

d·a·p

DISTRIBUTED ART PUBLISHERS



FALL 2009

NEW BOOKS ON ART & CULTURE

TOLL FREE PHONE NUMBER FOR ORDERS: 800-338-2665 TOLL FREE FAX NUMBER FOR ORDERS: 800-478-3128

Sharon Helgason Gallagher

Executive Director

sgallagher@dapinc.com

Avery Lozada

Vice President, Trade Sales

Director

alozada@dapinc.com

Yvonne Puffer

Vice President, Comptroller

ypuffer@dapinc.com

Jane Brown

Vice President, West/National

Accounts Director

jbrown@dapinc.com

Alexander Galán

Vice President, Director of

Communications

agalan@dapinc.com

Todd Bradway

Director of Title Acquisitions

tbradway@dapinc.com

Elisa Leshowitz

Director of Publisher Services

eleshowitz@dapinc.com

Cory Reynolds

Director of Marketing

creynolds@dapinc.com

Carson Hall

Director of Customer Service

chall@dapinc.com

David Hunter

Key Accounts Sales Director

dhunter@dapinc.com

Thomas Evans

Catalogue Editor

tevans@dapinc.com

Alexa Forosty

Publisher Services Associate

aforosty@dapinc.com

Eleanor Strehl

Sales Associate

estrehl@dapinc.com

Ariann Costa

Associate Publicist

acosta@dapinc.com

Joshua Craig

Inventory Manager

jcraig@dapinc.com

Emmy Catedral

Assistant to Publisher Services

ecatedral@dapinc.com

Skúta Helgason

Creative Consultant

shelgason@dapinc.com

Rick McIntire

Sales Associate, artbook@PS1.org

rmcintire@ps1.org

Erin Dunigan

Front Office Manager

edunigan@dapinc.com

Marcia Howard

Office Intern

USA

WEST COAST/SOUTHWEST

Howard Karel / Ellen Towell

San Francisco CA

Tel: 415-668-0829

Fax: 415-668-2463

hkarel@comcast.net

Lise Solomon

Albany CA

Tel: 510-528-0579

Fax: 510-528-0254

lisesolomon@earthlink.net

Dory Dutton

Valley Village CA

Tel: 818-762-7170

Fax: 818-508-5608

dory.dutton@att.net

Bob Harrison

Seattle WA

Tel: 206-542-1545

Fax: 206-546-5716

bharrison451@earthlink.net

Tricia Gabriel

Los Angeles CA

Tel/Fax: 323-662-7896

triciagabriel@gmail.com

MIDWEST

Stu Abraham

Minneapolis MN

Tel: 952-927-7920

Fax: 952-927-8089

stu@abrahamassociatesinc.com

John Mesjak

Sycamore IL

Tel: 815-899-0079

Fax: 815-261-4114

john@abrahamassociatesinc.com

Roy Schonfeld

South Euclid OH

Tel: 216-291-3538

Fax: 216-691-0548

roy@abrahamassociatesinc.com

Steven Horwitz

St. Paul MN

Tel: 651-647-1712

Fax: 952-927-8089

steve@abrahamassociatesinc.com

MID-SOUTH/SOUTHEAST

Bill McClung / Terri McClung

Spring Branch TX

Tel: 830-438-8482

Fax: 830-438-8483

bmclung@ix.netcom.com

Rachel Carner

Orange Park FL

Tel: 917-282-4460

Fax: 904-291-2241

rachelcarner@yahoo.com

Liz Harrell

Opelika AL

Tel: 205-218-7636

Fax: 334-460-9802

liz.harrell@live.com

MID-ATLANTIC

Chesapeake & Hudson, Inc.

Michael Gourley

Bill Hoar

Janine Jensen

Steve Straw

Ted Wedel

Tel: 800-231-4469

Fax: 800-307-5163

office@cheshud.com

NEW ENGLAND

Nanci McCrackin

Peterborough NH

Tel: 603-924-8766

Fax: 603-924-0096

mcbooks@aol.com

NATIONAL ACCOUNTS

Jane Brown

Los Angeles CA

Tel: 818-243-4035

Fax: 818-243-4676

jbrown@dapinc.com

GIFT REPS

Keena, Los Angeles & Southwest

Tel: 858-717-9555

Fax: 801-720-8256

cheryl@keenaco.com

Keena, San Francisco & Northwest

Tel: 415-831-8809

Fax: 415-831-8819

virginia@keenaco.com

Keena, New York & Mid Atlantic

Tel: 718 797-5750

Fax: 718-797-4944

gus@keenaco.com

Keena, Chicago & Midwest

Tel: 773-837-1851

Fax: 866-736-8419

david@keenaco.com

CANADA

Kate Walker & Company

Debbie Brown

Ottawa & Quebec

Tel: 613-667-9876

Fax: 613-667-9865

debbieb@katewalker.com

Kate Walker & Company

Saffron Beckwith

Toronto ON

Tel: 416-703-0666

Fax: 416-703-4745

saffronb@katewalker.com

Kate Walker & Company

Kate Walker

Vancouver BC

Tel: 604-323-7111

Fax: 604-323-7118

katew@katewalker.com

**PLEASE DIRECT ALL
CANADIAN RETURNS TO:**

ATTN: Returns

Perseus Distribution

@ Fraiser Direct

100 Armstrong Avenue

Georgetown, L7G 5S4

Canada

EUROPE

Distribution:

IDEA Books

Tel: +31-(0)20-622-6154

Fax: +31-(0)20-620-9299

E:idea@ideabooks.nl

U.K.

Distribution:

Art Data

Tel: +44-(0)-208-747-1061

Fax: +44-(0)-208-742-2319

E:orders@artdata.co.uk

FAR EAST

Chris Ashdown/Ray Potts

Publishers International

Marketing

Tel: +44-(0)-1202-896210

Fax: +44-(0)-1202-897010

www.pim-uk.com

E:chris@pim-uk.com

E:ray@pim-uk.com

**MEXICO, CENTRAL AND SOUTH
AMERICA:**

David Williams

Tel: +44 (0)20-72747113

Fax: +44 (0)20-72747103

sales@intermediaamericana.com

**PLEASE DIRECT ALL EDITORIAL,
PUBLICITY, PROMOTIONAL
INQUIRIES, AND SUBMISSIONS TO:**

D.A.P.

155 Sixth Avenue 2nd Floor

New York, NY 10013-1507

Tel: 212-627-1999

Fax: 212-627-9484

www.artbook.com

**PLEASE DIRECT ALL ORDERS,
INVOICE QUESTIONS, AND
TITLE, PRICE, AND AVAILABILITY
INQUIRIES TO:**

D.A.P. Order Department

155 Sixth Avenue

New York, NY 10013

Toll-free Tel: 800-338-2665

Toll-free Fax: 800-478-3128

WAREHOUSE ADDRESS:

Please direct all returns to:

D.A.P. Distributed Art

Publishers

Perseus Distribution Returns

193 Edwards Drive

Jackson TN 38301

Payment Address:

If your bank is west of the

Mississippi River, please mail

payment to:

Perseus Distribution Lockbox

23702 Network Place

Chicago, IL 60673-1237

If your bank is east of the

Mississippi River, please mail

payment to:

Perseus Distribution Lockbox

PO Box 30901

New York, NY 10087-0901

All returns must include a packing list. Please include invoice information for full credit; returns credited at flat 50% otherwise.

Books must be in mint condition. Shopworn or price-stickered books will not be accepted or credited.

Titles cannot be returned before 90 days or after 18 months. Books must still be in print and available from D.A.P.

Please prepay freight on titles shipped in error, and claim double shipping.

Credit balances apply against future purchases only.

Some books are sold on a per title discount. They are coded as follows:

SDNR20—Short Discount

20% Non-returnable

SDNR30—Short Discount

30% Non-returnable

NR50—50% Discount.

Non-returnable.

FLAT40—40% Discount.

RETURNABLE

Please note that titles will be shipped as soon as they reach our warehouse. The noted month of publication for each title is our best estimate based on date of delivery. Unless requested to do otherwise, we will back-order any title not immediately available.

Prices, specifications, and terms subject to change without notice. D.A.P. is not responsible for errors and omissions.



GENERAL INTEREST

General Interest 4

FALL HIGHLIGHTS

The Bauhaus	54
Photography	58
Art	78
Writings	91
Art History	96
Group Exhibitions	100
Architecture, Urbanism & Design	108
Journals	120
Special & Limited Editions	123

MORE NEW BOOKS ON ART & CULTURE

Art	126
Group Exhibitions	144
Photography	149
Guides	154
Backlist Highlights	155
Index	160

Catalogue Editors

Thomas Evans
Cory Reynolds

Art Direction

Stacy Wakefield Forte

Image Production

Nicole Lee

Copy Writing

Amoreen Armetta

Printing

Printcrafters Inc



Zwelethu Mthethwa, "Untitled," photograph, 2000. From the series *Interiors*. See *Zwelethu Mthethwa*, published by Aperture, p. 18.



THE MUSEUM OF MODERN ART, NEW YORK

Bauhaus 1919–1933

Workshops for Modernity

Text by Barry Bergdoll, Leah Dickerman, Benjamin H.D. Buchloh, Brigid Doherty, Hal Foster, Charles W. Haxthausen, Andreas Huyssen, Michael Jennings, Juliet Kinchin, Ellen Lupton, Christine Mehring, Detlef Mertins, Marco De Michelis, Peter Nisbet, Paul Monty Paret, Alex Potts, Frederic J. Schwarz, T'ai Smith, Adrian Sudhalter, Klaus Weber, Christopher Wilk, Matthew S. Witkovsky.

The Bauhaus, the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933, brought together artists, architects and designers—among them Anni and Josef Albers, Herbert Bayer, Marcel Breuer, Lyonel Feininger, Walter Gropius, Johannes Itten, Vasily Kandinsky, Paul Klee, László Moholy-Nagy, Lilly Reich, Oskar Schlemmer, Gunta Stölzl—in an extraordinary conversation on the nature of art in the industrial age.

Aiming to rethink the form of modern life, the Bauhaus became the site of a dazzling array of experiments in the visual arts that have profoundly shaped the world today. *Bauhaus 1919–1933: Workshops for Modernity*, published to accompany a major multimedia exhibition, is The Museum of Modern Art's first comprehensive treatment of the subject since its famous Bauhaus exhibition of 1938, and offers a new generational perspective on the twentieth century's most influential experiment in artistic education. Organized in collaboration with the three major Bauhaus collections in Germany (the Bauhaus-Archiv Berlin, the Stiftung Bauhaus Dessau and the Klassik Stiftung Weimar), *Bauhaus 1919–1933* examines the extraordinarily broad spectrum of the school's products, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theater and costume design, painting and sculpture. Many of the objects discussed and illustrated here have rarely if ever been seen or published outside Germany. Featuring approximately 400 color plates, richly complemented by documentary images, *Bauhaus 1919–1933* includes two overarching essays by the exhibition's curators, Barry Bergdoll and Leah Dickerman, that present new perspectives on the Bauhaus. Shorter essays by more than 20 leading scholars apply contemporary viewpoints to 30 key Bauhaus objects, and an illustrated narrative chronology provides a dynamic glimpse of the Bauhaus' lived history.

Bauhaus 1919–1933

ISBN 978-0-87070-758-2

Clth, 9.5 x 12 in. / 328 pgs / 510 color.

U.S. \$75.00 CDN \$90.00

November/Art

Exhibition Schedule

New York: The Museum of Modern Art, 11/08/09–01/25/10



For more books on the Bauhaus, see our Bauhaus section beginning on page 54.

METROPOLIS BOOKS

Design Revolution: 100 Products That Empower People

By Emily Pilloton

Foreword by Allan Chochinov.

In January of 2008, with a thousand dollars, a laptop and an outsized conviction that design can change the world, rising San Francisco-based product designer and activist Emily Pilloton launched Project H Design, a radical non-profit that supports, inspires and delivers life-improving humanitarian product design. "We need to go beyond 'going green' and to enlist a new generation of design activists," she wrote in an influential manifesto. "We need big hearts, bigger business sense and the bravery to take action now."

Featuring more than 100 contemporary design products and systems—safer baby bottles, a high-tech waterless washing machine, low-cost prosthetics for landmine victims, Braille-based Lego-style building blocks for blind children, wheelchairs for rugged conditions, sugarcane charcoal, universal composting systems, DIY soccer balls—that are as fascinating as they are revolutionary, this exceptionally smart, friendly and well-designed volume makes the case for design as a tool to solve some of the world's biggest social problems in beautiful, sustainable and engaging ways—for global citizens in the developing world and in more developed economies alike. Particularly at a time when the weight of climate change, global poverty and population growth are impossible to ignore, Pilloton challenges designers to be changemakers instead of "stuff creators." Urgent and optimistic, a compendium and a call to action, *Design Revolution* is easily the most exciting design publication to come out this year.

Emily Pilloton is the founder and Executive Director of Project H Design, a global industrial design nonprofit with eight chapters around the world. Trained in architecture at the University of California, Berkeley, and product design at the School of the Art Institute of Chicago, Pilloton started Project H in 2008 to provide a conduit and catalyst for need-based product design that empowers individuals, communities and economies. Current Project H initiatives include water transport and filtration systems in South Africa and India; an educational math playground built for elementary schools in Uganda and North Carolina; a homeless-run design coop in Los Angeles; and design concepts for foster care education and therapy in Austin, Texas.

Allan Chochinov is Editor in Chief of Core77.com, and writes and lectures widely on the impact of design on contemporary culture.

Design Revolution: 100 Products That Empower People

ISBN 978-1-933045-95-5

Pbk, 8 x 8 in. / 304 pgs / 250 color.

U.S. \$34.95 CDN \$42.00

October/Design & Decorative Arts/Sustainability



Pilloton is a force of nature and *Design Revolution* is the perfect storm of inspiration, optimism and ingenuity. This book should be on every designer's shelf—no, in his or her hands. —Valerie Casey, Global Practice Head, IDEO; Founder, The Designers Accord

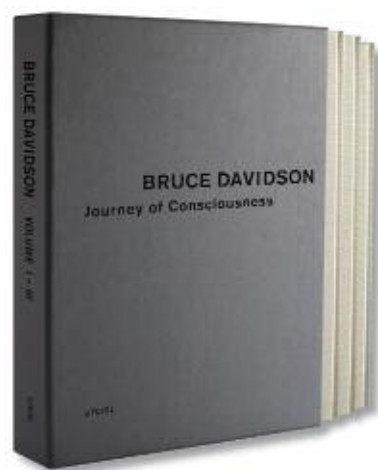


STEIDL PHOTOGRAPHY INTERNATIONAL

Bruce Davidson: Journey of Consciousness

Journey of Consciousness is a gorgeous three-volume box set of 800 photographs drawn from this master photographer's immense archive. Chosen by Davidson himself, the selection spans a 60-year career, and features such seminal bodies of work as *Circus* (1958), *Brooklyn Gang* (1959), *East 100th Street* (1966–1968), *The Civil Rights Movement* (1961–1965), *Subway* (1980) and *Central Park* (1992–1995), as well as his two most recent works in progress—a series of urban landscapes made in Paris (2007) and Los Angeles (2009)—and many unpublished photographs. The pages in these volumes document Davidson's passionate and progressive vision, a vision that bears witness to several decades of volatile change in twentieth-century America. Born in 1933 in Oak Park, Illinois, **Bruce Davidson's** prolific career began in 1949, when he began taking photographs as a precocious 16-year-old. In 1954, he studied at Yale University with the great teacher and artist, Josef Albers, working briefly as a freelance photographer for *Life* magazine before joining Magnum Photos in 1958, after a meeting with one of its founders, Henri Cartier-Bresson. Davidson was given a Gold Medal Lifetime Achievement Award from the National Arts Club in 2007. His work has been extensively published in monographs and is included in many major collections around the world.

Bruce Davidson: Journey of Consciousness
ISBN 978-3-86521-908-4
 Slip, 3 Hbk vols, 9.5 x 11.75 in. / 800 pgs / tritone throughout.
 U.S. \$158.00 CDN \$190.00
 October/Photography



If I am looking for a story at all, it is in my relationship to the subject—the story that tells me, rather than that I tell. —Bruce Davidson

APERTURE

Legacy: The Preservation of Wilderness in New York City Parks

Photographs by Joel Meyerowitz
Introduction by Michael Bloomberg. Text by Phillip Lopate.

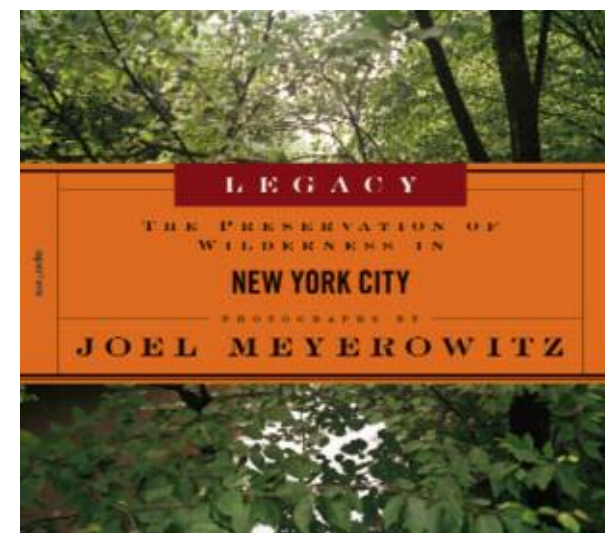
Hidden pockets of wilderness still exist within the urban environs of New York City, and in *Legacy* Joel Meyerowitz invites us to discover them. This beautiful body of work is the result of a unique commission Meyerowitz received from the New York City Department of Parks & Recreation to document the city's parks. During the course of this project, Meyerowitz honed in on the 8,700 acres within the five boroughs of New York City that still exist in their original pristine state, as well as areas within parks that have been left to revert to wilderness. In creating this work, Meyerowitz has drawn on his own childhood memories of a New York that included “green space—open and wild, alive with rabbits, migratory birds, snakes, frogs and the occasional skunk—[that] gave me my first sense of the natural world, its temperament and its seasons, its unpredictability and its mystery.” Through this rich compendium of images of parks, shorelines and forests, Meyerowitz's magnificent project transports the viewer into the heart of a lush wilderness, while contextualizing these nooks of nature as an inextricable part of city life today.

