321-9288-4
Clth, 9 x 11.25 in. / 160 pgs / 70 color.
U.S. \$59.95 CDN \$72.00
August/Art

HATJE CANTZ



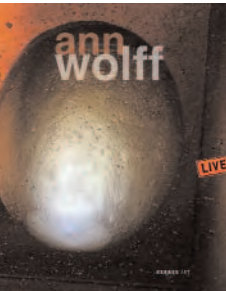
Romuald Hazoumè: My Paradise

Made in Porto-Novo
Text by Martin Henatsch, Bartholomäus Grill, Daniela Roth.

The Beninese assemblage virtuoso Romuald Hazoumè (born 1962) transforms plastic jugs and other discarded materials into masks and sculptural installations that explore the nexus of ritual and industrialization. Hazoumè mines the space of economic and psychic transaction between Africa and Europe—both the literal exchange of goods and the mutual delusion that paradise lies within the other.

Romuald Hazoumè: My Paradise
ISBN 978-3-7757-2645-0
Hbk, 8.5 x 8.5 in. / 144 pgs / 80 color.
U.S. \$40.00 CDN \$48.00
October/Art/African Art & Culture

KERBER



Ann Wolff: Live

Text by Mark Gisbourne, Birgit Möckel.

German sculptor Ann Wolff (born 1937) has been working in glass since the 1970s; in the late 90s, she began to focus on the human body. Utilizing her virtuoso knowledge of the material, Wolff is able to explore its full sculptural potential, supplying defined outlines and tactile surfaces, reversals of inside and out, layers and glorious shifts of color.

Ann Wolff: Live
ISBN 978-3-86678-322-5
Hbk, 8.75 x 11 in. / 112 pgs / 71 color.
U.S. \$47.50 CDN \$57.00
August/Art

KERBER



Gert & Uwe Tobias: Drawings and Collages

Edited by Reinhard Spieler, Alexander B. Eiling. Text by Alexander B. Eiling.

Since their 2007 exhibition at The Museum of Modern Art in New York, Romanian twins Gert and Uwe Tobias (born 1973) have become well known for their large-scale woodcuts featuring motifs from Eastern European folklore.

Gert & Uwe Tobias: Drawings and Collages
ISBN 978-3-86678-371-3
Pbk, 6.75 x 8.75 in. / 66 pgs / 33 color / 6 b&w.
U.S. \$27.50 CDN \$33.00
August/Art

PERES PROJECTS, BERLIN, LOS ANGELES AND O.H.W.O.W.



Dan Attoe: I Made Most of This Shit Up

For seven years, Dan Attoe (born 1975) made one painting every weekday: figurative, trippy vignettes of modern American life. He has since expanded the criteria to include sketches for his psychosexual neon works and drawings. The artist views this rigorous schedule as an almost anthropological recording of his intellectual and artistic development.

Dan Attoe: I Made Most of This Shit Up
ISBN 978-0-9817658-6-0
Pbk, 8.75 x 8.75 in. / 216 pgs / 97 color / limited edition of 500 copies.
U.S. \$75.00 CDN \$90.00
August/Art

MUSEUM OF CONTEMPORARY ART DENVER



Barnaby Furnas: Floods

Text by Adam Lerner, Nora B. Abrams.

New York-based artist Barnaby Furnas (born 1973) has quickly become known for his monumental paintings of rock concerts and Civil War battle scenes. This monograph includes two essays on the artist’s majestic “Flood” paintings, as well as photo-documentation of the artist making the painting “The Whale,” which was completed at the museum.

Barnaby Furnas: Floods
ISBN 978-1-931867-16-0
Hbk, 5.75 x 8.25 in. / 54 pgs / 47 color.
U.S. \$13.95 CDN \$17.00
July/Art

PICTUREBOX



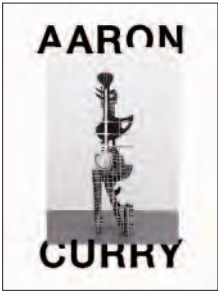
Ben Jones: Men’s Group Black Math

Edited and with interview by Dan Nadel. Text by Peter Saul, Gary Panter, Joe Bradley, Keith McCulloch, Byron Coley, Phil Grauer.

Ben Jones (born 1977), one third of the artist collective Paper Rad, here assembles a book devoted to contemporary notions of manhood through his comics, digital-modernist inflected paintings and poetry. Also included are essays by notable artists on the topic of “being a man.”

Ben Jones: Men’s Group Black Math
ISBN 978-0-9820947-9-2
Clth, 5 x 7.75 in. / 96 pgs / 64 color / 32 duotone.
U.S. \$24.95 CDN \$30.00
October/Comics & Graphic Novels/Art

WALTHER KÖNIG, KÖLN

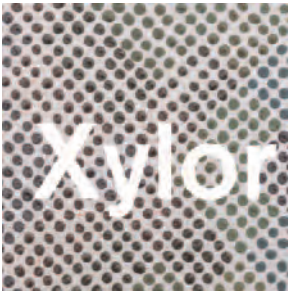


Aaron Curry: Bad Dimension

American artist Aaron Curry (born 1972) trawls and amalgamates modernist art sources—Calder, Noguchi, Henry Moore, Cubism and Surrealism—with allusions to phenomena such as graffiti art, American folklore and sci-fi imagery, in an array of media. His gestural paintings on paper, collages and resin-coated shards of cardboard soak up all these influences. *Bad Dimension* is the first monograph on his work.

Aaron Curry: Bad Dimension
ISBN 978-3-86560-745-4
Pbk, 9.75 x 13 in. / 180 pgs / 150 color.
U.S. \$49.95 CDN \$60.00
August/Art

PICTUREBOX



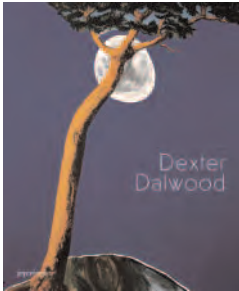
Xylor Jane

Text by Trinie Dalton.

This is the first book dedicated to the work of American artist Xylor Jane (born 1963), whose latest body of work consists of hypnotic, grid-based paintings, using dab-by-dab painting technique rooted in mathematical concepts and numerology. This volume reproduces 28 of her finest paintings and contains an introduction by author Trinie Dalton.

Xylor Jane
ISBN 978-0-9820947-8-5
Pbk, 9.5 x 9.5 in. / 64 pgs / 30 color.
U.S. \$20.00 CDN \$24.00
August/Art

JRP|RINGIER



Dexter Dalwood

Edited by Florence Derieux. Text by Michael Bracewell, Martin Clark, Terry R. Myers.

Dexter Dalwood’s canvases usually begin their lives as small collages, culled from magazines and art history books. In the subsequent large-scale works, the sense of abrupt disjunction remains, repurposing the genre of history painting to express the complex nature of iconicity in our age. This first overview of Dalwood’s work includes paintings and collages made over the last 12 years.

Dexter Dalwood
ISBN 978-3-03764-126-2
Pbk, 9.5 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
September/Art

FORLAGET PRESS



Per Fronth

Introduction by John August Wood. Text by Cecilie Tyri Holt.

This first full presentation of Per Fronth’s photography and art tracks his trajectory from the late 1980s to 2002, a journey that leads from the bold geometricism of the *Xingu Chronicles* (created during a stay with the Amazon Indians in Brazil) through the darkly distressed surfaces of *Archipelago*, a series dealing with the September 11 attacks.

Per Fronth
ISBN 978-82-7547-364-4
Hbk, 9.5 x 12.5 in. / 304 pgs / illust. throughout.
U.S. \$80.00 CDN \$96.00
August/Art

DES MOINES ART CENTER



Robyn O’Neil: The World has Won. A Final Bow Was Taken.

Edited by Gilbert Vicario. Text by Patricia Hickson. Brooke Anderson, Daniel A. Siedell.

American artist Robyn O’Neil makes drawings that assemble detail drawn from photography, Italian Renaissance altarpieces, Hieronymus Bosch and Pieter Bruegel the Elder, literary classics and cinema into grand narratives of our times. This volume surveys O’Neil’s recently completed seven-year series of snowy landscapes.

Robyn O’Neil: The World has Won. A Final Bow Was Taken.
ISBN 978-1-879003-57-6
Pbk, 9 x 9 in. / 68 pgs / 27 b&w.
U.S. \$25.00 CDN \$30.00
August/Art

FORLAGET PRESS



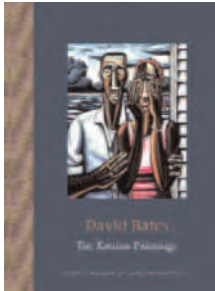
Lars Elling: Palimpsest

Introduction by Joshua Ferris.

In the outsize canvases of Norwegian painter Lars Elling (born 1966), human bodies rarely take entirely conventional form. Rather, their faces and limbs melt into nonfigurative elements—blurred color, scrubbed-out regions of neutral tint—gesturing toward a broader horizon, nodding at persona and narrative while ultimately frustrating any drive toward coherence or story. *Palimpsest* collects Elling’s paintings from 2000 to 2010.

Lars Elling: Palimpsest
ISBN 978-82-7547-386-6
Pbk, 9.75 x 10 in. / 200 pgs / color.
U.S. \$50.00 CDN \$60.00
September/Art

KEMPER MUSEUM OF CONTEMPORARY ART



David Bates: The Katrina Paintings

Foreword by Rachael Blackburn Cozad. Text by Carl Little, Barbara O’Brien, Arthur Roger.