Joel Meyerowitz (born in New York, 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries around the world. He is a two-time Guggenheim fellow, a recipient of both NEA and NEH awards, as well as a recipient of the Deutscher Fotobuchpreis. He has published over 15 books, including *Cape Light* (1978) and *Aftermath: The World Trade Center Archive* (2006). He lives in New York.

Legacy: The Preservation of Wilderness in New York City Parks
ISBN 978-1-59711-122-5
 Hbk, 12 x 10.5 in. / 300 pgs / 250 color.
 U.S. \$65.00 CDN \$78.00
 October/Photography/New York Regional

Exhibition Schedule
 New York: Museum of the City of New York, 10/09

New York City's lush wildernesses
by Joel Meyerowitz.



D.A.P. welcomes the outstanding Spanish publisher La Fábrica to its list. La Fábrica was founded in Madrid in 1995, and publishes impeccably designed books on art and contemporary literature, with a specialization in contemporary photography.



Dorothea Lange: The Crucial Years

Text by Oliva María Rubio, Sandra Philips, Jack von Euw.

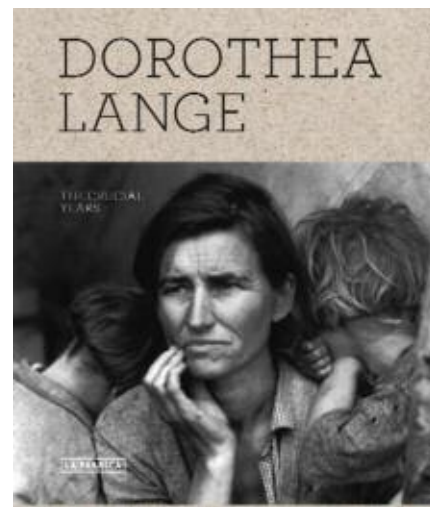
In 1935, the photographer Dorothea Lange joined Franklin D. Roosevelt's Farm Security Administration project, charged with the task of inventing an iconography that would record and convey the tales of Depression-era America. It was a task that forced Lange's photography to evolve from its then portrait-based character, as she stepped out into the streets to document the woes of the Great Depression, thus creating what is today her most legendary body of work. Gathering powerful images of displaced farmers, sharecroppers and migrant workers (such as the classic "Migrant Mother") with her Graflex camera, Lange put a human face to this difficult era, and revolutionized documentary photography. She obtained results without forcing them, instead just "sitting down on the ground with people, letting children look at your camera with their dirty, grimy little hands, and putting their fingers on the lens, and you just let them, because you know that if you will behave in a generous manner, you are apt to receive it." *The Decisive Years* surveys the various topics that Lange approached throughout the 1930s and 1940s, with an important selection of her work for the War Relocation Authority (on the evacuation and relocation of the American citizens of Japanese origin)—only a few of which have ever been reproduced in catalogues—and her documentations of farmers' communities in California and Arizona, and the Conference of the United Nations in San Francisco.

Dorothea Lange was born in Hoboken, New Jersey, in 1895. In 1941, Lange was awarded a Guggenheim Fellowship for excellence in photography. She was a co-founder of *Aperture* magazine.

Dorothea Lange: The Crucial Years
ISBN 978-84-92498-75-8
Hbk, 8.75 x 10.25 in. / 192 pgs / 140 tritone.
U.S. \$55.00 CDN \$66.00
October/Photography

Exhibition Schedule

Madrid: PHotoEspaña 2009, 06/03/09–07/26/09



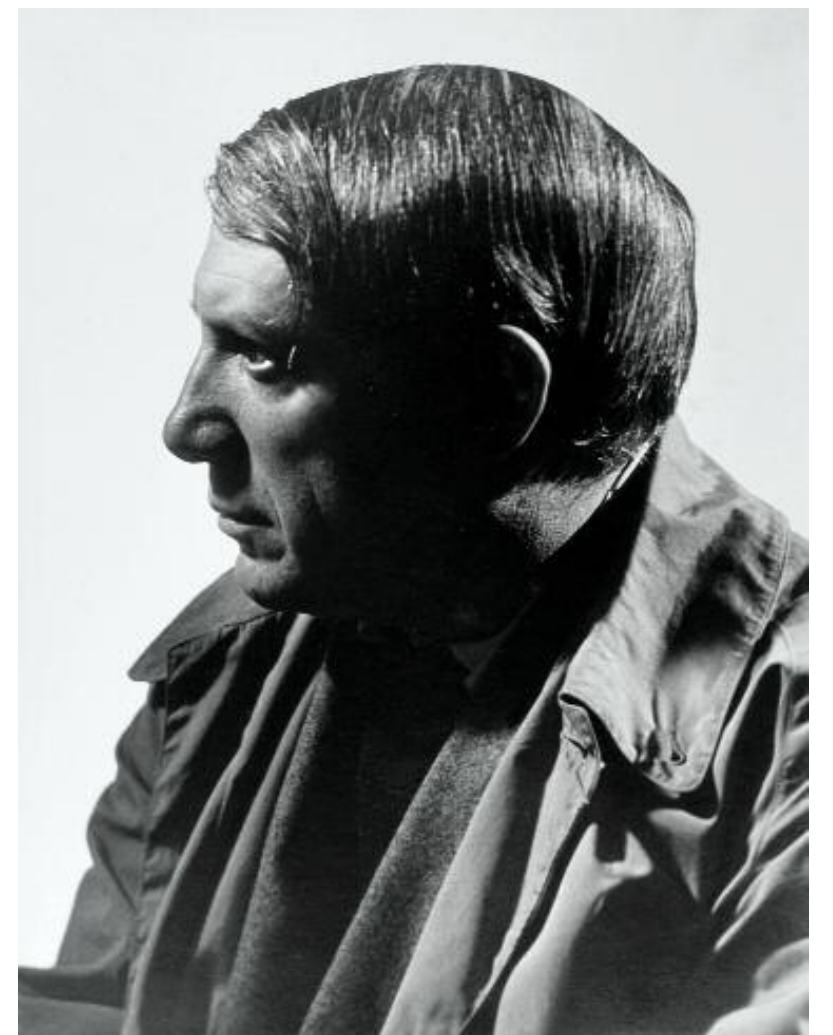
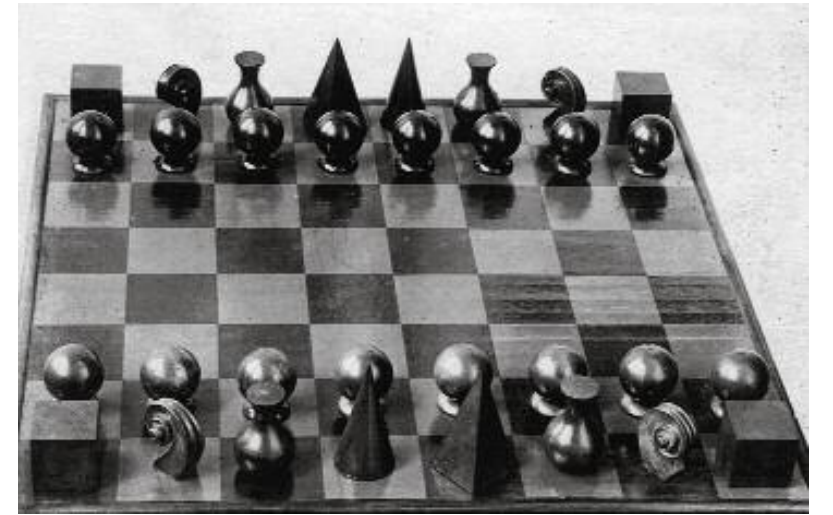
Man Ray: Unconcerned But Not Indifferent

Edited and text by Noriko Fuku, John P. Jacob.

Unconcerned But Not Indifferent is one of the most beautifully produced and revelatory monographs on Man Ray ever published. It draws exclusively on one of the largest Man Ray archives, that of the Man Ray Trust, which has remained largely unexcavated since it was brought to the U.S. in the late 1990s, and whose full scope has never before been published. The book is structured chronologically across the four phases of Man Ray's working life, in New York, Paris, Los Angeles and Paris again. Works reproduced here range from typographic studies done in 1908, through paintings, objects and sculptures to Man Ray's pioneering photography, from the "Rayographs" (abstract photographs produced from found objects) and "Solarizations" (a procedure of tonal reversion developed by Man Ray and Lee Miller), to his fantastic portraits of André Derain, Erik Satie, Juan Gris, Pablo Picasso, Jean Cocteau, Hans Bellmer, Joyce Mansour and many others—plus many rare images from his L.A. years. It also features supplementary materials to works and a useful chronology. As an object, *Unconcerned But Not Indifferent* is unmistakably a labor of love, from its contents to its binding (the cloth front board features an embossed emblem of the artist's bowler hat, and the paper for both plates and text is especially fetching), and a model of what a monograph can be.

The artist known as **Man Ray** was born Emmanuel Radnitzky in Philadelphia, in 1890. A nomadic soul, like his lifelong friend Marcel Duchamp, Man Ray relocated many times throughout his life, and likewise stopped short of joining the ranks of either Dada or Surrealism, though he was informally close to both movements. He died in 1976 and was buried in in the Cimetière du Montparnasse in Paris. His epitaph reads: "unconcerned, but not indifferent."

Man Ray: Unconcerned But Not Indifferent
ISBN 978-84-96466-80-7
Clth, 9 x 11 in. / 392 pgs / 85 color / 249 b&w.
U.S. \$65.00 CDN \$78.00
September/Photography

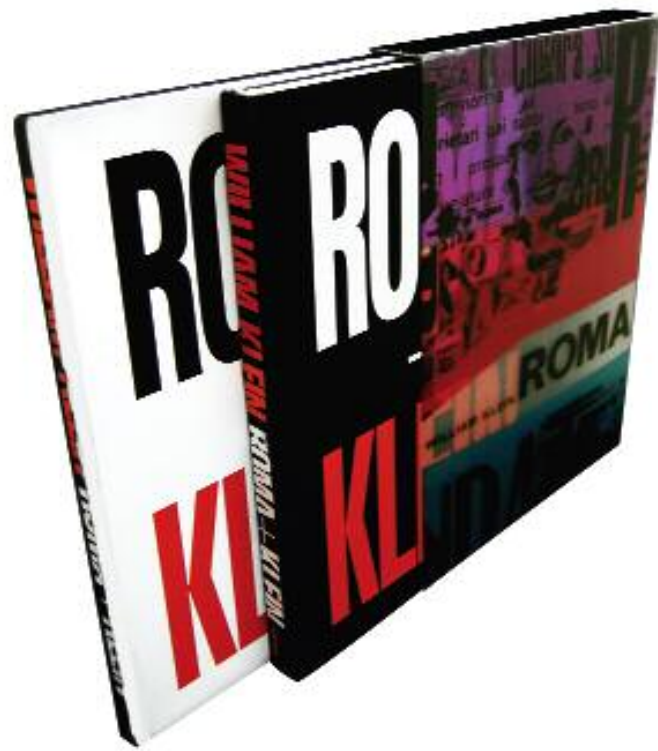


A luscious Man Ray survey from the vaults of the Man Ray Trust.



Also Available:

Man Ray: Trees & Flowers—Insects & Animals
9783865216960
Hbk, U.S. \$60.00 CDN \$72.00
Steidl Photography International



One of the most important photography books of the twentieth century celebrates its fiftieth anniversary.

APERTURE

Back in Print!

William Klein: Rome

Texts by Alberto Moravia, Pier Paolo Pasolini, Ennio Flaiano, Federico Fellini.

In 1956, a 28-year old William Klein arrived in Rome, fresh from the debut of his now classic monograph *Life Is Good & Good for You in New York*, to assist Federico Fellini on his film *Nights of Cabiria*. Filming was delayed, and so Klein instead strolled about the city in the company of Fellini, Pier Paolo Pasolini, Alberto Moravia and other avant-garde Italian writers and artists who served as his guides. It was on these walks that *Rome*, a pioneering and brilliant visual diary of the city, was born. First published in 1959, Klein's *Rome* features the quirky extended captions that distinguished his *New York* book, interspersed with observations about the city by Stendhal, Michelet, Mark Twain, Henry James and others. Today it is one of the most celebrated photography books of the twentieth century. To celebrate the fiftieth anniversary of *Rome*'s publication, Aperture (in close collaboration with Contrasto) has produced a revised edition, which includes previously unseen fashion pictures made in Rome and an updated text by the photographer. Redesigned to encompass two volumes in a special PVC slipcase, this new edition offers audiences another chance to celebrate one of the great photobooks. As Fellini said, "Rome is a movie, and Klein did it."

After graduating from university, **William Klein** (born in New York, 1928) settled in Paris and became a painter. He returned to New York in 1954, and made a photographic logbook which was published two years later, and which won him world-wide acclaim: *Life Is Good & Good for You in New York* (Prix Nadar, 1956). Later, he produced books dedicated to Tokyo, Moscow and Paris. Painter, photographer, moviemaker and graphic designer, Klein currently lives in Paris.

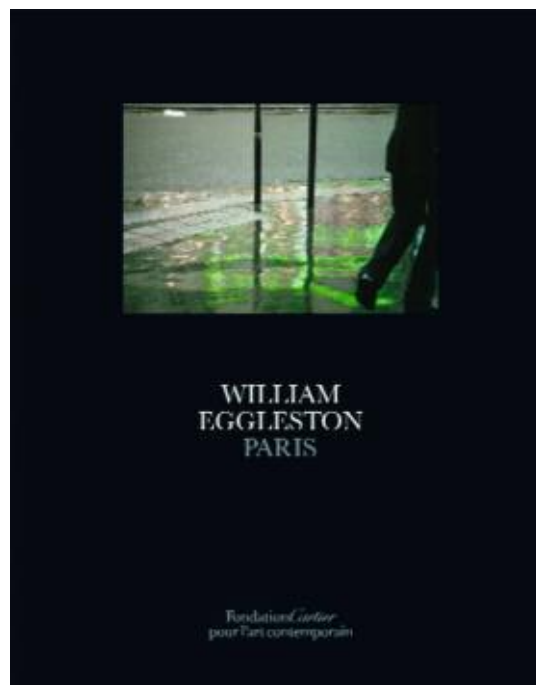
William Klein: Rome
ISBN 978-1-59711-119-5
 Slip, Hbk, 2 vols, 9.75 x 13.5 in. / 224 pgs / 120 b&w.
 U.S. \$85.00 CDN \$102.00
 October/Photography

STEIDL & PARTNERS

William Eggleston: Paris

For photographers, the city of Paris must constitute a genre of its own (alongside "nudes" or "botanical"), so perennially photogenic are its streets, skylines, storefronts and people. Here, William Eggleston—"The Father of Color Photography"—offers a brilliant, unusual take on Paris today, with depictions that completely revitalize our sense of this most picturesque of cities. Eggleston spent three years working throughout different seasons, to craft images that reveal surprising and rarely-seen facets of the city, as one might expect from the lens of a photographer most associated with the American South. Eggleston constructs with color—the brilliant yellow of a shop front, the intense blue of a street sign, the carnival colors on a merry-go-round—and of course with little gems of detail—plastic flowers in a shop window, a plastic bag or a woman's supersaturated red shoes—locating effects that are simultaneously rustic and cosmopolitan, glamorous and gritty, everyday and extraordinary. The first print appearance of this new work, *Paris* is published for Eggleston's exhibition at Paris's Fondation Cartier, and also includes paintings juxtaposed with the photographs that inspired them. His *Paris* is a triumphant successor to Eugène Atget and Henri Cartier-Bresson.

William Eggleston: Paris
ISBN 978-3-86521-915-2
 Clth, 8.5 x 11 in. / 184 pgs / 70 color.
 U.S. \$50.00 CDN \$60.00
 October/Photography



APERTURE

Eikoh Hosoe: Kamaitachi

Text by Donald Keene, Shuzo Takiguchi.

An undisputed masterwork among Japanese photobooks, Eikoh Hosoe and Tatsumi Hijikata's *Kamaitachi* was originally released in 1969 as a limited edition of 1,000 copies. Hosoe, the renowned photographer, and Hijikata, the founder of ankoku butoh dance, had visited a farming village in northern Japan, where Hijikata improvised a performance inspired by the legend of a weasel-like demon named Kamaitachi. As Hosoe photographed Hijikata's spontaneous interactions with the landscape and with the people they encountered, the two artists together enacted an intense investigation of tradition and an exploration, both personal and symbolic, of contemporary convulsions in Japanese society. In 2005, Aperture published a limited-edition facsimile in homage to the original, in close consultation with the artist; now, they have made this enchanting body of work available in its first ever affordable trade edition, which was painstakingly reworked by renowned graphic artist Ikko Tanaka—the designer of the original volume—shortly before his death. His reinterpretation of this classic book object, which is truly a paragon of Japanese bookmaking, includes as a special bonus four never-before-published images from the classic *Kamaitachi* series.