Overwhelmed by the destruction of Hurricane Katrina, Texas-based painter David Bates has chronicled the people and places along America’s bucolic Gulf Coast, making portraits of the people dispossessed by the disaster.

David Bates: The Katrina Paintings
ISBN 978-1-891246-20-3
Hbk, 8.5 x 11.5 in. / 114 pgs / 66 color / 3 b&w.
U.S. \$30.00 CDN \$36.00
July/Art

Exhibition Schedule
Kansas City, MO: Kemper Museum of Contemporary Art, 05/21/10–08/22/10

KERBER



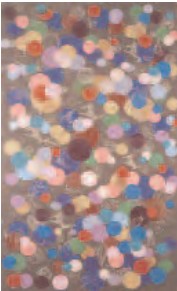
Jadranka Kosorcic: Blind Date

Edited by Jadranka Kosorcic. Text by Rebecca Geldard, William Pym, Raimar Stange.

Croatian artist Jadranka Kosorcic’s drawings fall somewhere between the generic look of a wanted poster and the loving craft of an amateur portrait. Likening the experience to a blind date, Kosorcic (born 1972) finds her subjects through newspaper advertisements and chance meetings. Not quite likenesses of specific individuals, her works are immediate reproductions of the tension between artist and unknown sitter.

Jadranka Kosorcic: Blind Date
ISBN 978-3-86678-278-5
Pbk, 7.5 x 10.5 in. / 128 pgs / 14 color / 46 b&w.
U.S. \$44.95 CDN \$54.00
August/Art

TURNER



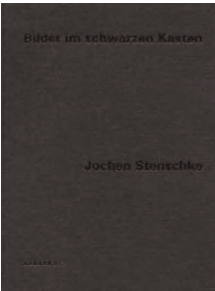
Alejandra Icaza:
Marshmallows

Text by Jonathan Goodman, Paloma Martín Llopis, Javier González Durana.

The abstract paintings of Spanish artist Alejandra Icaza (born 1966). Icaza’s abstract paintings appear like worlds hovering above canvas, in which objects and orbs of luminous color float in all directions and multiple perspectival planes meld and collide. Part retrospective and part artist’s book, this book presents a first assessment of his oeuvre.

Alejandra Icaza: Marshmallows
ISBN 978-84-7506-912-8
Hbk, 11.25 x 8.25 in. / 144 pgs / 100 color.
U.S. \$40.00 CDN \$48.00
September/Art

KERBER



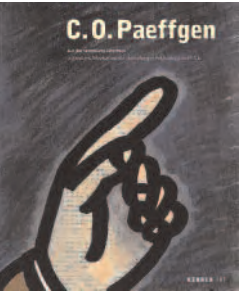
Jochen Stenschke: Pictures in
Black Boxes

Text by Christoph Kivelitz, Beate Reifenscheid, Otto Pannewitz, Jutta Meyer zu Riemsloh.

Painter of large Pop-ish abstractions, German artist Jochen Stenschke (born 1959) bombards his canvas with colorful organic forms afloat in pictorial space. Linking diverse artistic traditions ranging from Islamic ornamentalism to European abstraction, Stenschke recruits their motifs for his energetic imagery.

Jochen Stenschke: Pictures in Black Boxes
ISBN 978-3-86678-307-2
Pbk, 6.75 x 9 in. / 96 pgs / 19 color / 12 b&w.
U.S. \$29.95 CDN \$36.00
August/Art

KERBER



C.O. Paeffgen

Text by Eveline Seelig. Carl Haenlein.

From his youth, German artist C.O. Paeffgen was deeply attracted to print advertising and the still-young medium of television. He continues this immediate, graphic engagement with media today. Selecting key scenes from newspapers, the artist translates them to canvas or draws on the image directly. Also featured here are Paeffgen’s delicate and colorful assemblages.

C.O. Paeffgen
ISBN 978-3-86678-340-9
Pbk, 7.75 x 9.5 in. / 96 pgs / 112 color.
U.S. \$35.00 CDN \$42.00
August/Art

CHARTA



Max Gimblett: Workspace

Photographs by John Savage. Text by Jenni Quilter.

For the last 36 years, New Zealand-born painter and ordained Buddhist monk Max Gimblett (born 1935) has been working out of the same painting studio on New York’s Lower East Side. With images by renowned photographer John Savage, *Workspace* offers an exciting glimpse into Gimblett’s daily practice, and explores the recesses of his studio.

Max Gimblett: Workspace
ISBN 978-88-8158-776-6
Hbk, 6.5 x 9 in. / 144 pgs / 90 color.
U.S. \$47.95 CDN \$58.00
October/Art

KERBER



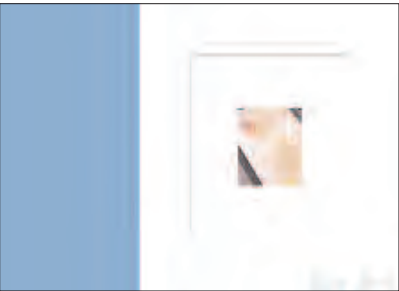
Caroline Kober: Bittersweet
Painting on Paper

Text by Christine Dorothea Hölzig.

German artist Caroline Kober (born 1962) allows forms to emerge intuitively in her process of painting on paper, creating visual landscapes in beautifully modulating tones—pinks, blues and grays—that seduce the viewer into an imaginary sphere. She then introduces delicate line-drawn figures as quiet bearers of emotion to guide the viewer on the journey.

Caroline Kober: Bittersweet
ISBN 978-3-86678-359-1
Hbk, 11.25 x 9.75 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
August/Art

JRP|RINGIER



Karla Black: It’s Proof That
Counts

Edited by Heike Munder, Michael Stanley, Annette Hans, Paul Nesbitt.

Scottish artist Karla Black (born 1972) manipulates Minimalist tropes utilizing conventionally feminine materials such as face powder, lipstick and nail polish. Reflecting the ephemeral nature of her work, this monograph resembles an artist’s sketchbook that is still in use.

Karla Black: It’s Proof That Counts
ISBN 978-3-03764-084-5
Hbk, 12 x 8.5 in. / 192 pgs / 291 color.
U.S. \$55.00 CDN \$66.00
July/Art

Exhibition Schedule
Nürnberg: Kunsthalle Nürnberg,
06/24/10–08/22/10

HATJE CANTZ



Christoph Worringer

Edited by Hermann Arnhold, Erich Franz.

Text by Johannes Myssok, Raimund Stecker.

German painter Christoph Worringer (born 1976) culls from the treasure trove of culture, art, history, religion, mythology and literature to create an unfathomable iconography of his own, condensing it into a world of images that is as realistic as it is unreal and disturbing. This publication is the first to trace Worringer’s artistic development through his paintings and drawings from 2003 to the present.

Christoph Worringer
ISBN 978-3-7757-2640-5
Hbk, 9.75 x 10.75 in. / 170 pgs / 238 color / 4 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

KERBER



Norbert Tadeusz: Dark
Companions

Shadow Paintings 1965–2009

Text by Jochen Hörisch, Beat Wyss, Wolfgang Gmyrek, Hans Günter Golinski.

Norbert Tadeusz (born 1940) remains one of the most important figurative painters in Germany. *Dark Companions* explores the role of the shadow in his oeuvre, focusing on three types: the harsh, graphic shadows of architectonic elements; the amorphous silhouettes of mythical beings; and the shadow of the artist himself, who appears in his paintings as both observer and creator.

Norbert Tadeusz: Dark Companions
ISBN 978-3-86678-302-7
Hbk, 9.5 x 11.75 in. / 104 pgs / 63 color / 1 b&w.
U.S. \$48.00 CDN \$58.00
August/Art

KERBER



Martin Schnur: Bipolar

63 Works on Canvas, Copper and Paper
Text by Susanne König, Günther Oberhollenzer.

In his photorealistic paintings, Martin Schnur (born 1964) presents an image within another image, contrasting two different scenes to suggest simultaneous but divergent realities. Opening up space for reflection, these works align the subjectivity of personal experience with that of painterly expression. *Martin Schnur: Bipolar* surveys the work of the Austrian artist made since 2002.

Martin Schnur: Bipolar
ISBN 978-3-86678-350-8
Hbk, 9 x 11 in. / 116 pgs / 65 color / 7 b&w.
U.S. \$50.00 CDN \$60.00
August/Art

HATJE CANTZ



Markus Lüpertz:
Metamorphoses of World
History

Text by Klaus Albrecht Schröder, Rainer Metzger.

This publication examines the central motifs in the art of Markus Lüpertz (born 1941). Through approximately 100 works on paper, it provides special insight into the creative process of this acclaimed painter, printmaker and sculptor, giving particular consideration to his rarely seen monumental works on cardboard and his sculptural treatment of the classical subject of Daphne.

Markus Lüpertz: Metamorphoses of World History
ISBN 978-3-7757-2631-3
Hbk, 9.5 x 12 in. / 132 pgs / 109 color.
U.S. \$40.00 CDN \$48.00
August/Art

HATJE CANTZ



Karin Kneffel 1990–2010

Text by Daniel J. Schreiber, Stephan Berg, Klaus Gerrit Frieze.

The paintings of Karin Kneffel (born 1957) are seductively illusionistic, reveling in the beauty of surface. Her resplendent interiors seem uncanny, her monumental still lifes surreal, her use of perspective ominously distorted, with reflections that develop a life of their own. With 70 color plates, this volume surveys her work to date.