Eikoh Hosoe was born in Yamagata Prefecture, Japan, in 1933. He is an integral part of the history of modern Japanese photography, and remains a driving force not only for his own work, but also for his efforts as a teacher and ambassador, fostering artistic exchange between Japan and the outside world. Hosoe lives in Tokyo and is represented by Howard Greenberg Gallery, New York.

Eikoh Hosoe: Kamaitachi
ISBN 978-1-59711-121-8
 Hbk, 9.5 x 12.75 in. / 112 pgs / 48 tritone.
 U.S. \$60.00 CDN \$72.00
 October/Photography/Asian Art & Culture

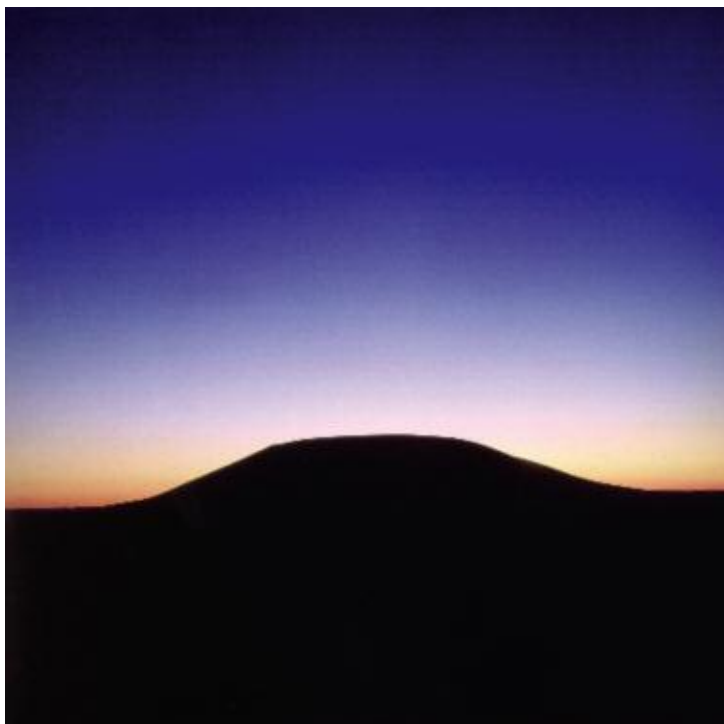
The first trade edition of a Japanese photobook classic.



Also Available:
Japanese Photobooks of the 1960s and 70s
9781597110945
 Hbk, U.S. \$75.00 CDN \$90.00
 Aperture



Setting Sun Writings by Japanese Photographers
9781931788830
 Hbk, U.S. \$29.95 CDN \$36.00
 Aperture



HATJE CANTZ

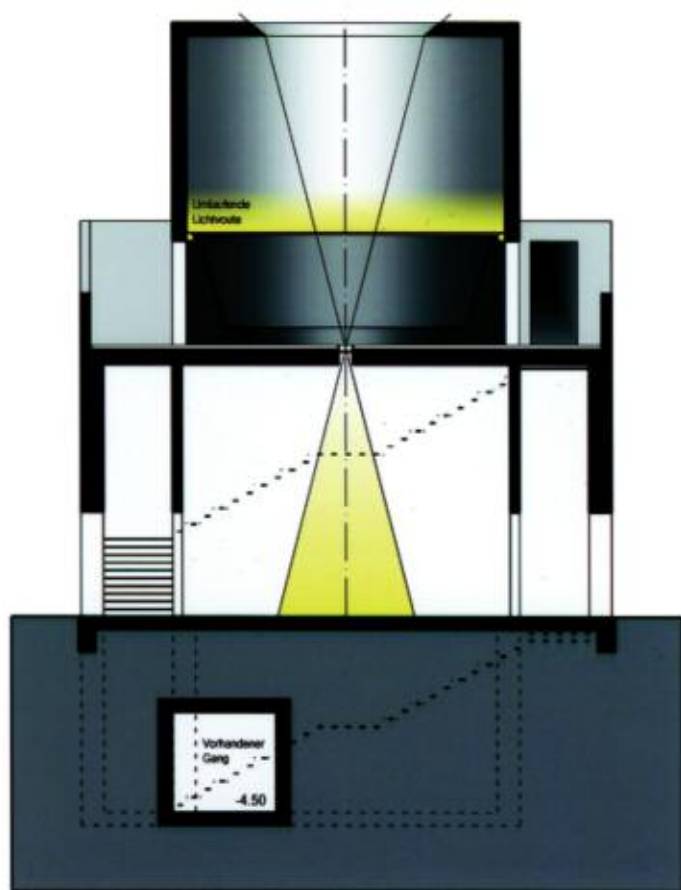
James Turrell: Geometry of Light

Edited by Ursula Sinnreich. Text by Gernot Böhme, Julian Heynen, Agostino de Rosa.

Nobody who has experienced an installation by James Turrell forgets the encounter—he makes light tangible in ways that boggle perception and almost seem to defy physics, as if you could reach into the space you see when you close your eyes. A lifelong explorer of perceptual psychology, Turrell is undoubtedly the most influential contemporary light artist, as well as one of America's most popular artists. In *Geometry of Light*, the first significant Turrell survey in many years, an extraordinary body of work covering several decades is assessed. At the book's center is the series of works known as *Sky Spaces*, a signature Turrell conception in which the sky is made to seem "on top of" the room's ceiling, and which has become a mini-genre unto itself within light art. Academic, philosophical and art-historical essays explicate these perceptual spaces, whose evolution is closely allied to Turrell's development of the Roden Crater Project in the Arizona desert, where he began constructing an observatory in 1974. Also included is the latest installation, "Skyspace/Camera Obscura Space," which Turrell conceived for the Zentrum für Internationale Lichtkunst in Unna, Germany. As an undergraduate, **James Turrell** (born in Los Angeles, 1943) studied psychology and mathematics, transitioning to art only at MFA level. A practicing Quaker, one of his earliest memories is of his grandmother inviting him to "go inside and greet the light" at Quaker meetings. The recipient of several prestigious awards such as Guggenheim and MacArthur Fellowships, Turrell lives in Arizona.

James Turrell: Geometry of Light
 ISBN 978-3-7757-2369-5
 Hbk, 8.75 x 11.5 in. / 240 pgs / 130 color / 20 b&w.
 U.S. \$60.00 CDN \$72.00
 October/Art

I don't want something to be about light,
 I just want to use light. I want light itself.
 —James Turrell



THE MUSEUM OF MODERN ART, NEW YORK

Gabriel Orozco

Text by Ann Temkin, Anne Byrd, Benjamin H. D. Buchloh, Briony Fer, Paulina Pobocha.

Gabriel Orozco emerged at the beginning of the 1990s as one of the most intriguing and original artists of his generation, one of the last to come of age during the twentieth century. His work is unique in its formal power and intellectual rigor, resisting confinement to one medium and roaming freely and fluently among drawing, photography, sculpture, installation and painting. Orozco deliberately blurs the boundary between the art object and the everyday environment, situating his work in a place that merges art and reality, whether through exquisite drawings made on airplane boarding passes or sculptures composed of recovered trash. This publication examines two decades of the artist's production year by year, from 1989 through 2009. Each section is richly illustrated and includes a short text, based on interviews with the artist, that combines biographical information with a brief and focused discussion of selected works. Critical essays by Ann Temkin, Benjamin H.D. Buchloh and Briony Fer supplement these foundational and chronological explorations, providing new insights and strategies for grounding Orozco's work in the larger landscape of contemporary art production.

Gabriel Orozco (born in Mexico, 1962) studied at the Escuela Nacional de Artes Plásticas in Mexico City, and at the Círculo de Bellas Artes in Madrid, Spain. He has exhibited at the Whitney Museum of American Art, The Museum of Modern Art, New York, the Guggenheim Museum, the Philadelphia Museum of Art and the Venice Biennale. Orozco lives and works in New York, Paris and Mexico City.

Gabriel Orozco
 ISBN 978-0-87070-762-9
 Clth, 9.5 x 12 in. / 256 pgs / 435 color.
 U.S. \$55.00 CDN \$66.00
 December/Art/Latin American Art & Culture

Exhibition Schedule
 New York: The Museum of Modern Art, 12/13/09–03/01/10
 Basel: Kunstmuseum Basel, 04/10–08/10
 Paris: Centre Pompidou, 09/10–01/11
 London: Tate, 02/11–05/11

One of the most influential artists
 of this decade, and probably the
 next one too. —Francesco Bonami.





HATJE CANTZ

Michaël Borremans: Paintings

Text by Jeffrey Grove.

Bathing his subjects in an austere light, and rendering them with strong, confident brushwork, Michaël Borremans executes paintings that seduce and hold at bay, keeping the history of art in dialogue while committing wholly to the iconography of our time. The protagonists of these works, derived from pictures in magazines or scientific books, are captured while engaging in activities whose exact nature seems both mundane and mysterious (“they’re just sitting there breathing,” Borremans told an interviewer), but the artist manages to freight these protagonists, and the air around them, with great emotional tension. Similarly, his apparently sober palette of beiges, browns and greys sometimes gives way to a small flourish of brighter color—a white bow or a ruddy-cheeked face—that breaks into and energizes the whole image. Such sleights of hand, by which paint discreetly but completely incarnates mood, are the crux of Borremans’ art, and are what makes him one of the finest contemporary painters in Europe, an heir to the suspended enigmas of Manet and Velazquez and the indoor atmospheric of Chardin and Vermeer. This volume, with its engaging essay by Jeffrey Grove and abundance of color plates, is the first to present all of Borremans’ paintings, and thus constitutes the standard survey of his significant accomplishments.

Trained in photography and graphic design, the Belgian artist **Michaël Borremans** (born 1963) turned to painting at the age of 30. He has had solo shows—of paintings and films—at the Cleveland Museum of Art, the David Zwirner gallery in New York, La Maison Rouge in Paris, Gallery Koyanagi in Tokyo and the Kestner Gesellschaft in Hanover.

Michaël Borremans: Paintings

ISBN 978-3-7757-2423-4

Pbk, 9.75 x 12.25 in. / 184 pgs / 84 color.

U.S. \$55.00 CDN \$66.00

October/Art



SAN FRANCISCO MUSEUM OF MODERN ART/
WEXNER CENTER FOR THE ARTS/D.A.P.

Luc Tuymans

Edited by Madeleine Grynsztejn, Helen Molesworth. Text by Helen Molesworth, Joseph L. Koerner, Ralph Rugoff, Bill Horrigan.

Luc Tuymans is one of today’s most widely admired painters, a continuation of the great tradition of Northern European painting and an enduring influence on younger and emerging artists. As a European child of the 1950s, his relationship to painting is inevitably structured by television, cinema and by the lingering effects of World War II; more recent historical preoccupations have included the dramatic turn of world events post-9/11. Tuymans combines a muted palette with deteriorated surface effect and a singular use of cropping, close-up and sequencing—perfect devices with which to undertake his investigation of the pathological, the banal and the conspiratorial. Published in conjunction with the artist’s first full-scale American survey, this is without question the authoritative publication on Tuymans. It features approximately 75 key works from 1978 to the present, and is accompanied by essays analyzing the painter’s main concerns, with particular attention paid to his working process and his adaptation of source materials. Helen Molesworth examines themes of sinister banality, Joseph Leo Koerner writes on iconophobia and iconophilia, Ralph Rugoff considers the nature of visual experience in light of Tuymans’ recent work, and Bill Horrigan examines cinematic sources. This book is not only the most comprehensive survey of Tuymans’ career to date, but also the most thorough chronology of his artistic development.

Born in Mortsel, Belgium, in 1958, **Luc Tuymans** first exhibited his paintings in 1985, at Palais des Thermes in Ostend. His first U.S. exhibition came ten years later, at The Renaissance Society in Chicago. He has also worked in film and printmaking.

Luc Tuymans

ISBN 978-1-933045-98-6

Cloth, 9.75 x 11.5 in. / 224 pgs / 175 color.

U.S. \$60.00 CDN \$72.00

October/Art

Exhibition Schedule

Columbus: Wexner Center for the Arts, 09/17/09–01/03/10

San Francisco: SFMOMA, 02/06/10–05/02/10

Dallas: Dallas Museum of Art, 06/06/10–09/06/10

Chicago: The Museum of Contemporary Art, 10/02/10–01/09/11

Brussels: Bozar Center for Fine Arts, 02/10/11–05/08/11



I don’t think you
become an artist to
win. You become an
artist to lose. But you
do it with style.

—Luc Tuymans





HATJE CANTZ

Vincent van Gogh: Between Earth and Heaven

The Landscapes

Text by Carel Blotkamp, Gottfried Boehm, Walker Feilchenfeldt, Bernhard Mendes Bürgi.

Vincent van Gogh was an artist wholly saturated in the colors and contours of the landscapes in which he lived and painted. More than Manet or Gauguin, nature itself was his muse and teacher: "it is not the language of painters but the language of nature which one should listen to, the feeling for the things themselves, for reality is more important than the feeling for pictures," he once avowed. *Between Earth and Heaven* is the first book to provide a comprehensive survey of van Gogh's work as a landscape painter, identifying the stylistic transitions that were specific to this aspect of his work. It shows how the earthy tones of his early Dutch phase were gradually replaced by a lighter style following his relocation to Paris, and how, in the south of France, the artist discovered the intense, brilliant colors and vital expression that have made his paintings so fascinating to this day. Essays by renowned art historians and specialists explore this facet of van Gogh's oeuvre, examining both the artist's blockbuster landscape works and lesser-known paintings.

Although he witnessed little success during his lifetime, today **Vincent van Gogh** (1853–1890) is rated as one of the greatest Dutch painters in history. He produced the majority of his work—some 900 paintings and 1,100 drawings—during a brief span of ten years, before he succumbed to mental illness and committed suicide at the age of 37. A seminal figure in the Post-Impressionist movement and an early pioneer of Expressionism, van Gogh is today one of the world's most famous artists.

Vincent van Gogh: Between Earth and Heaven

ISBN 978-3-7757-2303-9

Hbk, 9.5 x 11.75 in. / 304 pgs / 220 color.

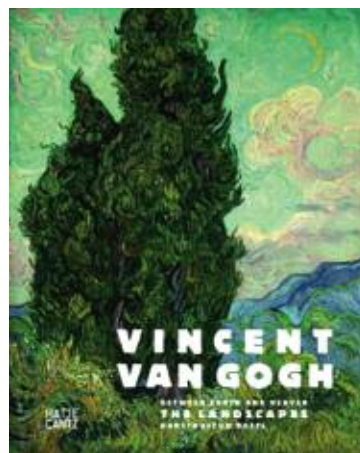
U.S. \$60.00 CDN \$72.00

September/Art

Exhibition Schedule

Basel: Kunstmuseum Basel, 04/26/09–09/27/09

To express hope by some star,
the eagerness of a soul by a
sunset radiance. Certainly
there is nothing in that of
stereoscopic realism, but is it
not something that actually
exists? —Vincent van Gogh



GUGGENHEIM MUSEUM

Kandinsky

Edited by Tracey Bashkoff. Text by Vivian Endicott Barnett, Christian Derouet, Matthias Haltemann, Annegret Hoberg, Gillian McMillan.

No other artist epitomizes the character of the Guggenheim Museum quite like Vasily Kandinsky, who is closely linked to the history of the museum and has been collected in depth in the permanent collection since its founding. *Kandinsky* accompanies the first full-scale retrospective of the artist's career to be exhibited in the United States since 1985, when the Guggenheim culminated its trio of groundbreaking exhibitions of the artist's life and work in Munich, Russia and Paris. This presentation of nearly 100 paintings brings together works from the three institutions that have the greatest concentration of Kandinsky's work in the world: the Solomon R. Guggenheim Museum, New York; Centre Georges Pompidou, Paris; and Städtische Galerie im Lenbachhaus, Munich; as well as significant loans from private and public holdings. This traveling exhibition's final iteration at the Guggenheim Museum will investigate both Kandinsky's formal and conceptual contributions to the course of abstraction in the twentieth century, concentrating on his innovations in painting. *Kandinsky* traces the artist's vision through thematic motifs such as the horse and rider, mountainous landscapes, tumultuous seascapes, apocalyptic imagery and other religious subjects.

Kandinsky

ISBN 978-0-89207-390-0

Hbk, 10 x 10 in. / 320 pgs / 260 color.

U.S. \$55.00 CDN \$66.00

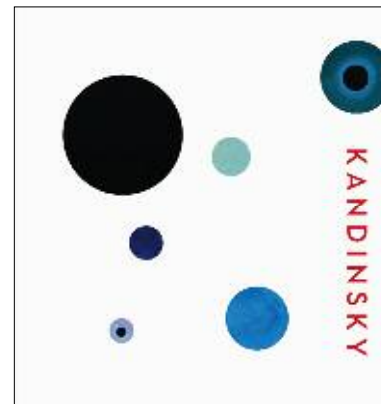
October/Art

Exhibition Schedule

Paris: Centre Georges Pompidou, 04/08/09–08/10/09

New York: Solomon R. Guggenheim Museum,

09/18/09–01/10/10



Also Available:

Concerning the Spiritual in Art
9780878467020

Hbk, U.S. \$27.50 CDN \$33.00

MFA Publications



APERTURE

Zwelethu Mthethwa

Text by Isolde Brielmaier, Okwui Enwezor.