Karin Kneffel 1990-2010
ISBN 978-3-7757-2654-2
Hbk, 8.25 x 12.5 in. / 152 pgs / 154 color.
U.S. \$55.00 CDN \$66.00
October/Art

MITCHELL-INNES & NASH



Norbert Schwontkowski:
Angstroem

Text by Caoimhin Mac Giolla Leith.

Loosely narrative and frequently surreal, the paintings of Norbert Schwontkowski (born 1949) depict the world as simultaneously cartoonish and melancholic. His muted palette creates a subdued mood, while his carefully worked surfaces and minimal gestures convey an almost nightmarish intensity. This is the first publication in English to focus exclusively on his work.

Norbert Schwontkowski: Angstroem
ISBN 978-0-9814578-5-7
Clth, 6.75 x 9 in. / 88 pgs / 35 color / 3 b&w.
U.S. \$30.00 CDN \$36.00
June/Art

RICHTER VERLAG



Rita McBride
Edited by Dieter Schwarz.

Since the 1980s, American sculptor Rita McBride (born 1960) has toyed with the relationship between functionalism and formalism in public structures. Relying on materials such as aluminum, brass and steel, she mines the sculptural possibilities of mass-produced goods. This publication features a series of works that reference the architectural plans of Le Corbusier, ironically reconceived as interior decorative objects.

Rita McBride
ISBN 978-3-941263-14-7
Hbk, 10.25 x 13.75 in. / 144 pgs / 80 color.
U.S. \$60.00 CDN \$72.00
October/Art

TURNER



Sebastián: Sculptor
Edited by Héctor Tajonar. Text by Oscar Niemeyer, Carlos Fuentes, et al.

Mexico's greatest living sculptor, Sebastián (born 1947) is internationally renowned for his ability to transform mathematical abstractions into enthralling three-dimensional works of art. His monumental works, some of which are up to 130 feet tall, can be found in international cities from San Antonio to Osaka.

Sebastián: Sculptor
ISBN 978-84-7506-900-5
Clth, 10.75 x 13.5 in. / 608 pgs / 990 color.
U.S. \$100.00 CDN \$120.00
July/Art/Latin American Art & Culture

VALIZ BOOK AND CULTURAL PROJECTS



Giny Vos: Singing in the Dark
Text by Daria Ricci, Sandra Smets, Ilse van Rijn, et al.

Dutch artist Giny Vos (born 1959) has produced installations for public spaces from Apeldoorn to Delhi. Often consisting of thousands of lights or diodes, and using both language and image, Vos' installations are addressed to each of their environments specifically. *Singing in the Dark* reveals the scope of Vos' work and celebrates the magic of light in art.

Giny Vos: Singing in the Dark
ISBN 978-90-78088-33-2
Pbk, 9 x 11.25 in. / 192 pgs / 200 color / 60 b&w.
U.S. \$45.00 CDN \$54.00
September/Art

KERBER



Robert Schad: Through the Line
Text by Roland Scotti, Bettina Ruhrberg, Gerlinde Brandenburg-Eisele, Clemens Ottnad.

Using solid square-bar steel, German sculptor Robert Schad (born 1953) creates drawings of movement in space. Rather than bend or shape the material, Schad welds together straight limb-like sections of varying lengths and strengths, imparting a paradoxical weightlessness to the works. Recalling human gestures such as sweeps and arches, these remarkable sculptures seem perpetually on the verge of dancing.

Robert Schad: Through the Line
ISBN 978-3-86678-346-1
Hbk, 8.75 x 11.25 in. / 160 pgs / 112 color / 24 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

CHARTA



Ilan Averbuch: Public Projects
Text by Mark Daniel Cohen, Ilan Auerbuch.

Utilizing wood, stone, copper and steel, the monumental sculptures of Israeli-born Ilan Averbuch bring investigations of gravity, space and materiality into the public realm, forging dialogues with nature and the modern city. This publication highlights the artist's major public projects in the United States, Israel, Germany, India, Switzerland and Canada.

Ilan Averbuch: Public Projects
ISBN 978-88-8158-774-2
Pbk, 9.5 x 10.25 in. / 96 pgs / 46 color / 15 b&w.
U.S. \$39.95 CDN \$48.00
October/Art

WALTHER KÖNIG, KÖLN

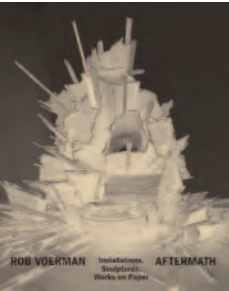


Richard Deacon: The Missing Part
Retrospective

This book surveys the work of Welsh artist Richard Deacon (born 1949), spanning the 1970s to the present. It includes never-before-published photographs of Deacon's earliest performances, along with many images from the artist's personal archive, and also looks closely at his sculptural practice, where biomorphic forms emerge as a dynamic blend of poetic metaphor and physical experience.

Richard Deacon: The Missing Part
ISBN 978-3-86560-793-5
Hbk, 10 x 11.25 in. / 320 pgs / 250 color.
U.S. \$65.00 CDN \$78.00
August/Art

VALIZ BOOK AND CULTURAL PROJECTS

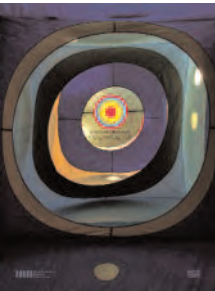


Rob Voerman: Aftermath
Installations, Sculptures, Works on Paper
Text by Sabine Folie, Tim Nolet, David van der Leer.

Over the last decade, Dutch artist Rob Voerman (born 1966) has crafted architectural fictions, in which the romanticism of DIY culture opposes the political rhetoric of threat and fear. Working with basic materials such as cardboard, salvaged wood and found objects, Voerman draws on a variety of histories ranging from utopian hippy communities to remote terrorist hideouts to Art-Deco glasswork.

Rob Voerman: Aftermath
ISBN 978-90-78088-40-0
Pbk, 8.5 x 11.5 in. / 160 pgs / 80 color / 40 b&w.
U.S. \$40.00 CDN \$48.00
July/Art

HATJE CANTZ



Vincent Tavenne: Polarise-toi
Text by Ralph Melcher, Kathrin Elvers-Svamberk, Myriam Herbel, Babette Richter.

French sculptor Vincent Tavenne (born 1961) continually discovers new ways to experience space, through tents, pavilions, domes and spheres that he proposes as dwellings for imaginary nomads. Designed and stitched together by the self-taught architect, these structures immediately conjure a wealth of cultural associations ranging from Buckminster Fuller to Gordon Matta-Clark.

Vincent Tavenne: Polarise-toi
ISBN 978-3-7757-2605-4
Pbk, 8.25 x 11 in. / 136 pgs / 97 color / 96 b&w.
U.S. \$30.00 CDN \$36.00 **FLAT40**
August/Art

KERBER



Michal Budny
Text by Jan Verwoert, Jakub Banasik, Lukasz Gorczyca.

Using the simplest tools and materials (predominantly paper and cardboard), Polish artist Michal Budny (born 1976) creates formally restrained sculptures that range in size from tiny models to monumental installations and site-specific works. In addition to objects and places, Budny attempts to represent abstract phenomena that lack a fixed material form, such as voice, memory, rain and sunlight.

Michal Budny
ISBN 978-3-86678-319-5
Hbk, 8 x 10 in. / 168 pgs / 76 color / 29 b&w.
U.S. \$44.95 CDN \$54.00
August/Art

HATJE CANTZ



Kilian Rüdthemann: Double Rich
Text by Adam Szymczyk.

Swiss artist Kilian Rüdthemann (born 1979) works with the spatial and architectural characteristics of an exhibition space, intervening minimally through the use of construction materials and interior décor such as fabrics, to lift or expose parts of the structure. This first comprehensive publication on the artist annotates his work from various perspectives.

Kilian Rüdthemann: Double Rich
ISBN 978-3-7757-2674-0
Hbk, 7.75 x 11 in. / 40 pgs / 17 color.
U.S. \$55.00 CDN \$66.00
October/Art

HATJE CANTZ



Lorenz Estermann: Public Hyperbindings
Edited by Alexander Sarailly. Text by Dieter Buchhart, Belinda Grace Gardner, Michael Glover.

Austrian artist Lorenz Estermann engages the ideals of the modern utopia in his work. Inspired by 1960s and 70s architecture, he produces works on paper, architectural models and spatial installations that incorporate painting, sculpture, photography and design, fusing the aspirations of the Bauhaus with the ironised remove of Pop art.

Lorenz Estermann: Public Hyperbindings
ISBN 978-3-7757-2609-2
Hbk, 11.5 x 9.5 in. / 104 pgs / 255 color / 35 b&w.
U.S. \$55.00 CDN \$66.00 **FLAT40**
August/Art

EDICIONES POLÍGRAFA

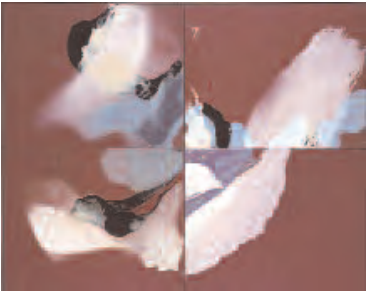


Cristina Iglesias
Edited by Gloria Moure. Text by Patricia Falguières. Photographs by Gabriele Basilico.

Simultaneously drawing on both Arte Povera and the Baroque, Spanish artist Cristina Iglesias (born 1956) belongs to a generation of sculptors who have pushed sculpture beyond the model of the discrete object, merging it with its architectural environment. Iglesias' works mimic parts of buildings—roofs, walls, corners—and deploy bas-relief, tapestry and large-format silkscreen on silk and copper. This volume surveys her work to date.

Cristina Iglesias
ISBN 978-84-343-1230-2
Pbk, 9.5 x 11.25 in. / 220 pgs / 114 color.
U.S. \$55.00 CDN \$66.00
July/Art

CHARTA/IRISH MUSEUM OF MODERN ART



Ann Madden

Text by Christina Kennedy, Helen O’Donoghue, John Montague.
Ann Madden’s earliest experiments involved pouring paint on horizontal canvases. Pressing at her medium’s limits, Madden embarked on a large series of vertical works between 1970 and 1979, whose size was determined by her height and reach, and whose subject matter was inspired by megaliths. Spanning Madden’s career, this publication is comprised of works from the 1950s to the present.

Ann Madden
ISBN 978-88-8158-783-4
Pbk, 6.25 x 8.5 in. / 72 pgs / 12 color / 4 b&w.
U.S. \$24.95 CDN \$30.00
November/Art

HATJE CANTZ



Al Taylor: Prints

Edited by Michael Semff. Text by Debbie Taylor.
The delicate Postminimalist sculptures and drawings of the American artist Al Taylor (1948–1999) were for a long time better known in Europe than in the U.S., despite Taylor’s residing in New York. This publication begins to remedy that oversight, providing a catalogue raisonn  of Taylor’s graphic works. Aside from the published prints, it also reproduces all of the artist’s proofs and variants, which differ significantly from the final versions.

Al Taylor: Prints
ISBN 978-3-7757-2646-7
Hbk, 9.5 x 11.75 in. / 224 pgs / 30 color / 110 duotone.
U.S. \$60.00 CDN \$72.00
December/Art

21 PUBLISHING LTD



William Tillyer: Watercolours

Text by John Yau.
With 224 full-color images, *William Tillyer: Watercolours* provides a comprehensive look at the titular aspect of Tillyer’s oeuvre, looking back over nearly 40 years of work. It includes three texts by the American poet and art historian John Yau, an essay describing the development of Tillyer’s watercolors and linking his work to the tradition of the English watercolor, an essay on the latest body of work and an interview with the artist.

William Tillyer: Watercolours
ISBN 978-1-901785-13-5
Clth, 11.75 x 11 in. / 272 pgs / 224 color.
U.S. \$65.00 CDN \$78.00
October/Art

PETER BLUM EDITION, NEW YORK



David Rabinowitch: Birth of Romanticism

Text by Erich Franz.
Birth of Romanticism presents works on paper by Canadian artist David Rabinowitch (born 1943). These incorporate a range of techniques such as charcoal, graphite, oil pastel and water-based paint as well as collages with sandpaper and velum. Rabinowitch’s longstanding preoccupation with reduced geometric forms (such as the circle or the square) is continued here with a new richness of color palette.

David Rabinowitch: Birth of Romanticism
ISBN 978-0-935875-24-9
Clth, 9.5 x 12.75 in. / 85 pgs / 75 color.
U.S. \$75.00 CDN \$90.00
November/Art

RADIUS BOOKS



Suzan Frecon

American abstract painter Suzan Frecon (born 1941) is known for her monumental and balanced nonrepresentational works, in which geometric proportion and a keen attention to color yield deeply satisfying compositions. In recent years, Frecon has had a major solo exhibition at the Menil Collection in Houston and work included in the 2010 Whitney Biennial. This oversize book presents her most recent oil paintings.

Suzan Frecon
ISBN 978-1-934435-29-8
Clth, 10 x 13 in. / 108 pgs / 50 color.
U.S. \$55.00 CDN \$66.00
October/Art

KERBER

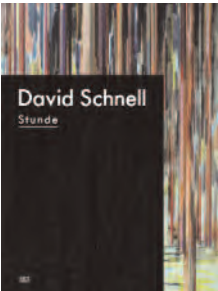


Alan Uglow

Edited by Martin Henschel. Text by Donald Alberti, Martin Henschel, John Tremblay.
Towards the end of the 1960s, against the backdrops of Minimalism, Conceptualism and Color Field painting, British artist Alan Uglow (born 1941) began emptying out the pictorial surfaces of his paintings. Stripped to the bare bones, his best-known works are blank canvases outlined in monochromatic bands, works that occupy the space between picture, relief and architectural entity.

Alan Uglow
ISBN 978-3-86678-385-0
Hbk, 9 x 11.75 in. / 144 pgs / 82 color / 4 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

HATJE CANTZ



David Schnell: Stunde

Text by Markus Stegmann, Xaver Bayer, Ute Stuffer.
Leipzig painter David Schnell (born 1971) has gained acclaim throughout Europe and the U.S. over the last decade, for his dizzying landscapes that tackle contemporary collisions of nature and civilization. Through a deft use of competing vanishing points and shimmering color, Schnell creates an impression of incessant, destabilizing speed. This monograph surveys his work to date.

David Schnell: Stunde
ISBN 978-3-7757-2620-7
Hbk, 9.75 x 12.5 in. / 166 pgs / 66 color / 13 b&w.
U.S. \$45.00 CDN \$54.00
October/Art

VALIZ BOOK AND CULTURAL PROJECTS

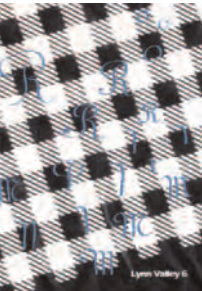


Koen van den Broek: Crack Painting

Text by Wouter Davidts, John C. Welchman, et al.
Koen van den Broek (born 1973) paints landscapes on the boundary of abstraction and realism: urban outskirts, architectural details, cracks in asphalt, kerbstones, a straight road in perspective. He has recently become known for his *Border Paintings*, abstracts cropped from architecture, and for his collaborations with John Baldessari. *Crack* presents the first comprehensive selection of Van den Broek’s work over the last ten years.

Koen van den Broek: Crack
ISBN 978-90-78088-41-7
Pbk, 8 x 10.5 in. / 304 pgs / 240 color / 300 b&w.
U.S. \$40.00 CDN \$48.00
July/Art

WALTHER KÖNIG, KÖLN



Roe Ethridge & Cheyney Thompson: Lynn Valley 6

Text by Reid Shier.
Lynn Valley 6 is a collaboration between photographer Roe Ethridge (born 1969) and painter Cheyney Thompson (born 1975). The book combines documentary details of Thompson’s paintings with outtakes from Ethridge’s commercial magazine work, along with selected notebook sketches, collages, fabric samples and color charts. The juxtapositions, which at first appear haphazard, coalesce into a complex rumination on the creative process.

Roe Ethridge & Cheyney Thompson: Lynn Valley 6
ISBN 978-0-920293-76-8
Pbk, 6.75 x 7.75 in. / 100 pgs / 60 color.
U.S. \$32.00 CDN \$38.00
August/Art

WALTHER KÖNIG, KÖLN



Eberhard Havekost: Retina

Working from photographs, German painter Eberhard Havekost (born 1967) abstracts prosaic images to produce a Mannerism of the everyday. Painting in color only after laying down six underlying coats of grey and white, the artist arrives at a rich luminosity that he terms “democratic light.” This book features a new series of paintings dealing specifically with the optical processes of perception.

Eberhard Havekost: Retina
ISBN 978-3-86560-740-9
Pbk, 8.5 x 11 in. / 64 pgs / 44 color.
U.S. \$29.50 CDN \$35.00 **FLAT40**
July/Art

DAMIANI



Ulrich Erben

Text by Peter Friese, Ginevra Grigolo, Giovanni Maria Accame.
This monograph is devoted to the work of German painter Ulrich Erben (born 1940). Recalling his predecessor Mark Rothko, Erben explores the atmospheric possibilities of color through the softening of geometric abstraction. In Erben’s work, fields of color serve to expand the qualities of texture and light.

Ulrich Erben
ISBN 978-88-6208-130-6
Pbk, 8.5 x 8.5 in. / 104 pgs / 65 color.
U.S. \$35.00 CDN \$42.00
October/Art

RICHTER VERLAG

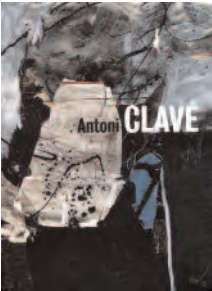


Gotthard Graubner: Painting

Text by Uwe Wiczorek, Heinz Liesbrock.
This publication celebrates the eightieth birthday of German painter Gotthard Graubner (born 1930), spanning his work from the 1950s to the present. Devoid of figuration or metaphoric allusions, the artist’s “Farbraumkörper” or “color-space-bodies” evolve entirely out of evanescent color effects, somewhat in the vein of Rothko. Working on highly absorbent ground, Graubner maximizes the murkier tendencies of his pigments.

Gotthard Graubner: Painting
ISBN 978-3-941263-12-3
Clth, 9 x 11.5 in. / 144 pgs / 85 color.
U.S. \$60.00 CDN \$72.00
August/Art

TURNER



Antoni Clavé: A World of Art Works 1934–2002

Edited by José Francisco Yvars. Text by Pierre Daix, Alain Mousseigne, Álvaro Martínez Novillo, Albert Mercadé, Josep Casamartine. The work of painter, printmaker, sculptor and stage designer Antoni Clavé (1913–2005) evolved from an intimiste style influenced by Bonnard and Vuillard to a pure, minimal look, in later years becoming entirely abstract. This monograph is the first complete survey since his death.