Since Apartheid's fall in 1994, South African photography has exploded from the grip of censorship onto the world stage. A key figure in this movement is Zwelethu Mthethwa, whose portraits powerfully frame black South Africans as dignified and defiant individuals, even under the duress of social and economic hardship. Photographing in urban and rural industrial landscapes, Mthethwa documents a range of aspects in South Africa, from domestic life and the environment to landscape and labor issues. Mthethwa's work challenges the conventions of both Western documentary work and African commercial studio photography, marking a transition away from the visually exotic and diseased—or "Afro-pessimism," as curator Okwui Enwezor has described it—and employing a fresh approach marked by color and collaboration. *Zwelethu Mthethwa*, the artist's long awaited first comprehensive monograph provides an overview of his work to date, and features the stunning portraits that have brought him international acclaim. Born in Durban, KwaZulu-Natal, South Africa, in 1960, **Zwelethu Mthethwa** received his BFA from the Michaelis School of Fine Art, University of Cape Town, a then white-only university he entered under special ministerial consent. In 1989, he received his Master's degree while on a Fulbright Scholarship to the Rochester Institute of Technology. Mthethwa has had more than 35 international solo exhibitions and has been featured in numerous group shows, including the 51st Venice Biennale in 2005 and *Snap Judgments: New Positions in Contemporary African Photography* at the International Center of Photography, New York, in 2006. He is represented by Jack Shainman Gallery, New York, and lives in Cape Town, South Africa.

Zwelethu Mthethwa

ISBN 978-1-59711-113-3

Clth, 11.75 x 10.5 in. / 180 pgs / 75 color.

U.S. \$65.00 CDN \$78.00

November/Photography/African Art & Culture



DAMIANI

Contemporary African Art Since 1980

Edited by Okwui Enwezor, Chika Okeke-Agulu.

To address contemporary African art is necessarily to address the African diaspora and its attendant thorny issues of postcolonial and identity politics: what *is* contemporary African art, and who qualifies for its rubric? *Contemporary African Art Since 1980* is the first major survey of the work of contemporary African artists from diverse locations and generations who work either in or outside of Africa, but whose activities engage the complexities of that continent. Assembled by Okwui Enwezor, and organized in chronological order, it incorporates all major media—painting, sculpture, photography, film, video, installation, drawing, collage—as well as genres from the popular to the visionary, conceptual to formalist, abstract to figurative, linking sensibilities in order to erode the prevailing (and increasingly irrelevant) binaries of center and periphery, vernacular and academic, urban and non-urban forms, indigenous and diasporic. The book's chronological structure essentially pivots on Africa's many transitions, from the end of the postcolonial utopias during the 1980s to the economic, technological and cultural shifts catalyzed by globalization.

Among the many contributing artists are Kader Attia, Tayo Adenaike, Luis Basto, Claudia Cristovao, Georges Adeagbo, Samuel Fosso, Barthelemy Toguo, Cheri Samba, Ghada Amer, Chris Echeta, Mona Mazouk, Julie Mehretu, Hentie Van der Merwe, Donald Odita, Bruce Onobrakpeya, Kolade Oshinowo, Olu Amoda, Sane Wadu, Malick Sidibé, Victor Ekpuk, Yinka Shonibare, Iba Ndiaye, Andries Botha, Candice Breitz, Marlene Dumas, William Kentridge, Robin Rhode, Sue Williamson, Amir Nour, Moustapha Dime, Fatima Tuggar, Richard Onyango and Berry Bickle.

Okwui Enwezor is a Nigerian-born American writer and curator, and one of the world's foremost authorities on contemporary African art. Among his books are *Reading the Contemporary: African Art, from Theory to the Marketplace*, *Mega Exhibitions: Antinomies of a Transnational Global Form* and *Archive Fever: Uses of the Document in Contemporary Art*.

Contemporary African Art Since 1980

ISBN 978-88-6208-092-7

Pbk, 9.5 x 12.5 in. / 320 pgs / 250 color.

U.S. \$60.00 CDN \$72.00

October/Art/African Art & Culture

Okwui Enwezor's definitive vision of contemporary African art—both inside and outside Africa.





BONGOUT

Ghanavision
Hand-Painted Film Posters from Ghana
Introduction by Thibaut de Ruyter.

Against today's copyrighted-to-the-gills Hollywood movie industry, the wacky world of Ghanaian movie posters comes as a joyous relief, with its absolute lack of respect for not only the directors and even stars of Hollywood, but especially the official iconography that accompanies such films. With the arrival of the video cassette in West Africa in the 1980s, a type of mobile movie house was born, typically consisting of a TV, a VCR, an electrical generator and a car, sometimes presenting blockbusters, sometimes underrated and nearly-forgotten movies, most of them Hollywood-produced. To promote these screenings, artists were commissioned to handpaint posters, often with only a few stills to guide them as to the movie's subject, and with a completely free hand as to the posters' content—they were at liberty to add or change scenes, toss in a few mutant monsters, anything to catch the prospective customer's eye. By applying this basic rule of packaging, artists created bizarre images in which monsters mixed with naked women and superheroes, pitched against naively painted and weirdly proportioned African landscapes. Sadly, this window of copyright-free anarchy lasted only a short time, and by the end of the 1990s the mobile cinema business had declined as television became more widely available in Ghana. Proof that naked mutant superhero monsters are always where it's at, this wonderfully illustrated volume commemorates a glorious moment in popular art.

Ghanavision
ISBN 978-3-940907-05-9
Hbk, 6.75 x 9.5 in. / 68 pgs / 4 color.
U.S. \$25.00 CDN \$30.00
July/Film & Video/African Art & Culture

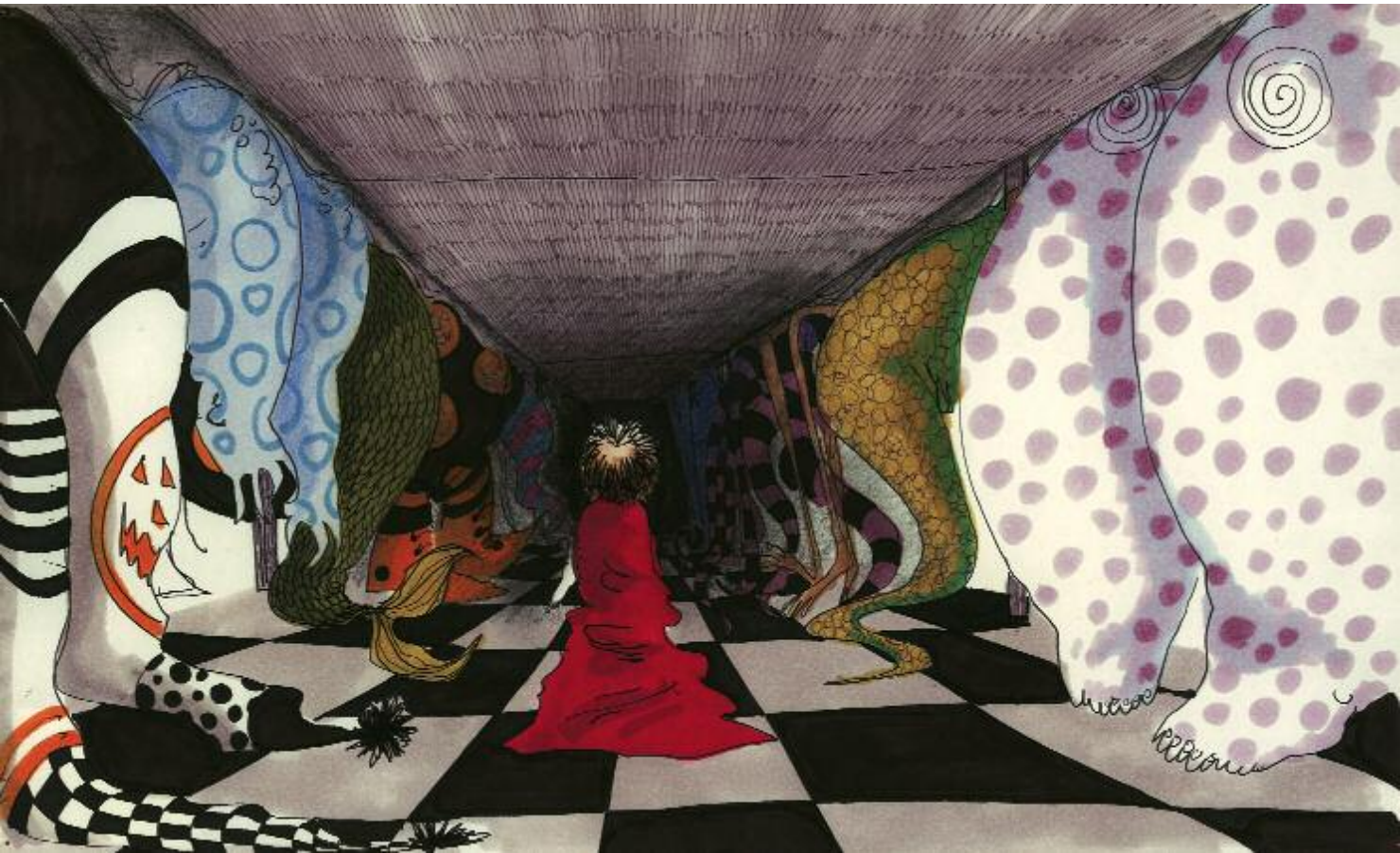
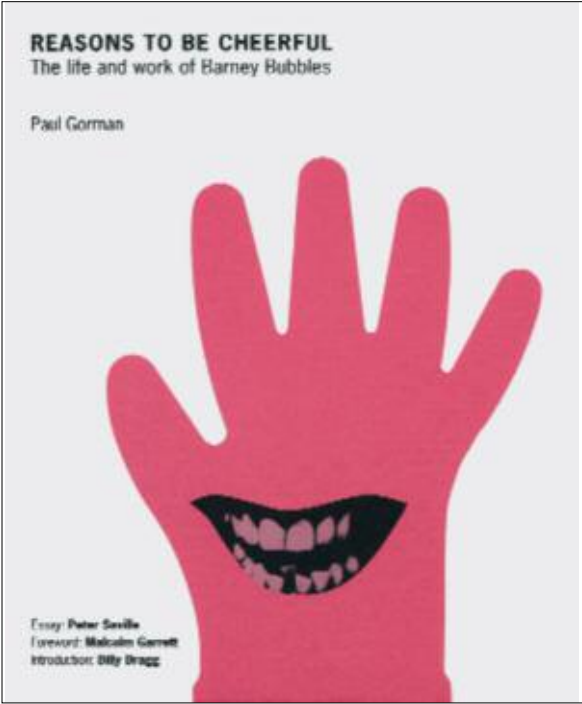
ADELITA LTD.

Reasons To Be Cheerful: The Life and Work of Barney Bubbles

Foreword by Malcolm Garrett. Introduction by Billy Bragg. Text by Paul Gorman, Peter Saville.

Described by *The New York Times* as “a hero to young designers,” the British designer Barney Bubbles is one of the most mysterious but influential figures in the field of graphic design. Bubbles, who died 25 years ago, links the colorful underground optimism of the 1960s to the sardonic, edgier art that accompanied Punk's explosion a decade later. In the 1960s, Bubbles created posters for the Rolling Stones, brand and product design for Sir Terence Conran and psychedelic lightshows for Pink Floyd. Responsible for art direction at the key underground magazines *Oz* and *Frendz*, and for the classic masthead of the *NME* rock weekly, he is best known for the plethora of stunning record sleeves, logos, insignia and promo videos for musicians and performers, from the countercultural collective Hawkwind to New Wave and Postpunk stars Elvis Costello, Ian Dury, Nick Lowe, Graham Parker, The Damned, Billy Bragg, Depeche Mode and The Specials. Bubbles created his own idiom, amalgamating Expressionism, Dada, Constructivism and Concrete poetry into a Rock context. With over 600 images, the meticulously researched *Reasons to be Cheerful* is the first and definitive investigation into Bubbles' life and work. Billy Bragg contributes an introduction, graphic designer Peter Saville an essay on the significance of Bubbles' oeuvre (titled “Toward the Canonisation of Barney Bubbles”) and Malcolm Garrett a foreword.

Reasons To Be Cheerful: The Life and Work of Barney Bubbles
ISBN 978-0-9552017-3-8
Hbk, 9 x 11 in. / 224 pgs / 535 color / 65 b&w.
U.S. \$49.95 CDN \$60.00
August/Design & Decorative Arts/Music



THE MUSEUM OF MODERN ART, NEW YORK

Tim Burton

Text by Tim Burton, Jenny He, Ron Magliozzi.

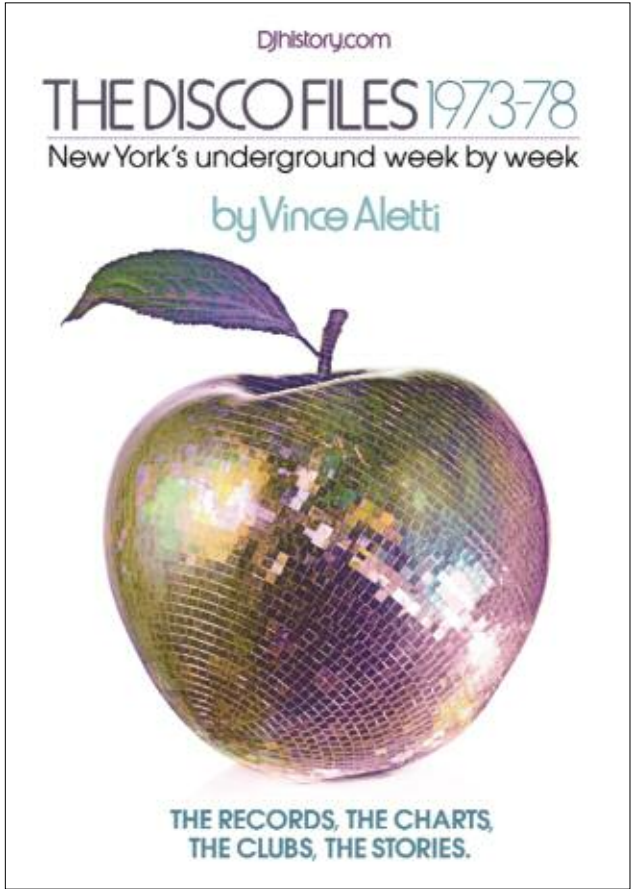
Tim Burton has reinvented Hollywood genre filmmaking over the past three decades. With a visual style inspired by the aesthetics of animation and silent comedy, Burton's work melds the exotic, the horrific and the comic, manipulating expressionism and fantasy with the skill of a graphic novelist. Published to accompany a major career retrospective at The Museum of Modern Art, this affordable volume considers Burton's career as an artist and filmmaker. It narrates the evolution of his creative practices, following the current of his visual imagination from his earliest childhood drawings through his mature oeuvre. Illustrated with works on paper, moving-image stills, drawn and painted concept art, puppets and maquettes, storyboards and examples of his work as a graphic artist for his non-film projects, this volume sheds new light on Burton and presents previously unseen works from the artist's personal archive.

Acclaimed American filmmaker **Tim Burton** (born 1958) is known for his dark, gothic films about quirky outsiders, many of which are both Hollywood blockbusters and cult classics. To date they have been nominated for 16 Academy Awards and have won six. They include *Pee-Wee's Big Adventure* (1985), *Beetle Juice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *Batman Returns* (1992), *Ed Wood* (1994), *Sleepy Hollow*, (1999), *Charlie and the Chocolate Factory* and *Corpse Bride* (both 2005) and *Sweeney Todd: The Demon Barber of Fleet Street* (2007), among others. *Alice in Wonderland* is slated for 2010. Burton has collaborated extensively with composer Danny Elfman and with actors Johnny Depp and Helena Bonham Carter.

Tim Burton
ISBN 978-0-87070-760-5
Pbk, 8 x 10 in. / 64 pgs / 54 color.
U.S. \$19.95 CDN \$24.00
November/Film & Video



Exhibition Schedule
New York: The Museum of Modern Art, 11/22/09–04/26/10



DJHISTORY.COM

The Disco Files 1973–78
New York’s Underground Week by Week
By Vince Aletti

In 1973 Vince Aletti became the first person to write about the emerging Disco scene, and went on to write a famous weekly column in *Record World* magazine, which incorporated top ten playlists from DJs across the US (such as Larry Levan, Larry Sanders, Walter Gibbons, Tee Scott and Nicky Siano) alongside his own writings and interviews. As Disco grew from an underground secret to a billion-dollar industry, Vince was there to document it, and this is his personal memoir, containing everything he wrote on the subject (most of it between 1974–1978). *The Disco Files* is the definitive and essential chronicle of Disco, true from-the-trenches reporting that details, week by week, the evolution of the clubs, the DJs and above all, the music, through magazine articles, beautiful photography, hundreds of club charts and thousands of record reviews.

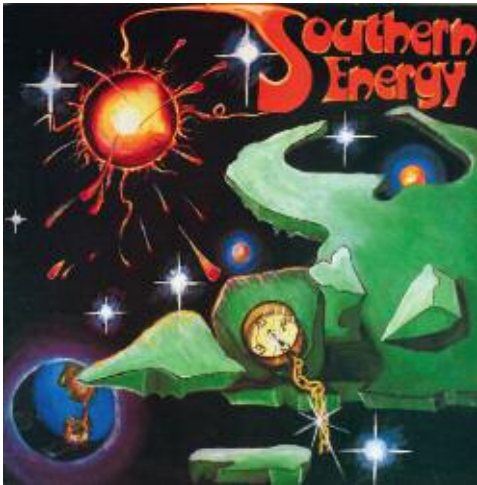
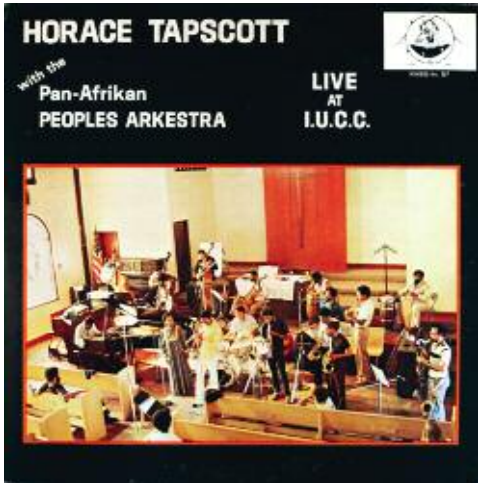
The Disco Files 1973–78
ISBN 978-0-9561896-0-8
Pbk, 6.75 x 9.5 in. / 474 pgs / 400 b&w.
U.S. \$35.00 CDN \$42.00
September/Music/Nonfiction & Criticism

DAMIANI

Patti Smith: Simply a Concert
Photographs by Fabio Torre
Foreword by Fernanda Pivano. Text by Claudio Marra, John Rockwell.

Rock legend Patti Smith is famed for her powerful onstage presence, depicted by many of photography’s own legends. Robert Mapplethorpe’s portraits of the young poet/singer were instrumental in defining her groundbreaking persona in 1970s. Still tough and uncompromising, Smith has more recently been captured by Annie Leibovitz. Joining that lineage is this volume of portraits by Italian photographer and painter Fabio Torre, featuring 70 black-and-white images taken of Smith during her concerts from the 1990s to the present. Torre has captured Smith passionately immersed in performance, and she is revealed to us here more intimately than we have seen her before. Different than the Patti Smith we remember from previous portraits, in these dynamic chiaroscuro images Torre projects a new Patti persona, capturing the lifetime of experience revealed by her gestures.

Patti Smith: Simply a Concert
ISBN 978-88-6208-099-6
Hbk, 12.5 x 9.5 in. / 96 pgs / 70 b&w.
U.S. \$40.00 CDN \$48.00
October/Music/Photography



SOUL JAZZ RECORDS PUBLISHING

Freedom, Rhythm and Sound
Revolutionary Jazz Cover Art 1960–78
Compiled by Gilles Peterson, Stuart Baker.

The momentum of the 1960s civil rights movement and the explosion of Rock music and the underground press in that decade impacted Jazz in amazing ways, both musically and culturally. Years before Punk, musicians like John Coltrane, Pharoah Sanders, Sun Ra, Don Cherry, The Art Ensemble of Chicago and others took control of their work by recording, releasing and distributing their music themselves, often in runs as low as 500 copies. As a result, Jazz music got a whole new look. The record sleeves of this era (roughly 1960–1978) are as iconic and historically unique as the music itself, which, in the wake of innovations by Ornette Coleman and Cecil Taylor, boldly abandoned tonal anchors for the wilder shores of improvisation, incorporating Gospel, Asian, Rock and electronic influences. Soul Jazz Records has issued many releases relating to this music, and *Freedom, Rhythm and Sound* is the first ever collection of this fascinating goldmine of album art, which represents the first wave of inspired independent production within popular music. The book provides a large introduction contextualizing the music and artwork, as well as interviews with many of the people involved. Alongside the musicians mentioned above, these include Kelan Phil Cohran, Charles Tyler, Steve Reid, Mary Lou Williams, Horace Tapscott, Lloyd McNeil, Phil Ranelin, Marcus Belgrave, Paris Smith, Jayne Cortez, Joe McPhee, Weldon Irvine, Shamek Farrah, Cecil McBee, Stanley Cowell, Tribe, The Last Poets, The Pharaohs and many others. 30 years on, their works are exemplary in their untamed DIY energy and graphic boldness.

Freedom, Rhythm and Sound
ISBN 978-09554817-2-7
Hbk, 12 x 12 in. / 192 pgs / 400 color.
U.S. \$39.95 CDN \$48.00
October/Music/Design & Decorative Arts

Sun Ra, John Coltrane,
Pharoah Sanders, Don
Cherry, The Art Ensemble
of Chicago, The Last Poets,
Joe McPhee, Mary Lou
Williams and many more.





TESTIFY BOOKS

Previously Announced

Sue Kwon: Street Level
New York Photographs 1987–2007
 Introduction by Hilton Als.

Street Level collects 20 years of documentary and commercial photography by esteemed New York photographer Sue Kwon. Her subjects include some of Hip Hop's finest, such as the Beastie Boys, Biggie Smalls and the Wu-Tang Clan, as well as portraits and street scenes from New York's most charismatic neighborhoods—Little Italy, Chinatown, Coney Island, the Lower East Side and a pre-Guiliani Times Square. These black-and-white images, characterized by an evident fondness for the lives they depict, are populated with recruits from all realms and occasions, from shoe-shiners to inmates at the Rahway State Prison to newlyweds and strippers between sets at the infamous Sue's Rendezvous. As direct and candid as their subjects, Sue Kwon's photographs share a kinship with those of the legendary New York documentary photographer Helen Levitt. Although Kwon is well known in the Hip Hop world, this is the first complete monograph to survey her work.

Sue Kwon began her career at the *Village Voice*, shooting subjects that ranged from N.W.A. to Covenant House runaways to underground Jamaican nightclubs in Queens. She went on to shoot primarily Hip Hop artists for record labels like Def Jam, Sony and Loud Records. While much of her current work centers on her own projects, she still photographs campaigns for companies such as Burton Snowboards, Gravis and A Bathing Ape. Kwon lives and works in New York City.

Sue Kwon: Street Level
 ISBN 978-0-9725920-6-2
 Hbk, 9 x 11 in. / 288 pgs / 250 tritone.
 U.S. \$45.00 CDN \$54.00
 September/Photography

The first collection from one of New York's greatest photographers of neighborhood street life.



DAMIANI

Barry McGee

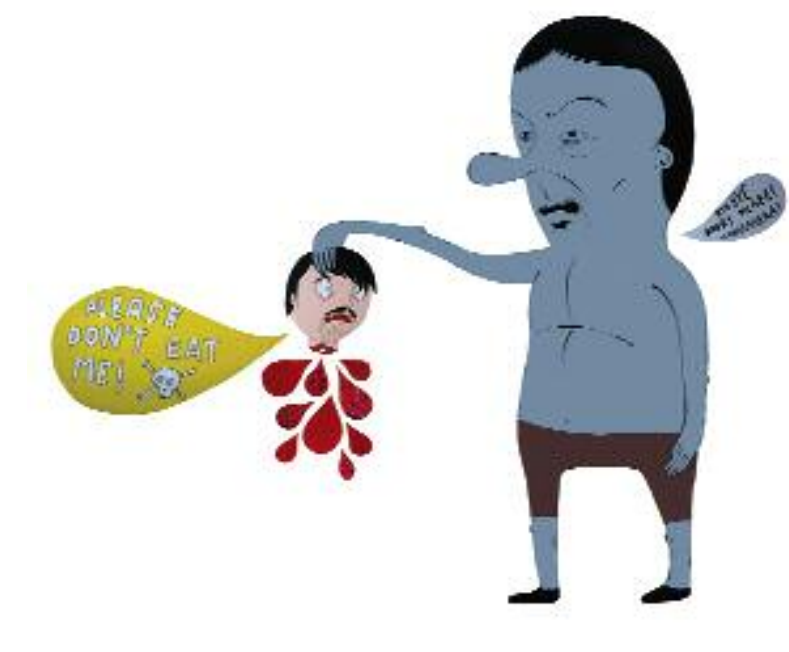
Barry McGee's art buzzes with an infectious street vitality that celebrates the rich pageant of city living, while lambasting its "ills, overstimulations, frustrations, addictions." His early years as a graffiti artist, tagging on the streets of San Francisco under such monikers as Ray Fong, Twist and Twisto, still nourish his need to inscribe the blank face of modern life with the personal and the handmade. A part of the early 90s 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 broad survey is McGee's first hardcover monograph, and is compiled from the artist's personal archives, incorporating retrospective images and examples of more recent installations. It is the definitive book 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, Japan.

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



Also Available:
Beautiful Losers: Contemporary Art and Street Culture
 9781933045306
 Pbk, U.S. \$39.95 CDN \$48.00
 Iconoclast/DAP



PORTERHOUSE FINE ART EDITIONS



Back in Print!

Mark Ryden: The Tree Show
Text by Holly Meyers.

Absorbing Ovid’s tales of transformation in *Metamorphoses*, and adding his own dash of art-historical figuration and contemporary pop culture, Mark Ryden broaches new terrain with *The Tree Show*. “Arcadian Gothic” might hint at the nature of this new work, and fans of Ryden will find familiar preoccupations in these new paintings, drawings and sculptures—made since his first solo show in 1998—transposed to new pastures. Never reluctant to freight his work with references that range from Renaissance and Neoclassical painting to occultism, Ryden combines the arcane with pop-cultural images as ground from which to make his carefully executed leaps into fantasy. This series includes depictions of oak trees consuming children, floating tree stumps with “seeing” eyes and imaginary wood nymphs. Ryden paints his characters with a porcelain glow and renders his trees with a care that evokes Audubon’s botanical illustration. *The Tree Show* offers reproductions of these paintings and sculptures alongside the fruits of Ryden’s research on the tree as myth, drawing from the Buddha’s Bodhi Tree to Adam and Eve, the Sephiroth of the Kabbalah and ecological science. This volume constitutes an enticing dossier on Ryden’s encyclopedic exploration of the arboreal world.

Mark Ryden: The Tree Show
ISBN 978-1-931955-08-9
Hbk, 9.25 x 12.25 in. / 128 pgs / 138 color.
US \$40.00 CDN \$48.00
Available/Art

PICTUREBOX



C.F.: Powr Mastrs Vol. 3
Powr Mastrs Vol. 3—brainchild of C.F., who emerged from the fabled Providence, Rhode Island, art and noise scene and who also performs under the monikers Kites and Daily Life—is one of the most anticipated graphic novels of the year. This latest installment continues C.F.’s *Dune*-like science fiction/fantasy epic featuring a misguided scientist and the race of beings he has created, who inhabit a surreal world called New China. The narrative follows the ever-shifting power relations of these mystical warriors who transform their physical and psychological identities each time the tide of power turns. *Powr Mastrs* Vol. 2 hit over a dozen “top-ten graphic novels of 2008” lists, both volumes 1 and 2 have been described by *Vice Magazine* as “dark doors into the stunningly fantastic,” and *The Village Voice* has noted that “the home-made arcane dominates in C.F.’s sexy danger world.” This third installment is no exception: it overflows with graphic innovation, from the intricately designed costumes each character wears to the exactly drawn architectural detail, all rendered in C.F.’s distinctive pencil line. In this volume, C.F. firmly takes the reins both as a visual and comics artist, making a book as essential to the practice of drawing as to the graphic novel.

C.F.: Powr Mastrs Vol. 3
ISBN 978-0-9820947-6-1
Flexi, 5.75 x 8.25 in. / 120 pgs / 16 color / 104 b&w.
U.S. \$18.00 CDN \$22.00
November/Comics & Graphic Novels

THE ICE PLANT



Tamara Shopsin: C’est le Pied II
C’est le Pied II is New York-based artist and illustrator Tamara Shopsin’s follow up to her well-received 2007 book, *C’est le Pied*. Volume two is similarly filled with Shopsin’s whimsical line drawings and deadpan conundrums that play on everyday mishaps. An eclectic gem, this small giftworthy paperback comprises a series of 49 elegant doodles that combine Shopsin’s familiar handsome design with a *New Yorker*-esque—or Fischli and Weiss, or Ernie Kovacs—sense of humor, and a touch of Raymond Pettibon’s edge: a broomstick-riding witch and a battered-looking armored truck is jacked up on three sets of cinderblocks and a fully-suited knight sips soda from a straw through his helmet. Shopsin is an east coast graphic artist, line cook and the daughter of New York food legend Kenny Shopsin, whose restaurant—a long-term West Village mainstay—features a famously over-stuffed menu. Father and daughter recently collaborated on the popular cookbook, *Eat Me: the Food and Philosophy of Kenny Shopsin*. She is also a regular contributor to *The New York Times* Book Review and Op-Ed pages, as well as various other national magazines.

Tamara Shopsin: C’est Le Pied II
ISBN 978-0-9823653-0-4
Pbk, 4.5 x 6.5 in. / 96 pgs / 49 b&w.
U.S. \$14.95 CDN \$18.00
November/Art

EDLIN GALLERY

Now in Hardcover

Sound and Fury: The Art of Henry Darger
Third Edition
Foreword by Andrew Edlin. Text by Edward M. Gomez. Translated by Valérie Rousseau.

Since his death in 1973, Henry Darger, janitor, orphan, writer and artist, has found increasing posthumous fame as an artist of influence, particularly for a generation of North American artists born in the late 60s and early 70s, such as Marcel Dzama, Justine Kurland, Justin Lieberman and Amy Cutler, who have drawn on his colossal oeuvre of drawings and writings, and his bizarre world of transgendered and often partially clothed girls warring against evil adults and monsters, in order to evolve their own worlds of similarly fantastical imagery. Several landmark Darger exhibitions and a hit documentary film (*In the Realms of the Unreal*) have continued to disseminate his work to wider audiences, rendering the persistent epithet of “outsider artist” almost meaningless. All Darger monographs become rarities with incredible rapidity, and this new hardcover edition of the Andrew Edlin Gallery’s excellent introduction to Darger will prove no exception. It contains new and improved images, an updated introduction and updated sections on Darger’s exhibition history and public collections. In an accompanying essay Edward Madrid Gómez writes: “knowing what we know about this loner’s life, it seems that no one else but Darger could have produced it, in the same way that we cannot imagine the ground-breaking works of such artists as Beethoven, Picasso, Wölflí or Joyce emerging from the minds or spirits of anyone else except these geniuses, whose talents have helped define just how far-reaching and accomplished artistic creativity can be.”

Henry Darger was the author of drawings, watercolor scrolls and a 15,000 page novel called *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*.



Sound and Fury: The Art of Henry Darger
ISBN 978-0-9778783-4-5
Hbk, 13 x 9 in. / 80 pgs / 128 color / 1 b&w.
U.S. \$40.00 CDN \$48.00
August/Art

A rollercoaster ride through the Unreal Realms of Henry Darger.

FUEL PUBLISHING

Back in Print!

Russian Criminal Tattoo Encyclopaedia Volume I
Edited by Damon Murray, Stephen Sorrell. Foreword by Alexei Plutser-Sarno. Text by Danzig Baldaev. Photographs by Sergei Vasiliev.

Occasionally a book is published that reveals a subculture you never dreamt existed. More rarely, that book goes on to become a phenomenon of its own. The 2004 publication of the *Russian Criminal Tattoo Encyclopaedia* was such a phenomenon, spawning two further volumes and alerting a fascinated readership worldwide to the extraordinary and hermetic world of Russian criminal tattoos (David Cronenberg, for example, made regular use of the *Encyclopaedia* during the making of his 2007 movie *Eastern Promises*). Now, Fuel has reprinted volume one of this bestselling series, whose first edition already fetches considerable sums online. The photographs, drawings and texts published in this book are part of a collection of more than 3,000 tattoos accumulated over a lifetime by a prison attendant named Danzig Baldaev. Tattoos were his gateway into a secret world in which he acted as ethnographer, recording the rituals of a closed society. The icons and tribal languages he documented are artful, distasteful, sexually explicit and sometimes just strange, reflecting as they do the lives and traditions of Russian convicts. Skulls, swastikas, harems of naked women, a smiling Al Capone, medieval knights in armor, daggers sheathed in blood, benign images of Christ, sweet-faced mothers and their babies, armies of tanks and a horned Lenin: these are the signs by which the people of this hidden world mark and identify themselves. With a foreword by Danzig Baldaev, and an introduction by Alexei Plutser-Sarno, exploring the symbolism of the Russian criminal tattoo.

Russian Criminal Tattoo Encyclopaedia Volume I
ISBN 978-0-9558620-7-6
Clth, 5 x 8 in. / 400 pgs / 350 b&w.
U.S. \$32.95 CDN \$40.00
October/Popular Culture



Also Available:

Jacqueline Hassink: Car Girls
9781597110976
 Hbk, U.S. \$85.00 CDN \$102.00
 Aperture

APERTURE

Jacqueline Hassink: Car Girls
The Travel Edition
Text by Tim Dant.

It remains to be seen whether the practice of using female models to embody the corporate identities of international auto companies was in fact a final spasm of extravagance from an industry now in crisis. Thankfully, Dutch photographer Jacqueline Hassink's *Car Girls* is a subversively fun, conceptually sharp and smartly designed document of the spectacle. A body of work that has taken more than five years to complete, *Car Girls* captures seven car shows in cities on three different continents. Each site was chosen by Hassink to reflect different cultural values regarding ideal images of women and beauty. By highlighting the association between gender, sexuality, power and commodification, Hassink heightens the surreality of the show, revealing what she identifies as "a moment of performance in which the women became more like a doll or a tool instead of an individual." Earlier this year, a 1,500-copy limited edition of *Car Girls* was published. This second, "travel-sized" edition of Hassink's instant classic has been created to satisfy popular demand, and was, like the first edition, exquisitely designed by Irma Boom.

Jacqueline Hassink, born in Enschede, the Netherlands in 1966, has published extensively, most recently *The Power Book* (2007) and *Domains of Influence* (2008). Her photographs are in the collections of the Huis Marseille, Amsterdam, and the Victoria and Albert Museum, London, among other institutions. She is represented by Cohen Amador Gallery, New York.