Antoni Clavé: A World of Art
ISBN 978-84-7506-906-7
Pbk, 7.5 x 10.5 in. / 320 pgs / 159 color.
U.S. \$35.00 CDN \$42.00
July/Art

VERLAG FÜR MODERNE KUNST



Arnulf Rainer: Cross 1956–2009

Text by Friedhelm Mennekes, Rainer Michael Mason, Arnulf Rainer. Since the 1950s, German artist Arnulf Rainer (born 1929) has made painterly elaborations on the form and symbolism of the cross. This splendid catalogue brings together the entire ensemble of works for the first time—61 etchings, executed between 1956 to 2009, reproduced in full color.

Arnulf Rainer: Cross 1956-2009
ISBN 978-3-86984-000-0
Clth, 10.25 x 12.75 in. / 216 pgs / 168 color.
U.S. \$130.00 CDN \$156.00
November/Art

HATJE CANTZ



Gérard Gasiorowski: Starting the Painting Again

Text by Éric Mangion, Frédéric Bonnet, Eric Mangion, Laurent Manoeuvre, Erik Verhagen. The intriguing career of French painter Gérard Gasiorowski (1930–1986) led his admirers through several changes of style, from his early hyperrealism to later abstraction. This publication features all of the important series of his works, from the *Approche* series (1964–1970) to *Fertilité* (1986) and an interview made several months before Gasiorowski’s death.

Gérard Gasiorowski: Starting the Painting Again
ISBN 978-3-7757-2669-6
Hbk, 9.5 x 11 in. / 192 pgs / 194 color / 44 b&w.
U.S. \$55.00 CDN \$66.00 **FLAT40**
October/Art

KERBER



Blaise Drummond

Edited by Martin Henschei. Text by Claudia Banz, Claire Le Restif. Blaise Drummond (born 1967) examines the relationship between nature and culture through extreme juxtapositions of architecture and landscape. Reminiscent of Le Corbusier’s Pavillon de l’Esprit Nouveau, this catalogue focuses on a recent museum installation, in which a dead tree seems to be growing through the ceiling. This subjugation of the natural world is further explored in Drummond’s paintings and drawings.

Blaise Drummond
ISBN 978-3-86678-377-5
Hbk, 7.75 x 9.75 in. / 112 pgs / 79 color.
U.S. \$40.00 CDN \$48.00
August/Art

GALERIE THADDAEUS ROPAC, PARIS/SALZBURG

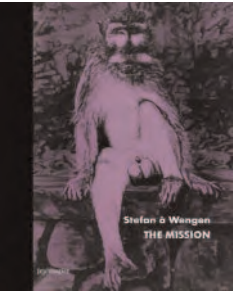


Ali Banisadr

Edited by Alessandra Bellavita. Text by Fereshteh Daftari. Translation by Jeanne Bouniort. The fantastical landscapes of Iranian-born painter Ali Banisadr (born 1976) are informed by his experiences as a war refugee. Fusing his own recollections with Persian mythology, the artist creates anarchical scenes of carnage amplified by rich colorful abstraction. Banisadr’s lush compositions suggest Hieronymus Bosch, while his fractured imagery evokes the shock of trauma.

Ali Banisadr
ISBN 978-2-910055-39-4
Pbk, 8.75 x 10.25 in. / 52 pgs / 31 color / 1 b&w.
U.S. \$30.00 CDN \$36.00
August/Art/Middle Eastern Art & Culture

JRP|RINGIER

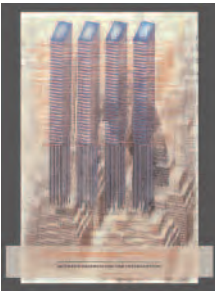


Stefan à Wengen: The Mission

Text by Christoph Lichtin, Beate Ermacora, Julian Heynen, Stefan à Wengen. Since the mid-1990s, Swiss painter Stefan à Wengen (born 1964) has made paintings that take the Freudian idea of the uncanny as the basis for his pictorial explorations. Film and reportage photography act as formal cladding, producing atmospherically charged paintings that suggest shadowed and obscure worlds. This is the first monograph on the artist.

Stefan à Wengen: The Mission
ISBN 978-3-03764-112-5
Clth, 9.25 x 11.5 in. / 176 pgs / 136 color.
U.S. \$55.00 CDN \$66.00
July/Art

AMERICAS SOCIETY



The Painted Photographs of Melvin Charney

Between Observation and Intervention
Edited by Gwendolyn Owens, Gabriela Rangel. Text by Gwendolyn Owens, Saul Ostrow. Interview with Yasmeen Siddiqui. Since 1989, Canadian artist Melvin Charney has created painted photographs—stylized portrayals of buildings executed in pastel or thin washes of paint and superimposed on printed mass media images—that expose the triumphs, tragedies and absurdities of the modern city.

The Painted Photographs of Melvin Charney
ISBN 978-1-879128-73-6
Pbk, 8.75 x 11.5 in. / 80 pgs / 44 color.
U.S. \$25.00 CDN \$30.00
June/Art

HATJE CANTZ



Marc Lüders: Invention of Reality

Edited by Alexander Sarailly. Text by Luminita Sabau, Stephan Berg. Combining painting and photography, German artist Marc Lüders (born 1963) creates complex scenes that challenge viewers’ expectations of reality and illusion. Through a painstaking process, the artist transposes painted figures and objects onto photographs of existing landscapes—interventions that are often imperceptible at first glance. This survey publication features the artist’s latest series devoted to American supermarkets.

Marc Lüders: Invention of Reality
ISBN 978-3-7757-2515-6
Hbk, 9.5 x 11.75 in. / 176 pgs / 168 color.
U.S. \$55.00 CDN \$66.00 **FLAT40**
October/Art

KERBER



Jürgen Durner: Disappearance

Edited by Jürgen Durner. Text by Hans-Peter Miksch, Hubert Sowa, Ludger Derenthal. Since 1992, German artist Jürgen Durner (born 1964) has created fantastically disorienting paintings on mirrored panes of glass. Depicting a mélange of architectural elements, these works, with their layered superimpositions, simulate the effect of looking into a window at night. Cast in the sickly glow of neon lights, Durner’s works induce thought-provoking distortions of urban life.

Jürgen Durner: Disappearance
ISBN 978-3-86678-349-2
Hbk, 10.75 x 11.75 in. / 144 pgs / 63 color.
U.S. \$58.00 CDN \$70.00
August/Art

KERBER



Eckart Hahn: Grand Ouvert

Text by Iris Possegger. Who would expect to find latex gloves flying like birds or a Christmas tree dripping with white glue? In his paintings, German artist Eckart Hahn (born 1971) places everyday objects into entirely unfamiliar contexts in order to create surreal connections. The deliberately leftfield logic of his scenes contradicts the artist’s exacting photographic representation of them.

Eckart Hahn: Grand Ouvert
ISBN 978-3-86678-343-0
Hbk, 8.25 x 9.5 in. / 48 pgs / 42 color.
U.S. \$27.00 CDN \$32.00
August/Art

KERBER



Alex Tennigkeit: Usurper’s Choice

Text by Karin Pernegger, Axel Heil. German painter Alex Tennigkeit (born 1976) investigates the codes of hip-hop culture through visual and textual citations from film, music, fashion and advertising, to capitalize on the most superficial elements of the media world—naked bodies, blinging jewelry and fast cars. These images assume an apocalyptic tone when paired with elements like skulls, bones and fire.

Alex Tennigkeit: Usurper's Choice
ISBN 978-3-86678-179-5
Hbk, 8.5 x 11 in. / 104 pgs / 53 color / 2 b&w.
U.S. \$49.95 CDN \$60.00
August/Art

KERBER



Bettina van Haaren: Paintings and Drawings

Text by Philipp Horst, Marcus Starzinger, Bernhard Waldenfels, Michael Freitag. German artist Bettina van Haaren (born 1961) explores the idea of pictorial coherence as an accumulative and discrete entity, through intentionally disjointed paintings and drawings. She depicts architectural fragments and partial figures whose bodies are engaged in acts of resistance and response. Mirroring this push and pull, she invites the viewer to complete the image.

Bettina van Haaren: Paintings and Drawings
ISBN 978-3-86678-361-4
Hbk, 9.5 x 11.5 in. / 104 pgs / 52 color / 38 b&w.
U.S. \$47.50 CDN \$57.00
August/Art

JRP|RINGIER



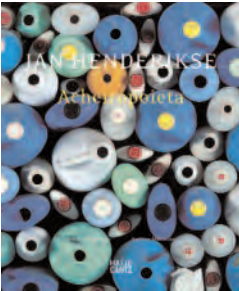
Avant-Garde in the Bloc

Edited by Gabriela Switek. Text by Alexander Alberro, Sabine Breitwieser, Rachel Haidu.

Polish avant-garde artists Henryk Stazewski (1894–1988) and Edward Krasinski (1925–2004) shared a studio-apartment that they transformed into a kind of live-in laboratory. *Avant-Garde in the Bloc* is an intimate journey into the worlds and works of these two artists.

Avant-Garde in the Bloc
ISBN 978-3-03764-094-4
Pbk, 6.5 x 8.75 in. / 528 pgs / 58 color / 131 b&w.
U.S. \$35.00 CDN \$42.00
July/Art

HATJE CANTZ



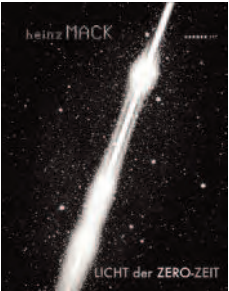
Jan Henderikse: Acheiropoieta

Edited by Renate Wiehager. Text by Christian Gögger, Gerhard Graulich, Antoon Melissen.