Jacqueline Hassink: Car Girls
ISBN 978-1-59711-106-5
Pbk, 5.5 x 6.75 in. / 184 pgs / 627 color.
 U.S. \$19.95 CDN \$24.00
 August/Photography

SEI SWANN

Elizabeth Heyert: The Narcissists
Interview by Stacey D'Erasmio.

Best known for her controversial 2005 postmortem portrait series *The Travelers*, which *The New York Times* called "a peek... at the vibrant, living face beneath the mask of death," the former architectural photographer Elizabeth Heyert resumes her role as observer and voyeur in this fascinating third volume, *The Narcissists*. Inspired by the myth of Narcissus, and as a challenge to the Avedon idea that a photograph is about a relationship between two people, Heyert takes us through the looking glass, capturing her subjects unaware through a one-way mirror in a series of 15-minute photo-sessions. The volume includes 24 of those color portraits—a 12 year-old beauty queen dressed as Barbie, an aging male bodybuilder, a bejeweled socialite and a Marilyn Monroe look-alike, among them—caught gazing into their own eyes. This book's design, created by the Amsterdam-based studio Featuring, hinges on Heyert's use of candid triptych close-ups of each portrait, presented in three-panel gatefolds, which reveal subtle inconsistencies amidst the cosmetic perfection of her subjects.

Elizabeth Heyert: The Narcissists
ISBN 978-0-615-28012-7
Clth, 10.75 x 13.75 in. / 124 pgs / 81 color.
 U.S. \$60.00 CDN \$72.00
 September/Photography



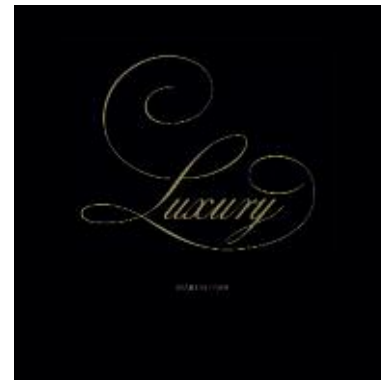
CHRIS BOOT

D.A.P. is pleased to welcome British publisher Chris Boot to the list. Chris Boot has independently published original and provocative photography books since 2003, pushing the limits of contemporary photography as well as presenting the history of photography in innovative ways. For the complete Chris Boot backlist please see page 155.

Martin Parr: Luxury
Introduction by Paul Smith.

"With photography, I like to create fiction out of reality. I try and do this by taking society's natural prejudice and giving it a twist," says British photographer Martin Parr, who is most known for his satirical images of the ostentatiously wealthy. *Luxury* is Parr's epitaph to the age of conspicuous consumption, with candid images of the fabulously wealthy on the international party circuit: champagne-fuelled lunches, horse races, Moscow's Millionaire Fair, the Dubai Art Fair and the Beijing Motor Show, to name a few locales. Both biting and affectionate, this series, which comprises 35 works created between 2003 and 2009, is part of the touring exhibition *Parrworld*. Documenting the trends, tastes and social mores of the bourgeoisie—diamond encrusted jewelry, pure breed puppies, racecars, endless canapés and empty champagne bottles—Parr succeeds in capturing the cliché-laden tedium of excess, while making the whole scene seem a little more human. "Parr's mobile perspective and viewpoint is that of a housefly," critic Neal Brown writes, characterizing the photographer's style as "buzzing around people's heads, landing on the edges of their plates and food displays, and viewing everything as a fantastically enlarged, over-colored world upon which to masticate regurgitated vomit, and enjoyably shit." Exquisitely designed, this volume—with a padded, gilt-foiled mock-leather cover—is the perfect souvenir of the era before the bubble burst. Also featured is an introduction by leading fashion designer and Martin Parr fan, Paul Smith.

Martin Parr: Luxury
ISBN 978-1-905712-13-7
Clth, 10 x 10 in. / 112 pgs / 83 color.
 U.S. \$40.00 CDN \$48.00
 October/Photography



Also Available:

Martin Parr: Parrworld
9781597110693
 Hbk, U.S. \$89.95 CDN \$108.00
 Aperture





VISIONAIRE

Visionaire No. 57: 2010

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.” For this latest issue, 52 curators (including Nancy Spector, Beatrix Ruf, Klaus Biesenbach, Louise Bourgeois, John Baldessari, Ugo Rondinone, Maurizio Cattelan, Inez Van Lamsweerde & Vinoodh Matadin, Dakis Joannou, Mario Testino, Marc Jacobs, Guan Yi, Christian Boros, Natalie Portman, Tilda Swinton, James Franco, Kate Moss, Zaha Hadid and Herzog & de Meuron) have selected seven artists. Each artist contributes one image for a total of 365 images by 365 different artists, which are assembled as an electronic calendar that displays one image for each day of the year. This is *Visionaire*’s first electric plug-in issue featuring art on a high-definition screen. It is also one of their most useful and giftworthy issues! *Visionaire* 57: 2010 is produced in collaboration with Smart, in anticipation of the Smart electric car to be launched in 2010, and as a part of Smart’s ongoing support of urban creativity.

Visionaire No. 57: 2010
ISBN 978-1-888645-79-8
Boxed, 8 x 15 in. / 365 color.
 U.S. \$325.00 CDN \$390.00 **SDNR30**
 January/Fashion



**A daily dose of art
 at your fingertips!**

**Also Available:**

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



Visionaire No. 55: Surprise
9781888645750
 Boxed, 12 volumes,
 U.S. \$250.00 CDN \$300.00
SDNR30



**Visionaire No. 51:
 Harmony Silver**
9781888645675
 Boxed, U.S. \$175.00
 CDN \$210.00 **SDNR30**

**Visionaire No. 51:
 Harmony Black**
9781888645651
 Boxed, U.S. \$175.00
 CDN \$210.00 **SDNR30**

EDITION 7L

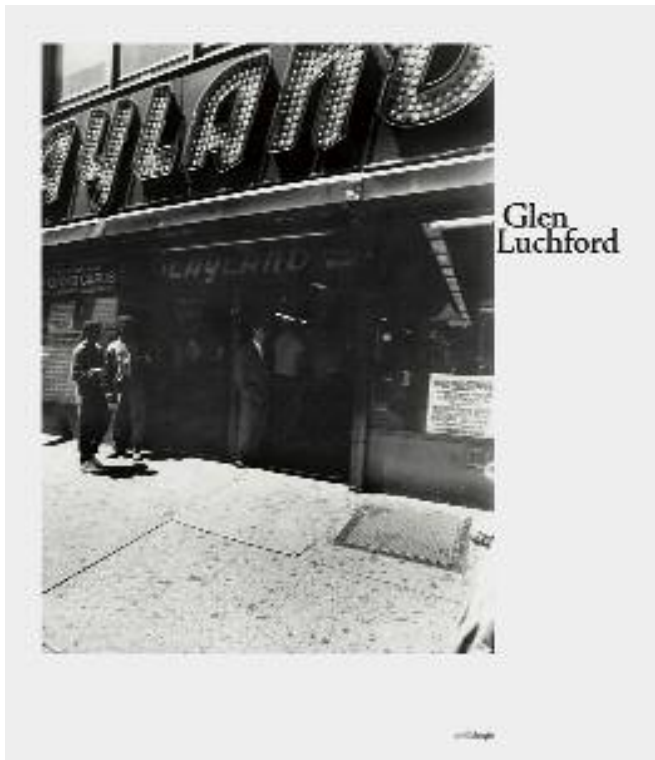
Digital + Analogue: The Art and Science of Rockstar Games

The Rockstar Games label, founded in 1998, is famous for the creation of groundbreaking video games such as the various editions of *Grand Theft Auto*, *Bully*, and *Red Dead Redemption*, whose unprecedented production values have captured the enthusiasm of millions of fans around the world. *Digital & Analogue* celebrates a decade of Rockstar Games with spectacular artwork and detail drawings of stunning environments (the hoods, grand canyons, asylums), death-defying tasks (races, executions, carjacks, drug runs), colorful subjects (bullies, smugglers, prisoners, hit men), and passersby with whom your characters interact, so that even a non-player can understand how exhilarating the Rockstar experience can be. Characters switch perspectives and radio stations, navigate through real-time day-to-night changes and weather cycles, and participate in society with total moral freedom—practicing what the company’s founder and executive producer describes as an “experiment in narrative.” This ultimate slipcased Rockstar Games monograph checks in at 13 x 11 x 8 inches, in three volumes that feature original illustrations, wireframes, production stills, product shots, ads, inspiration and candid photos of the company’s games plus exclusive content on a CD/DVD. The hundreds of color photographs and never before published videoscapes, all culled from the archives of the creators, will acquaint readers with the vast areas within the games that allow unparalleled freedom, and make for a unique experience with every play. Published to coincide with Rockstar’s tenth anniversary, this time capsule has been created with the company’s designers, and every page reflects their spectacular aesthetic. It is the ultimate Rockstar testament to the company’s history of singular moments reinventing the boundaries of style and mischief in entertainment, and setting a new standard for what is possible in interactive arts.

Digital + Analogue: The Art and Science of Rockstar Games
ISBN 978-3-86521-934-3
Slip, Hbk, 3 vols, 13 x 11 in. / 900 pgs / illustrated throughout / DVD (NTSC & PAL).
 U.S. \$395.00 CDN \$474.00
 November/Design/Video Gaming

**This fittingly spectacular compendium
 celebrates ten years of Rockstar Games—
 creators of the groundbreaking video
 games *Grand Theft Auto*, *Midnight Club*,
Manhunt and *Max Payne*, among others.**





STEIDL DANGIN

Glen Luchford

British photographer Glen Luchford first caught the public eye in the late 1990s, with his avant-garde fashion campaigns for Prada. With its elaborate lighting and atmosphere of conspicuous artifice, Luchford's highly cinematic imagery exemplified the merging visual languages of fashion and art photography, launching the photographer as one of his generation's most imaginative talents. Part of Steidl Dangan's new *British Influence* series, this monograph presents 80 photographs from the past two decades, beginning with Luchford's earliest images, which prefigure the gritty, found-light aesthetic that defined the first half of the 1990s, from the quiet black-and-white portraits of musical icons such as Ian Brown, to more aggressive street shots of Kate Moss that catch the spirit of a seedy New York en route to gentrification. In later work, Luchford's from-the-hip naturalism gave way to an almost Hitchcockian style of portraiture. This monograph presents works in a range of media, from 35 mm black-and-white to 8 x 10, to digital formats, and features an interview with Luchford's long-time friend and artistic collaborator, painter Jenny Saville.

From the very start of his career, **Glen Luchford** reinvigorated British fashion photography through his work for magazines such as *i-D* and *The Face*. He has shot campaigns for advertising clients such as Yves Saint Laurent and Calvin Klein and has exhibited with painter Jenny Saville. Luchford's work has been exhibited at the Victoria and Albert Museum and the Photographer's Gallery in London, and at The Museum of Modern Art in New York (as part of the 2004 exhibit *Fashioning Fiction*).

Glen Luchford**ISBN 978-3-86521-891-9****Hbk, 10.75 x 12 in. / 150 pgs / 80 color.**

U.S. \$80.00 CDN \$96.00

October/Photography/Fashion

DAMIANI

Michael Doster: 80s/90s

Foreword by Regina Stahl. Text by Katinka Omir.

From the glory days of big hair, big shoulder pads and ostentatious wealth—or at least the illusion of it—comes *Michael Doster: 80s & 90s*. The internationally celebrated German photographer Michael Doster captured the fashion elite in the days before digital cameras hit the scene and before post-production effects were prevalent and airbrushing quite so rampant. This collection tells the story of haute couture when the labels Ungaro, Oscar de la Renta and Chanel were on everyone's lips and models like Marpessa, Iman, Linda Evangelista and Gia were fresh on the scene. Both in the studio and on the streets, Doster perfectly captured the ethos, drama and sexuality of these two decades. After completing photography school in his native Zurich, Doster began his fashion career in Munich and worked in Milan and Paris before he settled in New York in 1974. Doster was just in time for the advent of contemporary fashion: the term "supermodel" came into regular usage in the 1980s and the women caught by Doster's lens were soon known affectionately to people all over the world by their first names. As model Claudia Schiffer defined it at the time, "in order to become a supermodel one must be on all the covers all over the world at the same time so that people recognize you." And as this edition demonstrates, Doster was instrumental in making that happen.

Michael Doster: 80s/90s**ISBN 978-88-6208-091-0****Hbk, 9.5 x 13 in. / 304 pgs / 127 color / 132 b&w.**

U.S. \$69.00 CDN \$83.00

October/Fashion/Photography



DAMIANI

Greg Gorman: In Their Youth

Early Portraits

Text by Audrey Wells.

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 epebe that Andy Warhol met at Studio 54.

Greg Gorman discovered his calling after taking a borrowed camera to a Jimi Hendrix concert in 1968. In 1990, after producing images for over 20 years, he published his first book, *Greg Gorman Volume One*, which reveals his skills as a portraitist. Gorman has created innumerable unforgettable images (for instance, a 2000 portrait of Jeff Koons shows the artist perched on a filthy toilet, flanked by two leather-clad ladies). His work has been featured in ad campaigns and has been featured on the covers of a number of magazines, including *Esquire*, *GQ*, *Interview*, *Vogue*, *Rolling Stone* and *Vanity Fair*.

Greg Gorman: In Their Youth**ISBN 978-88-6208-097-2****Hbk, 8 x 10 in. / 140 pgs / 200 b&w.**

U.S. \$50.00 CDN \$60.00

October/Photography

Greg Gorman is the only person I'd let photograph my corpse.
—John Waters



STEIDL PHOTOGRAPHY INTERNATIONAL

Mademoiselle: Coco Chanel/Summer 62 Photographs by Douglas Kirkland Text by Karl Lagerfeld.

"Images left behind are in the end stronger than truth and facts. Through Douglas Kirkland's images we can imagine what the famous Coco had been all about before she became the formidable Chanel," muses Karl Lagerfeld in *Mademoiselle*, a selection of photographs of Chanel taken by Douglas Kirkland in 1962 on assignment in Paris for the American magazine *Look*. Lagerfeld is the designer currently at the helm of the Parisian fashion house, made iconic by designer Coco Chanel during her long reign, from 1909–1971—and the designer of this handsome edition as well. Through his introduction and captions to these photographs, we understand how important Chanel's image has been to the success of the century-old French couture line. Kirkland, a Los Angeles-based photographer famous for his portrayals of Chanel and Marilyn Monroe, gives us a glimpse of the sympathetic character beneath the hard-working fashion doyenne's ever-impeccable exterior, with his elegant shots of Mademoiselle leaving her suite at the Ritz Hotel, in her apartment and studio at 31 rue Cambon and watching a runway show from the apartment's famous mirrored staircase.

Mademoiselle: Coco Chanel/Summer 62
ISBN 978-3-86521-865-0
Hbk, 10.25 x 8.5 in. / 104 pgs / tritone throughout.
U.S. \$45.00 CDN \$54.00
September/Photography/Fashion

STEIDL PHOTOGRAPHY INTERNATIONAL

Juergen Teller: Election Day

An integral element of Vivienne Westwood's Spring/ Summer 2009 advertising campaign, Juergen Teller's *Election Day* features an unlikely collaboration between the doyenne of British street style, *Baywatch* star Pamela Anderson and Westwood's former assistant/current husband Andreas Kronthaler. Employing Teller's signature theatrical mis-en-scene, these images—shot on location in Los Angeles—include Vivienne and Andreas' friends, members of the band Queens of the Stone Age. Escaping all efforts at narrative or categorization, the volume features shots of the protagonists in a golf buggy, Anderson reading Plato's *Republic* with a nipple visible through sheer fabric, Westwood and Anderson frolicking in clothes baskets at a launderette and the two beaming in front of a television announcing Barack Obama's imminent victory.

Juergen Teller: Election Day
ISBN 978-3-86521-906-0
Hbk, 7.75 x 11.75 in. / 36 pgs / 34 color.
U.S. \$19.00 CDN \$23.00
July/Fashion/Photography



STEIDL PHOTOGRAPHY INTERNATIONAL

David Bailey: Eye

As the title of David Bailey's earlier monograph *Bailey's Democracy* suggests, the legendary British photographer likes to bring the same quality of attention to each of his subjects, irrespective of their fame or reputation: "I treat the boy down at the post office like the president of Russia, and the president of Russia like the boy down at the post office." *David Bailey's Eye* presents a choice selection of Bailey's photographs—mostly in black-and-white, some in color—spanning the years between 1962 and 2008, the breadth of Bailey's career. His egalitarian stance, often indicated by a conspicuous absence of props and a minimal approach to lighting, enables the photographer to tease from his subjects traits which more formal portraits would lack: the warm benevolence of I.M. Pei for example, the exuberance of John Galliano or the brooding look of Jean-Michel Basquiat. Bailey's eye surveys the gamut of humankind, from celebrities to people far from celebrity orbits, examining each of his subjects for the moment when the person steps forward and becomes a great portrait. Among Bailey's better-known subjects in *Eye* are Andy Warhol, Henri Cartier-Bresson, Yves Saint Laurent, John Huston and Ellsworth Kelly. With cover art (a painted eye) by Damien Hirst, this volume reveals unexpected facets of many of the creative minds who have defined the culture in which we live.

David Bailey: Eye
ISBN 978-3-86521-708-0
Clth, 10.25 x 13 in. / 188 pgs / 3 color / 89 tritone.
U.S. \$58.00 CDN \$70.00
September/Photography/Fashion



STEIDL PHOTOGRAPHY INTERNATIONAL

David Bailey: 8 Minutes Hirst & Bailey

The premise of this book couldn't be simpler: 130 photographs of British bad boy artist Damien Hirst by the great British fashion photographer David Bailey, taken during a single shoot lasting eight minutes. Famed as the inspiration for the swinging 60s photographer character in Michelangelo Antonioni's film *Blow Up* (1966), Bailey was one of the first fashion photographers to merge with rock coterie and the international jet set. In this series of portraits, each pose is spontaneous and determined not by Bailey but by Hirst, who sticks his tongue out, mocking the camera. These photos are unrehearsed, in the spirit of Bailey's recent work, which is characterized by an easy relationship with composition and lighting and no digital manipulation. With no text or even a title page, *8 Minutes* resists the familiar, formulaic style of the usual coffee table book. Always the rogue, Bailey's message is "what you see is what you get."

David Bailey: 8 Minutes
ISBN 978-3-86521-864-3
Hbk, 10.25 x 13 in. / 264 pgs / 133 color.
U.S. \$70.00 CDN \$84.00
December/Photography/Fashion



STEIDL PHOTOGRAPHY INTERNATIONAL



Karl Lagerfeld: Mobile Art
Chanel Contemporary Art Container By Zaha Hadid

The Chanel Mobile Art Container is an extraordinary traveling exhibition space built by architect Zaha Hadid at the invitation of Chanel helmsman Karl Lagerfeld. This book collects Lagerfeld’s black-and-white photographs of the container, taken during its tour of Hong Kong, Tokyo and New York in 2008. The fluid architecture of this mobile, collapsible exhibition pod is echoed in Lagerfeld’s images, which abstract the structure into a series of white curves and grey planes silhouetted against a black sky. The art inside, by some 20 international artists—including Yoko Ono, Stephen Shore and Sophie Calle—was inspired by the elements that give the Chanel bag its identity. Sylvie Fleury, for instance, lined an entire room in leather, creating the sensation of being able to walk inside the iconic purse. Included are three DVDs with amazing footage of the container against the backdrops of Hong Kong, Tokyo and New York.

Karl Lagerfeld: Mobile Art
ISBN 978-3-86521-760-8
Clth, 11.5 x 8.5 in. / 144 pg / tritone throughout / DVD (NTSC & PAL).
U.S. \$58.00 CDN \$70.00
November/Fashion/Architecture & Urban Studies

STEIDL PHOTOGRAPHY INTERNATIONAL



Karl Lagerfeld: Chanel’s Russian Connection
Text by Karl Lagerfeld.

Peripatetic Chanel head designer, book publisher, photographer—and now, film director—Karl Lagerfeld founded Métiers d’Arts in 2002 to showcase the talents of Chanel’s seven specialist ateliers (that provide the couture house with costume jewelry, embroidery and millinery). This volume focuses on Chanel’s 2008–2009 Métiers d’Arts collection *Paris-Moscow*. If *Paris-Moscow* indulges Lagerfeld’s fascination for Russia through fashion, then *Russian Connection* is that fascination embodied in book form. Lagerfeld’s images evoke Imperial Russia, Constructivism, Catherine the Great, Fabergé, Russian folklore and Coco Chanel’s own passion for Russia, via the great Ballets Russes, Byzantine jewelry and her affair with the Grand Duke Dmitri Pavlovich. Included here is a DVD featuring Lagerfeld’s directorial debut, *Coco 1913/Chanel 1923*, a silent black-and-white film depicting Chanel’s flirtation with Russian-Parisian émigré society in the 1910s and 1920s.

Karl Lagerfeld: Chanel’s Russian Connection
ISBN 978-3-86521-923-7
Pbk, 8.5 x 9.75 in. / 168 pgs / illustrated throughout / DVD (NTSC & PAL).
U.S. \$38.00 CDN \$46.00
November/Fashion/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Koto Bolofo: La Maison
Text by Ménéhould du Chatelle.

For the past four years, innovative fashion photographer Koto Bolofo has had behind-the-scenes access to the Hermès fashion empire. Bolofo, well known for his portraits and fashion shoots, and published in such prestigious periodicals as *Vogue*, *Esquire* and *i-D*, came to *Monde d’Hermès* in 2004, when he met Hermès head, Jean-Louis Dumas, one of 17 cousins who constitute the fifth generation heading the company. Bolofo recalls that “Mr. Dumas asked where I came from. I said South Africa. He asked what part. I said Lesotho. He was shocked and very excited. He explained that his great, great, great grandfather was a missionary in Lesotho and that the Zulus used to attack his mission, but the Sothos—my tribe—protected him... He called me his cousin and said that his cousin was welcome any time and I had carte blanche to photograph what I liked in Hermès.” *La Maison* contains exclusive images made as Bolofo worked his way through Hermès’ workshops, discovering how their wares are made, from handbags, perfumes, scarves, prêt-à-porter and shoes to the first accessory ever produced by the house: saddles. Nothing escaped his lens, not even the museum, a treasure trove of Hermès history, tucked away on Rue du Faubourg St. Honoré.

Koto Bolofo: La Maison
ISBN 978-3-86521-912-1
Slip, Clth, 11 vols, 7 x 9 in. / 1,200 pgs / illustrated throughout.
U.S. \$148.00 CDN \$178.00
January/Fashion/African Art & Culture

TIMEZONE 8



+0086 Beijing Cool
From the Pages of China’s Coolest Magazine
Edited by Peng Hongwu.

A sort of *Fruits* of China’s best dressed kids, this volume defines the new Chinese cool through the eyes of its hippest generation, in 300 pages of photos and illustrations from the ultracool Beijing-based magazine +0086. The first generation to enjoy the economic accelerations—the foremost of the so-called “Tiger Economies”—of the past ten years, China’s youth culture is media-savvy and globalized, their eyes beaming in the glow of perhaps becoming the next Internet It Girl or Cory Kennedy. These kids may watch *Skins* and *Gossip Girl*, but, as the book demonstrates, they aren’t blindly miming some bland digest of global pop culture, rather, they are developing a new style that is specific to contemporary China, which is taking root by itself. This publication marks the beginning of a documentary work in progress, as +0086 continues to report on the situation from the streets of Beijing. Though this book can’t tell the future, it does predict that Chinese youth will just keep getting cooler.

+0086 Beijing Cool
ISBN 978-988-18034-2-9
Pbk, 6 x 8 in. / 304 pgs / 280 color / 20 b&w.
U.S. \$29.95 CDN \$36.00
September/Fashion/Asian Art & Culture

DAMIANI



Contemporary Indian Fashion
Edited by Federico Rocca.

Indian haute couture is conquering catwalks worldwide. For many, Indian fashion conjures multi-colored saris and gold embroidery, but the designers featured in this volume are turning that cliché on its head by creating global styles without losing sight of tradition. This book documents the scene, with an in-depth look at designers as diverse as Fightercock (a collaboration between Abhishek Gupta and Nandita Basu, who claim on one of their t-shirts that “The Revolution must wear Fightercock”), AtpuG varuaG (who won Breakthrough Designer of the Year at the MTV and Zoom Style Awards in 2006) and Kavita Bharthia (who is known for both Indian and Western styles, impeccably finished on handlooms, which incorporate cottons and silks, scarves, stoles and knits). Other featured designers include Gayatri Khanna, Anamika Khanna, Small Shop, Anuj Sharma, Ashish N Soni, Ayesha Depala, CUE, Deepika Govind, Drashta Sarvaiya, Falguni & Shane Peacock, Manish Arora, Nachiket Barve, Namrata Joshipura, Nimita Rathod, Nitin Bal Chauhan, Prashant Verma, Rajesh Pratap Singh, Ranna Gill, My Village, Sabyasachi Mukherjee, Savio Jon, Shantanu & Nikhil, Shantanu Goenka, Swapnil Shinde, Varun Bahl, Wendell Rodricks and Bounipun. *Contemporary Indian Fashion* offers a host of experimental techniques for textiles, pattern cutting and sculptural draping, as well as the mixing of natural and synthetic fibers and unlikely juxtapositions such as jersey or chiffon with leather.

Contemporary Indian Fashion
ISBN 978-88-6208-100-9
Pbk, 8 x 10.5 in. / 208 pgs / 200 color.
U.S. \$60.00 CDN \$72.00
October/Fashion/Asian Art & Culture

DAMIANI



David Benjamin Sherry: It’s Time
Text by Neville Wakefield.

It’s Time is 26-year-old, New York-based photographer David Benjamin Sherry’s first monograph. During his time at the Rhode Island School of Design Sherry took a summer internship with the photographer David LaChapelle, who reinforced Sherry’s penchant for hypersaturated, hot, bright colors and a touch of psychedelia, and who taught him the fine art of photostyling. Taking a lead from LaChapelle’s widespread commercial success, Sherry has also shot some memorably fresh fashion editorials for magazines such as *Dazed and Confused*, *Another Man*, *i-D* and *V Man*. Part of the group of young artists (and much-chronicled downtown bad boys) around Ryan McGinley, Dash Snow and Dan Colen, Sherry makes photographs that range from landscapes to fashion, from portraits to abstractions, from reality to fantasy. This well-illustrated volume includes an essay by independent curator and critic Neville Wakefield.

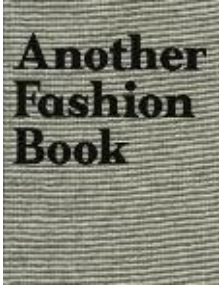
David Benjamin Sherry: It’s Time
ISBN 978-88-6208-093-4
Hbk, 9 x 12 in. / 98 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
October/Photography



Another Fashion Book
Edited by Jefferson Hack.

Another Fashion Book collects some of the most striking spreads commissioned for *Another Magazine's* fashion pages, culled from the magazine's decade-long reign as the bellwether of couture trends. *Another* is known for staying one step ahead of the curve on all counts: the Spring/Summer 2009 cover features Tilda Swinton, for instance, shot by New York-based British photographer Craig McDean in clothes by Dutch designers Viktor & Rolf. In an image that fuses both Swinton's and the designers' iconoclastic ethos, McDean captures the statuesque actress' intensity while highlighting the sculptural quality of the design duo's dresses. Gathered in this volume is work by some of the most provocative names in fashion and art photography, including Nick Knight, Mario Sorrenti, Inez & Vinoodh, Sam Taylor-Wood, Horst Diekgerdes, Stephen Shore, David Sims, Terry Richardson, Steven Klein, Willy Vanderperre and Glen Luchford. Always blurring what little remains of the boundary between fashion and art, the images often reference the history of photography, art and design while forging a wholly new international language that has come to define the look of this decade. Creative Director David James has combed through the magazine's archive to find the finest fashion photography, all of which has been specially reprinted for this book.

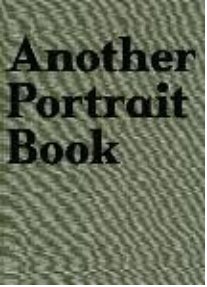
Another Fashion Book
ISBN 978-3-86521-729-5
Clth, 9 x 11.75 in. / 272 pgs / illustrated throughout.
U.S. \$85.00 CDN \$102.00
Available/Fashion



Another Portrait Book
Edited by Jefferson Hack.

At the vanguard of fashion, design and art, *Another Magazine* has, over the past decade, become known for its signature fusion of fashion photography and classic portraiture: a sultry Uma Thurman, for instance, half of her face covered with a delicate butterfly mask, or Christina Ricci defiantly taking a pair of scissors to her own ponytail. Published bi-annually, each cover is instantly iconic, featuring portraits of cultural figures as they've never been seen before. *Another Portrait Book* includes a stellar selection of these celebrity shots—Nicole Kidman, Jodie Foster, Jude Law and Gwyneth Paltrow among them, as well as portraits of figures from the worlds of music, literature and art, such as Gore Vidal, Björk, Lucian Freud, Patti Smith, Marianne Faithful and Kate Moss, captured by the world's most iconoclastic photographers. *Another Portrait Book* is the second of a three-volume set published by the popular periodical. Following *Another Fashion Book*, this edition will in turn be followed by *Another Art Book*, to be released in the spring of 2010. This *Another Books* series is edited by Jefferson Hack, co-founder of the Dazed Group, which publishes *Dazed & Confused*, *Another Magazine* and *Another Man*.

Another Portrait Book
ISBN 978-3-86521-842-1
Clth, 9 x 11.75 in. / 272 pgs / illustrated throughout.
U.S. \$85.00 CDN \$102.00
October/Fashion

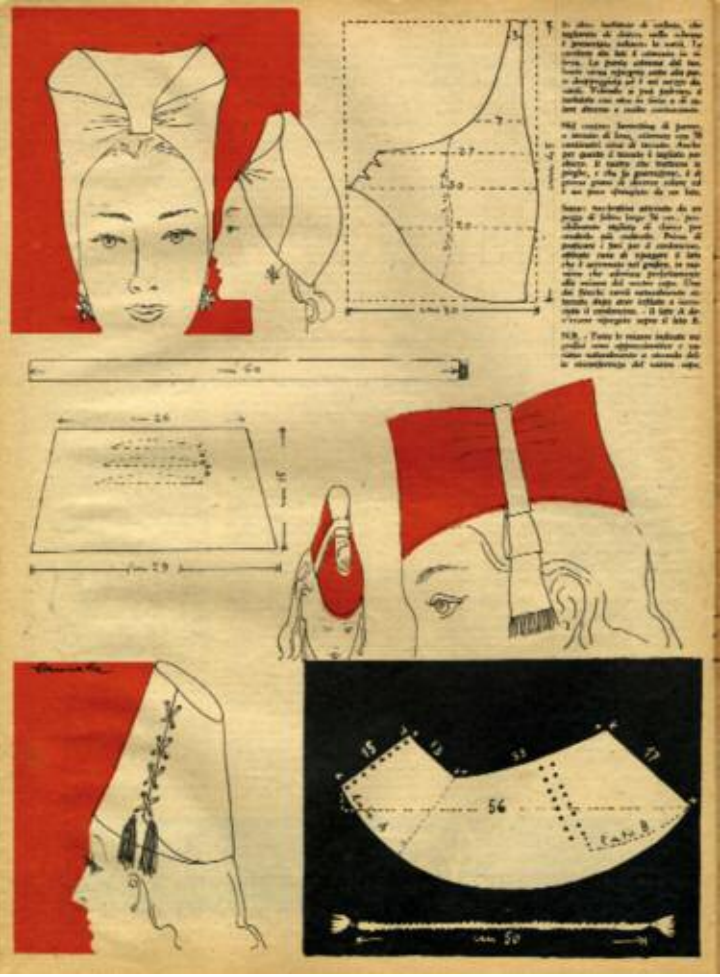


DAMIANI

Fashion at the Time of Fascism
Italian Modernist Lifestyle Between 1922 and 1943
Edited by Mario Lupano, Alessandra Vaccari.

The first visual history of Modernist Italian fashion during Benito Mussolini's Fascist regime, and the product of immense research, *Fashion at the Time of Fascism* charts the fashion industry's ambivalent negotiation of international couture and the bizarre dictates of Fascism, and the legacy of this era in shaping today's fashion industry. Authors Mario Lupano and Alessandra Vaccari explore and compare a huge range of forgotten archival sources, such as women's glossies, fashion, film and gossip magazines, photo archives, exhibition and commercial catalogues, books, manuals and magazines on tailoring, dressmaking, design and architecture, and corporate and government journals. This abundance of materials is presented in a fluid sequence of image and text that charts the rhythms, rituals and lifestyles of the typical Italian day through the four basic themes of "Measurements," "Model," "Brand" and "Parade." Each section includes texts that highlight the key figures and phases in Italian fashion, from the 1920s to the early 1940s, juxtaposing them with Modernism's broader salient themes and emphasizing the conscious use of glamour in the regime's super-choreographed portrayal of itself. *Fashion at the Time of Fascism* is further enriched by a thorough iconographic index and a detailed reference list, making the volume a revelation for both general readers and scholars.

Fashion at the Time of Fascism
ISBN 978-88-6208-051-4
Pbk, 8 x 11.5 in. / 320 pgs / 700 color.
U.S. \$65.00 CDN \$78.00
October/Fashion/History



The Italian woman must follow Italian fashion. Taste, elegance and originality have demonstrated that this initiative can and must be successful.
—Fascist Party Edict, 1933



HATJE CANTZ

Every Thing Design

The Collections of the Museum für Gestaltung Zürich

Edited by Christian Brändle, Verena Formanek. Text by Christian Brändle, Glenn Adamson.

The great Dutch book designer Irma Boom designed this handsome, hefty gem, which features 700 prints, posters and other objects from the collection of Zurich's Gestaltung Museum. It is a collection renowned worldwide for its unsurpassed holdings of design masterpieces: Ettore Sottsass's iconic red "Valentine" typewriter from 1969, Paul Rand's 1950 poster for the film *No Way Out*, as well as graphic works by Toulouse-Lautrec and El Lissitzky, and a range of works by Richard Paul Lohse, Harry Bertola, Willy Guhl, Makoto Saito, FHK Henrion and many other great designers. Founded in 1875, the museum's collection focuses on twentieth-century mass-manufactured products, comprising over 10,000 objects and 20,000 examples of packaging, from famous designs to anonymous everyday objects; a graphics collection containing over 100,000 items from around the world, dating from the fifteenth century to the present; a collection of 300,000 posters and an applied arts collection, showcasing work from the nineteenth and twentieth centuries that covers the overlap between industrial manufacturing, design and art. With beautiful, full-page spreads, *Every Thing Design*, like the Gestaltung Museum itself, expands our conceptions of what design is, unpacking how a designed object is perceived and how this perception changes over time. It examines the criteria museums use for acquisition, and how the objects' significance and value are established. The result is a surprising reconsideration of trends, production techniques and public reception.