Jan Henderikse (born 1937) was a cofounder of the Dutch Zero group, and an early protagonist of European assemblage in the early 1960s. In the 1970s he produced films, photoworks and made works using found photographs. *Acheiropoieta* (literally “not-handmade”) lists major works from public and private collections, making the artist’s multimedia oeuvre.

Jan Henderikse: Acheiropoieta
ISBN 978-3-7757-2597-2
Hbk, 9.75 x 11.5 in. / 216 pgs / 350 color / 50 b&w.
U.S. \$75.00 CDN \$90.00
December/Art

KERBER



Heinz Mack: Light of the Zero Era

Text by Beate Reifenscheid, Dieter Honisch, Heinz Mack.

German artist Heinz Mack (born 1931) is one of the founders of the early 1960s avant-garde group Zero, whose other members included Otto Piene, Lucio Fontana and Hans Haacke. Mack’s experiments in light—his luminous reliefs, steles and rotors—fabricated at the height of his affiliation with Zero, are the focus of this volume.

Heinz Mack: Light of the Zero Era
ISBN 978-3-86678-334-8
Hbk, 8.75 x 11 in. / 152 pgs / 56 color / 25 b&w.
U.S. \$49.50 CDN \$59.00
August/Art

KERBER



Christiaan Bastiaans: Club Mama Gemütlich

Text by Christiaan Bastiaans, Evert van Straaten.

Christian Bastiaans (born 1951) uses a variety of media—installation, sculpture, drawing, collage, photographic and video work—to address the theme of personal survival amidst communal chaos. He travels to conflict areas and war zones, refugee camps and former leper colonies, gathering stories—translating lived experience into art.

Christiaan Bastiaans: Club Mama Gemütlich
ISBN 978-3-86678-287-7
Hbk, 8.75 x 12.25 in. / 192 pgs / 141 color / 3 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

CHARTA



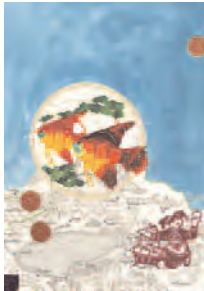
Pam Longobardi: Drifters

Plastics, Pollution, and Personhood
Text by Ron Broglio, Dores Sacquegna, Carl Safina, Pam Longobardi.

In *Drifters*, Pam Longobardi (born 1958) transforms oceanic marine debris into installations and photographic works. Traveling the shores from Hawaii to Italy, the artist intercepts and redirects the flow of discarded plastic. The resulting works make powerful visual statements about waste.

Pam Longobardi: Drifters
ISBN 978-88-8158-770-4
Pbk, 6.75 x 9.5 in. / 96 pgs / 64 color / 5 b&w.
U.S. \$29.95 CDN \$36.00
August/Art

CHARTA



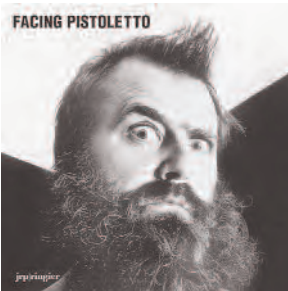
Joyce Kozloff: China is Near

Text by Barbara Pollack.

For almost 40 years, Joyce Kozloff (born 1942) has lived near New York’s Chinatown and fantasized traveling the Silk Route. For this project, Kozloff pasted Chinese tissue paper cutouts into a sketchbook, copied old maps of the Silk Road onto these pages, then painted into the collages drawing on the bright colors of contemporary Chinese pop culture.

Joyce Kozloff: China is Near
ISBN 978-88-8158-787-2
Pbk, 6.5 x 9.5 in. / 96 pgs / 92 color.
U.S. \$29.95 CDN \$36.00
November/Art

JRP|RINGIER



Facing Pistoletto

Edited by Andrea Bellini.

Facing Pistoletto gathers together, for the first time, extensive documentation on Michelangelo Pistoletto’s theater and performative works of the 1960s and 1970s. A fundamental but overlooked aspect of Pistoletto’s work is its emphasis on collaboration and participation, exemplified by the Zoo group. Here, the artist tells the history of Zoo with great passion in an exciting discussion with Andrea Bellini.

Facing Pistoletto
ISBN 978-3-03764-093-7
Pbk, 9.75 x 9.75 in. / 240 pgs / 174 b&w.
U.S. \$35.00 CDN \$42.00
July/Art

HATJE CANTZ



Jürgen Klauke: Aesthetic Paranoia

Edited by Peter Weibel. Text by Régis Durand, Ursula Frohne, Andreas Beitin.

Since the 1970s, photo and media artist Jürgen Klauke (born 1943) has consistently undermined standardized gender identities and behavior patterns through the use of his own body in his work. His most recent series describes the paranoid condition of today’s world, translating it into an “Aesthetic Paranoia” that ranges from the minimalist to the excessive and occasionally surreal.

Jürgen Klauke: Aesthetic Paranoia
ISBN 978-3-7757-2594-1
Hbk, 11.25 x 9.5 in. / 252 pgs / 18 color / 122 b&w.
U.S. \$60.00 CDN \$72.00
October/Photography

CHARTA



Fausta Squatriti: Ecce Homo

Edited by Evelina Schatz. Text by Evelina Schatz, Angela Madesani, Elisabetta Longari, Michail Pogarskij.

Fausta Squatriti (born 1941) is an Italian sculptor, painter and poet, active since the late 1960s in the Italian avant garde. Since 1987, the artist has used her diverse practice to investigate the dichotomies and extremes of human nature. This publication presents four themed cycles made between 1998 and 2009 that incorporate collaged imagery and extreme material juxtapositions.

Fausta Squatriti: Ecce Homo
ISBN 978-88-8158-769-8
Pbk, 6.75 x 9.5 in. / 184 pgs / 88 color.
U.S. \$39.95 CDN \$48.00
September/Art

WALTHER KÖNIG, KÖLN



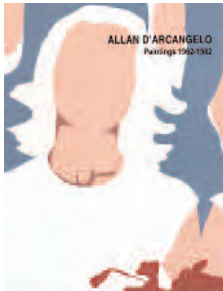
Polke & Co: We Petty Bourgeois

Comrades and Contemporaries
Text by Petra Lange-Berndt, Dietmar Rübel.

Focusing on Sigmar Polke’s artistic strategies of the 1970s, this volume retrieves the artist’s largely forgotten series *Wir Kleinbürger!*, also known as *We Petty Bourgeois!*. This series is situated alongside other works from this era, by the artist and by his contemporaries, in media including photography, film, drawing and paintings.

Polke & Co: We Petty Bourgeois
ISBN 978-3-86560-788-1
Pbk, 9.5 x 12 in. / 144 pgs / 220 color.
U.S. \$49.95 CDN \$60.00
July/Art

MITCHELL-INNES & NASH



Allan D'Arcangelo: Paintings 1962–1982

Text by Dan Cameron.

Allan D'Arcangelo (1930–1998) was an American Pop artist whose career spanned five decades. His signature style consisted of flat fields of color and sharp perspectives, utilizing a vocabulary of road signs, corporate logos, electrical wires and free-way underpasses to form a graphic, stylized American landscape. This catalogue accompanies the first survey exhibition of D'Arcangelo’s work in the United States since 1979.

Allan D'Arcangelo: Paintings 1962-1982
ISBN 978-0-9814578-3-3
Pbk, 8.5 x 11 in. / 44 pgs / 19 color / 4 b&w.
U.S. \$20.00 CDN \$24.00
June/Art

KERBER



Allen Jones: Showtime

Text by Belinda Grace Gardner.

Jazz clubs, cocktail bars, circuses and magic shows pervade the erotically charged paintings of British Pop artist Allen Jones (born 1937). Jones developed an aesthetic centered on the eroticism of glossy magazines, advertisements and cartoons. These latest paintings continue Jones’ pursuit of eroticism, and feature images of entwined dancers and lovers, surging with palpable energy and seductive color, caught up in the dance of eros that is Jones’ Nietzschean vision of human vitality.

Allen Jones: Showtime
ISBN 978-3-86678-352-2
Hbk, 9.5 x 12 in. / 92 pgs / 40 color / 1 b&w.
U.S. \$40.00 CDN \$48.00
August/Art

HATJE CANTZ



Sandra Vásquez de la Horra
Text by Jonas Storsve, Alexander van Grevenstein.

The intimately melancholic drawings of Chilean-born, Düsseldorf-based artist Sandra Vásquez de la Horra (born 1967) are saturated in the atmospheric fragility of fugitive ephemera. They are also saturated in a more literal sense, in a melted beeswax that, when hardened, embalms them in a yellow-brown laminate that further heightens their artifact feel. This is the first monograph on her work.

Sandra Vásquez de la Horra
ISBN 978-3-7757-2655-9
Hbk, 9.75 x 13 in. / 184 pgs / 140 color.
U.S. \$60.00 CDN \$72.00
October/Art/Latin American Art & Culture

TURNER



Belkis Ayón: Kname
Catalogue Raisonné
Edited by Cristina Vives. Text by Cristina Vives, David Mateo, Lázara Menéndez.

This catalogue raisonné provides a complete account of the life and work of Cuban artist Belkis Ayón (1967–1999). Working through the worst years of Cuba’s post-Soviet economic crisis, Ayón developed her engraving and serigraph technique using collaged paper, and mined Afro-Cuban religious traditions to create an independent and powerful visual iconography.

Belkis Ayón: Kname
ISBN 978-84-7506-916-6
Hbk, 9.5 x 12.25 in. / 312 pgs / 400 color / Data CD.
U.S. \$55.00 CDN \$66.00
September/Art/Latin American Art & Culture

HATJE CANTZ



Amy Simon: A Different State of Mind
Text by Daniel Birnbaum, Amy Baker Sandback.

This publication gathers the interior photographs of Amy Simon (born 1957). Like the apartment depicted in these images, the places where Simon works hold special significance for her, attuned as she is to the mood and suggestiveness of interiors. Further exploring Simon’s engagement with issues of domesticity, the book features a series of new drawings and wallpaper designs recently exhibited at the Venice Biennale.

Amy Simon: A Different State of Mind
ISBN 978-3-7757-2622-1
Clth, 8.5 x 12 in. / 80 pgs / 59 color / 4 b&w.
U.S. \$45.00 CDN \$54.00
August/Photography/Art

CHARTA



Federico Solmi
Texts by Renato Miracco, Bianca De La Torre.

This is the first monograph on Italian artist Federico Solmi (born 1973). Using images culled from the video-game industry, pop culture and the internet, Solmi creates irreverent, bawdy satires about the vices of contemporary society. These outrageous critiques, of a jubilant yet crumbling present, earned the artist a prestigious Guggenheim Memorial Fellowship in 2009.

Federico Solmi
ISBN 978-88-8158-785-8
Pbk, 6.75 x 9.5 in. / 118 pgs / 102 color.
U.S. \$34.95 CDN \$42.00
August/Art

TIMEZONE 8



Sun Jianchun: China 2006
Foreword by Jifeng Xia. Text by Zhu Zhu, Jianchun Sun.

For every day in 2006, Chinese artist Sun Jianchun (born 1970) repeated a mundane task: he selected a press image from the internet and reproduced that image as a painting. The 365 images contained in this publication—accompanied by 365 news reports—offer a kaleidoscope view of contemporary China, presenting a pictorial answer to the question: what is China now?

Sun Jianchun: China 2006
ISBN 978-988-18816-4-9
Pbk, 5.25 x 7 in. / 416 pgs / 365 color.
U.S. \$20.00 CDN \$24.00
August/Art/Asian Art & Culture

TIMEZONE 8



Wang Yin
Text by Carol Yinghua Lu. Foreword by Min'an Wang.

This publication surveys the work of Chinese artist Wang Yin (born 1964) from 2003 to 2009, placing it within the historical context of twentieth-century Chinese painting, as well as broader shifts in modern Chinese culture. It also demonstrates the artist’s active engagement with the Western artistic canon from Vincent van Gogh and Georges Seurat to Edward Hopper and Andrew Wyeth.

Wang Yin
ISBN 978-988-18816-3-2
Hbk, 9.25 x 12 in. / 136 pgs / 81 color.
U.S. \$40.00 CDN \$48.00
August/Art/Asian Art & Culture

DUMONT BUCHVERLAG



Miao Xiaochun: 2009–1999
Edited by Uta Grosenick, Alexander Ochs. Text by Siegfried Zielinski, Gregor Jansen.

Miao Xiaochun (born 1964) is best known for his large-scale panoramic photographs—digital assemblies of modern Chinese cities and time-honored monuments. In recent years, the artist has focused his attention on the western art historical canon, epitomized by his comical computer simulation “The Last Judgment in Cyberspace,” in which Miao replaces the figures of Michelangelo’s iconic fresco with his own image.

Miao Xiaochun: 2009–1999
ISBN 978-3-8321-9285-3
Hbk, 9.75 x 12.5 in. / 198 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
August/Art/Asian Art & Culture

TIMEZONE 8



Yang Qian
Yang Qian (born 1959) creates photorealistic paintings that elicit unexpected sensualities from the banalities of contemporary life. He frequently borrows tropes from Western art history, such as the classic theme of Venus at her toilette, and updates them for a contemporary viewer with modern settings, voyeuristic detail and his ravishing treatment of surface.

Yang Qian
ISBN 978-988-18033-4-4
Hbk, 8.5 x 10.75 in. / 122 pgs / 77 color / 45 b&w.
U.S. \$30.00 CDN \$36.00
October/Art/Asian Art & Culture

HATJE CANTZ



Zeng Fanzhi
Preface by Fabien Frys. Text by Richard Shiff.

The work of Chinese painter Zeng Fanzhi (born 1964) reveals a great deal about his homeland’s rapidly changing society. In his *Mask* paintings, people wearing plain white masks confront the viewer with wide eyes and grotesquely exaggerated hands. In addition to these well-known images, this publication features works from all of his series, including the early *Meat* and *Hospital* cycles.

Zeng Fanzhi
ISBN 978-3-7757-2532-3
Clth, 10 x 11 in. / 256 pgs / 160 color.
U.S. \$75.00 CDN \$90.00
October/Art/Asian Art & Culture

TIMEZONE 8



Ouyang Chun: Whales, Pirates and Good Intentions

Chinese artist Ouyang Chun (born 1974) embraces the canvas as a space of free play, filling it with scribbles and notes in a glorious rainbow color palette. In the allegorical series *Whales, Pirates and Good Intentions*, innocence and depravity collide, as the artist reflects on autobiographical experience and excursions through the underbelly of contemporary Chinese society.

Ouyang Chun: Whales, Pirates and Good Intentions
ISBN 978-988-18816-2-5
Hbk, 14 x 12.75 in. / 78 pgs / 50 color.
U.S. \$100.00 CDN \$120.00
September/Art/Asian Art & Culture

TIMEZONE 8



Breaking Forecast
8 Key Figures of China’s New Generation Artists
Foreword by Xiaoyan Guo. Preface by Jérôme Sans.

Breaking Forecast offers a look at the future of contemporary art in China through the lens of eight artists, who collectively embody the vitality of China’s new generation: Cao Fei, Chu Yun, Liu Wei, Madeln, Qiu Zhijie, Sun Yuan & Peng Yu, Yang Fudong and Zheng Guogu.

Breaking Forecast
ISBN 978-988-18816-7-0
Pbk, 7.25 x 9.75 in. / 226 pgs / 114 color.
U.S. \$35.00 CDN \$42.00
September/Art/Asian Art & Culture

TIMEZONE 8



Work in Progress
How Do Artists Work
Foreword by Jifeng Xia. Text by Carol Yinghua Lu, Bingfeng Dong, Wenxiang Su.

This publication presents the work of 28 artists who have been featured in China’s *Contemporary Art & Investment* magazine, among them Genghau Chang, Genghwa Chang, Wensheng Dong, Yunchang He, Zhi Jiang, Shi Jin, Chao Li, Yu Li, Jinghu Li, Ming Li, Shuo Liang, Jianchun Sun, Yi Tang, Hongtao Tu, Guangle Wang, Jianan Wu, Xiaojun Wu, Jun Yang, Qing Zhang, Yao Zhao and Xiaohu Zhou.

Work in Progress
ISBN 978-988-18816-5-6
Pbk, 7.5 x 10.5 in. / 278 pgs / 420 color.
U.S. \$30.00 CDN \$36.00
August/Art/Asian Art & Culture



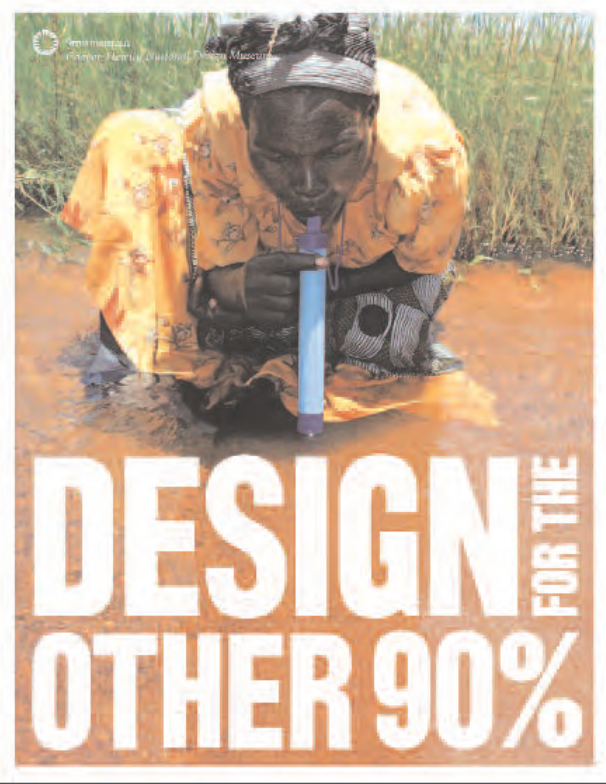
Design for a Living World

Text by Abbott Miller, Ellen Lupton, Andy Grundberg.

Design for a Living World was developed by The Nature Conservancy, one of the world’s leading conservation organizations, in order to raise global awareness about the impact and promise of sustainable sourcing. Ten prominent designers, including Kate Spade, Issac Mizrahi, Yves Béhar, Hella Jongerius and Ted Muehling were invited to create objects using only sustainably grown and harvested materials from some of the world’s most beautiful and ecologically precarious places. Each of these landscapes supports its own distinct ecosystem and provides crucial livelihoods to local communities; each one is threatened by the effects of climate change and global economics—deforestation, overdevelopment and other destructive forces. *Design for a Living World* illuminates the complexity and vitality of raw materials at their source, including the people and cultures that actually produce them. The above designers were selected for their willingness to experiment and for their record of active engagement with issues of sustainability and social justice. In addition to presenting the designers’ sketches, models and finished objects, *Design for a Living World* features original photographs by award-winning photojournalist Ami Vitale, who traveled around the world to document the many landscapes explored in this volume.

Design for a Living World
ISBN 978-0-910503-88-4
Pbk, 7.5 x 9.75 in. / 200 pgs / 325 color.
U.S. \$40.00 CDN \$48.00
Available/Design & Decorative Arts/Sustainability

Exhibition Schedule
Miami, FL: Miami Science Museum, 11/10–04/11
Chicago, IL: Field Museum, 06/11–12/11
Phoenix, AZ: Desert Botanical Garden, 01/12–03/12



Design for the Other 90%

Foreword by Barbara J. Bloemink. Text by Cynthia E. Smith, Paul R. Polak, Amy B. Smith, Martin J. Fisher, H. Harish Hande, Pieter Hendrikse, Sergio Palleroni, Cheryl Heller, Shelia Kennedy, John Peterson, Modesta Nyirenda-Zabula, Mohammed Bah Abba. Interview with Nicholas Negroponte, Yves Béhar.

Of the world’s total population of 6.5 billion, nearly 5.8 billion people, or 90%, have little or no access to most of the products and services many of us take for granted; in fact, nearly half do not have regular access to food, clean water, or shelter. *Design for the Other 90%* explores more than 30 projects which reflect the growing movement among designers, engineers, students and professors, architects, and social entrepreneurs to design low-cost solutions for this other 90%. Through partnerships both local and global, individuals and organizations around the United States and throughout the world are inventing unique ways to provide better access to food, water, shelter, health, education and energy to those who most need them. Published in conjunction with a major exhibition at the Smithsonian’s Cooper-Hewitt, National Design Museum, *Design for the Other 90%* contains more than a dozen essays by leading experts in the field, accompanied by 200 full-color illustrations, to highlight a wide variety of design innovations that address the basic challenges of survival and progress faced by the world’s poor and marginalized.

Design for the Other 90%
ISBN 978-0-910503-97-6
Pbk, 8.5 x 10.75 in. / 144 pgs / 200 color.
U.S. \$20.00 CDN \$24.00
Available/Design & Decorative Arts

Exhibition Schedule
Washington, D.C.: National Geographic Society, 04/28/10–09/06/10

Cooper-Hewitt is the only American museum whose collection is focused solely on contemporary and historic design. Its publications are noted for their scholarly rigor, curatorial adventurousness, design excellence and wealth of visual materials. Below are backlist titles, now available through D.A.P.



Rococo
The Continuing Curve, 1730–2008
Text by Sarah D. Coffin, Gail S. Davidson, Ellen Lupton, Penelope Hunter-Stiebel.

The movement known as Rococo began in eighteenth-century France, and has infused design objects with a sinuous, organic, and sensuous impulse for three centuries. Rococo dominated French design from 1730 to 1765, during the reign of Louis XV. Rococo ideas, transmitted by prints, objects and the traveling designers themselves, quickly spread to England, the Netherlands, the German states, Italy and America. Rococo resurfaced in England under the flamboyant George IV and in France during the Second Empire. Its most significant revival occurred in the design concept known as Art Nouveau. In the twenty-first century, the Rococo spirit has burst forth once again as a creative force.

Rococo: The Continuing Curve, 1730–2008, featuring essays by international scholars and over 380 color illustrations, traces the movement within the historic continuum.

Rococo
ISBN 978-0-910503-91-4
Pbk, 9 x 11.5 in. / 272 pgs / 380 color.
U.S. \$45.00 CDN \$54.00
Available/Design & Decorative Arts



Piranesi as Designer
Edited by Sarah E. Lawrence. Text by John Wilton-Ely, Peter Eisenman, Alvar González-Palacios, Michael Graves, Alice Jarrard, Peter N. Miller, Ronald De Leeuw, David Rosand, Bent Sørensen.

Justly renowned as one of the finest printmakers of the eighteenth century, Giovanni Battista Piranesi (1720–1778) is best known for his etched views of Rome and its antiquities, as well as for his highly influential suite of drawings entitled *Carceri*, or *Imaginary Prisons*. Trained as an architect, Piranesi revolutionized architecture and design through his combination of decorative elements and ornamental motifs from the Egyptian, Etruscan, Greek and Roman styles; yet his work as the designer of interiors and furnishings has been largely uncelebrated until now. Published in conjunction with a major exhibition at the Smithsonian’s Cooper-Hewitt, National Design Museum, in 2007, *Piranesi as Designer* features ten accessible essays and more than 300 rare illustrations that explore the far-reaching impact of Piranesi’s style on three centuries of architecture and design.

Piranesi as Designer
ISBN 978-0-910503-95-2
Pbk, 9 x 11 in. / 360 pgs / 325 color.
U.S. \$45.00 CDN \$54.00
Available/Design & Decorative Arts



House Proud
Nineteenth-Century Watercolor Interiors from the Thaw Collection
Text by Gail S. Davidson, Floramae McCarron-Cates, Charlotte Gere.

In the nineteenth century, it became fashionable for aristocratic and upper-class homeowners in Europe to commission watercolor paintings of their domestic interiors and to collect them in albums. *House Proud: Nineteenth-century Watercolor Interiors from the Thaw Collection* commemorates the recent gift of 85 nineteenth-century watercolor interior drawings—the largest collection of its kind in America—to Cooper-Hewitt National Design Museum by Eugene V. and Clare E. Thaw. Essays analyzing these beautiful, exquisitely detailed watercolors and their significance to the Museum’s collection, accompanied by the watercolors and related objects from the permanent collection, document the evolution of the domestic interior in the nineteenth century, revealing the impact of economic, social, and political developments on the concept of the home.

House Proud
ISBN 978-0-910503-90-7
Hbk, 9.25 x 11.5 in. / 160 pgs / 140 color.
U.S. \$45.00 CDN \$54.00
Available/Design & Decorative Arts/Art



Fashioning Felt
Text by Susan Brown, Matilda McQuaid, Andrew Dent, Christine Martens.

Felt is the oldest fabric known to mankind; its earliest examples date back to 6,500 B.C. In recent years, the fabric has found contemporary applications in an extraordinary range of fields, including product design, fashion, architecture and home furnishings. Felt’s first revival in modern times occurred as a part of the fiber-arts movement of the 1970s; the 1990s saw a surge of innovations in its production, triggering the current resurgence of interest in the fabric. A combination of scholarly research into its history, the exploration of its technical applications and sustainability issues have inspired many leading artists and designers to work with felt. *Fashioning Felt* examines this recent explosion of interest. Published in conjunction with a major exhibition at the Smithsonian’s Cooper-Hewitt, National Design Museum, it presents handmade and commercially produced designs for felt, and explores through essays and full-color illustrations the material’s rich history.

Fashioning Felt
ISBN 978-0-910503-89-1
Pbk, 8 x 11 in. / 144 pgs / 200 color.
U.S. \$35.00 CDN \$42.00
Available/Design & Decorative Arts

Exhibition Schedule
San Francisco, CA: San Francisco Museum of Craft+Design, 10/10–02/11



Andy Warhol Prints
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National Gallery of Art,
Washington/D.A.P.



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DruckVerlag Kettler



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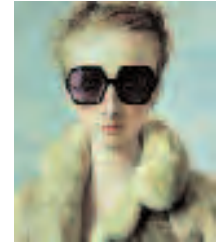
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D.A.P./Distributed Art
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Editorial RM



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Hatje Cantz



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Hatje Cantz



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Guggenheim Museum



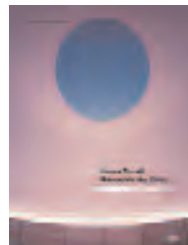
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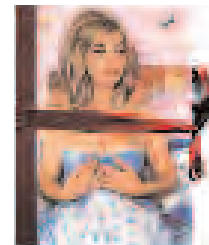
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Metropolis Books



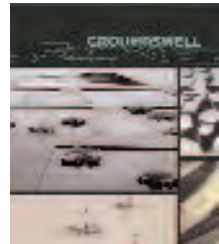
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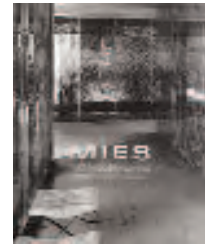
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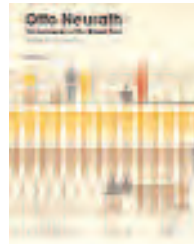
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Hatje Cantz



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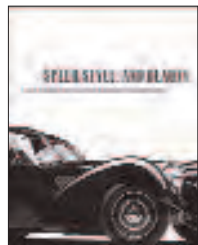
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Guggenheim Museum

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Damiani/Akron Art Museum



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Aperture



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La Fabrica



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Aperture



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Jock Sturges: Radiant Identities
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Aperture



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Fraenkel/D.A.P.



Man Ray: Unconcerned But Not Indifferent
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Robert Adams: Summer Nights, Walking
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Starburst: Color Photography in America
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Hatje Cantz



Stephen Shore: Uncommon Places
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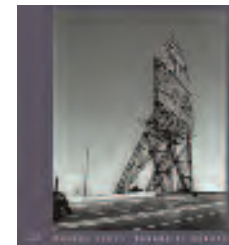
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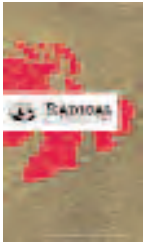


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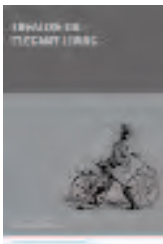
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