Every Thing Design

ISBN 978-3-7757-2331-2

Pbk, 4.75 x 6 in. / 800 pgs / 600 color / 100 b&w.

U.S. \$45.00 CDN \$54.00

September/Design & Decorative Arts

**A massive design compendium,
that is a design classic itself!**



FUEL PUBLISHING

Spirit: Garden Inspiration

By Dan Pearson.

Edited by Damon Murray, Stephen Sorrell, Anna Benn, Huw Morgan.

Taking inspiration from art, sculpture, Chicago prairies and folk architecture such as tree houses, Dan Pearson—acclaimed garden designer and "green-fingered guru" at the U.K. newspaper *The Observer*—lays out his design philosophy and working process, giving readers direct insight into his collaborative approach of working with nature, instead of imposing preconceptions upon it. Journeying from New Zealand to Japan via Thames-side barge gardens, Pearson focuses on the spirit of place as it emerges through geography, history, architecture and native flora, extrapolating this sense of place into a new gardening philosophy. Very far from conventional gardening books, *Spirit* radically expands the genre, inviting us to understand the act of gardening in the light of contemporary needs and with a keen environmental awareness; Pearson particularly stresses the importance of skills such as being able to "read" a variety of landscapes (both wild and cultivated), and of staying open to what those landscapes suggest in terms of cultivation. This long-awaited publication is Pearson's first in eight years, and uses 400 of his own much-admired photographs as reference points.

Dan Pearson began his career as a professional designer in 1987. He is co-author of *The Essential Garden Book* (with Sir Terence Conran) and author of *The Garden: A Year at Home Farm*. He has presented and appeared in several TV series and has designed five award-winning Chelsea Flower Show gardens.

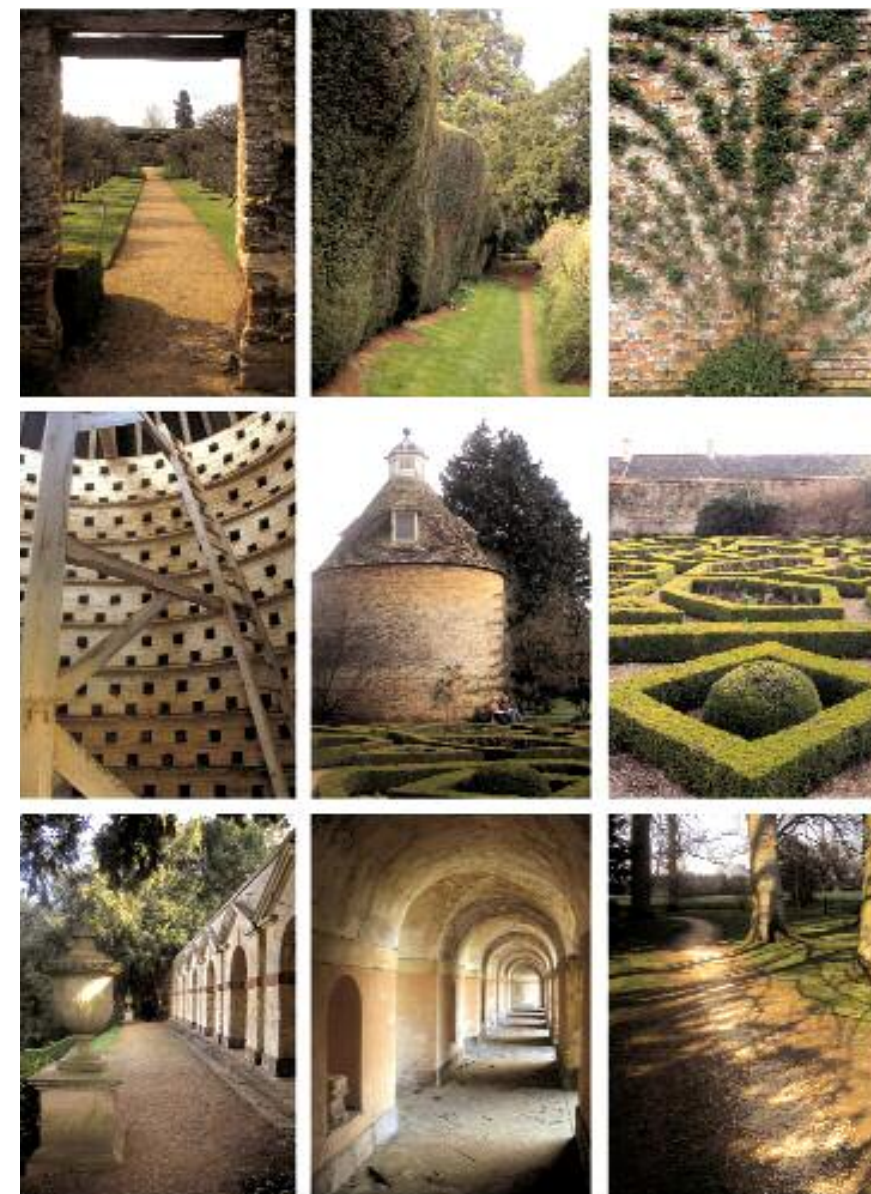
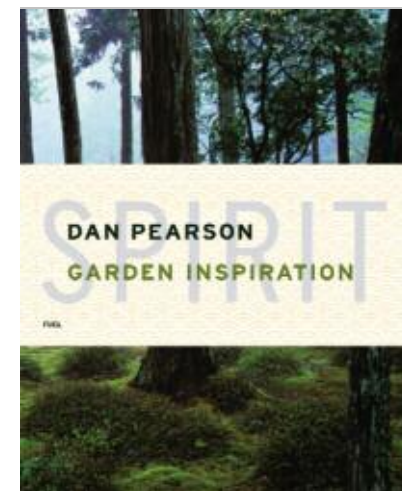
Spirit: Garden Inspiration

ISBN 978-0-9558620-8-3

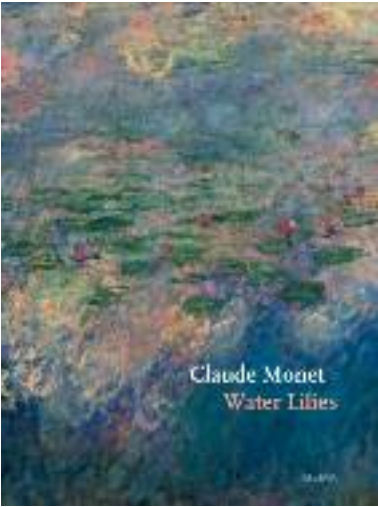
Hbk, 8.5 x 10.5 in. / 208 pgs / 400 color.

U.S. \$45.00 CDN \$54.00

October/Architecture & Urban Studies/Landscape Design



THE MUSEUM OF MODERN ART, NEW YORK



Claude Monet: Water Lilies
Text by Ann Temkin, Nora Lawrence.

Claude Monet (1840–1926) devoted the last 25 years of his career to paintings of the Japanese-style pond and gardens of his house in Giverny, France. Two of these luminous panels—“Reflections of Clouds on the Water-Lily Pond,” a mural-sized triptych, and “Water Lilies,” a single canvas—are among the most well-known and beloved works in the collection of The Museum of Modern Art. The aim of these paintings, according to the artist, was to supply “the illusion of an endless whole, of water without horizon or bank.” These late works were for many years less appreciated than Monet’s classic Impressionist works, oftentimes seen as unstructured, even unfinished. But with the emergence of Abstract Expressionism in the 1950s, Monet became an extraordinarily relevant predecessor. In 1955, The Museum of Modern Art became the first American museum to acquire one of Monet’s large-scale water lily compositions. In 1958, when a fire destroyed this and another water lily painting, the public’s widespread expression of loss led to the acquisition of the works currently in the collection. This lively volume recounts the history of Monet’s water lilies at the Museum underscores the resonance of these paintings with the art and artists of the last half-century.

Claude Monet: Water Lilies
ISBN 978-0-87070-774-2
Pbk, 6 x 8 in. / 48 pgs / 35 color.
U.S. \$9.95 CDN \$12.00
September/Art

Exhibition Schedule
New York: The Museum of Modern Art,
09/13/09–03/29/10

DC MOORE GALLERY



Charles Burchfield 1920: The Architecture of Painting
Introduction by Bridget L. Moore. Text by Michael D. Hall, Nannette V. Maciejunes, Karli R. Wurzelbacher.

One of the great American Modernist artists, Charles Burchfield (1893–1967) is often associated with the romantic nature fantasies he produced in his later years, but his earliest engagements with Modernism are often overlooked. In *Charles Burchfield 1920: The Architecture of Painting*, the importance of this phase is examined for the first time. Assembling a tight group of Burchfield’s watercolors, it highlights works executed between 1918 and 1920, which depict the stark houses and industrial landscapes of Burchfield’s Salem, Ohio. These watercolors employ certain hallmarks of Modernist pictorial strategy, such as flattened space, reductive simplicity and industrial themes, but without the crisp Precisionism of a Demuth or a Sheeler—rather they convey Burchfield’s simultaneous engagement with Folk Art and Expressionism. By positioning this period as integral to (rather than anomalous within) the trajectory of Burchfield’s career, the insights of authors Michael Hall, Nannette Maciejunes and Karli Wurzelbacher here provide a richer understanding of Burchfield’s art.

Charles Burchfield 1920: The Architecture of Painting
ISBN 978-0-9815250-5-1
Hbk, 11.5 x 11.5 in. / 120 pgs / 68 color / 1 b&w.
U.S. \$50.00 CDN \$60.00
July/Art

Exhibition Schedule
Columbus: Columbus Museum of Art,
05/22/09–08/02/09
Buffalo: Burchfield Penney Art Center,
08/29/09–11/29/09

THE PHILLIPS COLLECTION

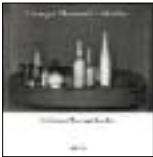


Morandi: Master of Modern Still Life
Text by Flavio Fergonzi, Elisabetta Barisoni.

Giorgio Morandi (1890–1964) built his visual lexicon from the most minimal of props—dust-covered bottles, bowls, vases, pitchers, tins and boxes. From it, he composed delicious permutations of quiet still lifes, in the most muted yet luminous of palettes, transforming the genre of still life into a cosmos. The composer Morton Feldman once wrote that in his own work he was “interested in getting to Time in its unstructured existence... How Time exists before we put our paws on it,” and in this sense Morandi may be his counterpart in paint: his painted objects seem to possess a subtle self-sufficiency and interiority. Accompanying a recent exhibition at the Phillips Collection, Washington D.C., this beautifully designed catalogue contains a selection of reproductions buttressed with two essays by Morandi experts: Flavio Fergonzi appraises the myths that have attached to Morandi, the history of his critical reception and the cities with which the artist was particularly associated; Elisabetta Barisoni discusses Morandi’s reception in America.

Morandi: Master of Modern Still Life
ISBN 978-0-943044-34-7
Clth, 8.75 x 8.75 in. / 128 pgs / 67 color / 14 b&w.
U.S. \$45.00 CDN \$54.00
Available/Art

Exhibition Schedule
Washington, DC: The Phillips Collection,
02/11/09–05/24/09



Also Available:
Giorgio Morandi’s Studio
9788881587209
Hbk, U.S. \$45.00 CDN \$54.00
Charta

CARNEGIE MUSEUM OF ART

Modern Japanese Prints
The Twentieth Century
Edited by Amanda T. Zehnder.

This volume presents more than 1,000 exemplary twentieth-century Japanese woodblock prints, from the collection of Carnegie Museum of Art in Pittsburgh. Taken together, the collection reflects the stylistic movements, aesthetic directions and historic changes of the past century, with particular emphasis on two significant movements: sōsaku-hanga (creative prints), represented by in-depth selections by Hiratsuka Un’ichi, Onchi Kōshirō and Munakata Shikō; and shin-hanga (new prints), with works by Kawase Hasui and Hashiguchi Goyō. Carnegie Museum of Art also possesses several complete series of prints produced in such limited numbers that they are rarely seen today, including *One Hundred Views of New Tokyo* created between 1929 and 1932. In addition, an essay on the history and significance of the collection provides a brief introduction to Japanese printmaking in the twentieth century, making this illustrated guide an invaluable reference for researchers, curators, collectors and general enthusiasts of Japanese art.

Modern Japanese Prints
ISBN 978-0-88039-049-1
Pbk, 10 x 9 in. / 200 pgs / 1050 color.
U.S. \$34.95 CDN \$42.00
September/Art/Asian Art & Culture



Also Available:
Gauguin Tahiti
9780878466665
Hbk, U.S. \$65.00 CDN \$78.00
MFA Publications



Also Available:
Art of the Japanese Postcard
9780878466689
Hbk, U.S. \$45.00, CDN \$54.00
MFA Publications

HATJE CANTZ

Gauguin: The Breakthrough Into Modernity
Text by Agnieszka Juszczak, Heather Lemonedes, Belinda Thomson.

In 1889, Paris hosted the legendary Exposition Universelle (World’s Fair), a massive cultural exhibition which transformed the face of French culture to come. The Eiffel Tower was built for it, the composer Claude Debussy first heard Javanese music there, and the painter Paul Gauguin (1848–1903), reacting against his exclusion from its arts component, organized an exhibit called *L’Exposition de Peintures du Groupe Impressionniste et Synthésiste*, on the walls of the Café Volpini, presenting the newest works by himself and his friends. It was the moment at which he “became Gauguin,” for it was here that he premiered what is now known as the *Volpini Suite*, an amazing portfolio of 11 lithographs printed on radiant canary yellow paper, which marked the coalescence of his motifs (the fruitbearers, the mourning Eve, the woman in the waves) and the commencement of his mature style. The *Suite* also gives a chronicle of Gauguin’s travels in Martinique, Brittany and Arles, and records the constellation of the Pont Aven group. *Gauguin* reconstructs this landmark exhibition, demonstrating the radicality of the works produced by Gauguin and his friends (Charles Laval, Léon Fauché, Emile Schuffenecker, Louis Anquetin, Georges Daniel, Émile Bernard, Louis Roy and Ludovic Nemo), and examining all paintings, woodcuts, ceramics, prints and drawings by Gauguin related to the show.

Gauguin: The Breakthrough Into Modernity
ISBN 978-3-7757-2427-2
Hbk, 9.75 x 11 in. / 208 pgs / 180 color / 20 b&w.
U.S. \$60.00 CDN \$72.00
October/Art

Exhibition Schedule
Cleveland: The Cleveland Museum of Art, 10/04/09–01/17/10
Amsterdam: Van Gogh Museum, 02/19/10–06/06/10



HATJE CANTZ

Giacometti

Text by Ulf Küster, Pierre-Emanuel Martin-Vivier, Véronique Wiesinger. Preface by Felix Baumann.

The isolate and emaciated figures of Alberto Giacometti (1901–1966) speak of the extremes of solitude, but the artist's own social and familial world was populous, composed of a greatly and diversely talented family on a par with the Duchamps. Constellating Alberto's parents and siblings around his work and world view, and basing its thesis upon new research, this volume traces the influence of the family upon the art of its most famous member. It shows how Alberto's father, the painter Giovanni Giacometti, encouraged his son from an early age, and how his brothers assisted him in his art: Diego was his assistant and model, and after Alberto's death, he became famous for his bronze furniture, which is now widely collected and often exhibited; he was responsible for the casting (and sometimes the armature) of Alberto's plaster and clay sculptures, and was reputedly so attuned to his brother's work that he could recall the furrows and ridges of Alberto's figures when they were brought to him for restoration in later years. Bruno, the youngest brother, is among Switzerland's most renowned architects (he designed the Swiss pavilion at the 1952 Venice Biennale); and Alberto's mother and wife, and Silvio, the son of his sister Ottilia, were all indispensable models. Through the lens of this book, Giacometti is revealed as an artist deeply informed and very much supported by his family.

Giacometti**ISBN 978-3-7757-2349-7****Hbk, 9.75 x 12 in. / 224 pgs / 160 color / 40 b&w.**

U.S. \$75.00 CDN \$90.00

October/Art

Exhibition Schedule

Basel: Fondation Beyeler, 05/31/09–10/11/09

HATJE CANTZ

Alberto Giacometti: Space, Figure, Time**Text by Ulf Küster.**

This volume from the *Art to Read* series makes an outstanding introduction to the life and work of this important artist. Alberto Giacometti (1901–1966) was born and raised in Val Bregaglia in Switzerland, but following his studies in Geneva and Rome he lived primarily in Paris. As an artist, Giacometti's earliest affiliations were among the Surrealists, but today his reduced and exposed bronze figures seem much more in sympathy with the Existentialist worldview (particularly as these pieces were developed during and after World War II, and also because of the artist's close friendship with Jean-Paul Sartre). Notoriously self-critical, and always paring back the form at hand, Giacometti labored tirelessly to reconcile humanity's outer appearance and inner condition, never arriving at a satisfactory realization: "If I could make a sculpture or a painting (but I'm not sure I want to) in just the way I'd like to, they would have been made long since (but I am incapable of saying what I want)," he once lamented. "I don't see my sculpture, I see blackness."

Alberto Giacometti: Space, Figure, Time**ISBN 978-3-7757-2373-2****Hbk, 6.5 x 9.5 in. / 112 pgs / 8 color / 22 b&w.**

U.S. \$30.00 CDN \$36.00

December/Art



POLIGRAFA

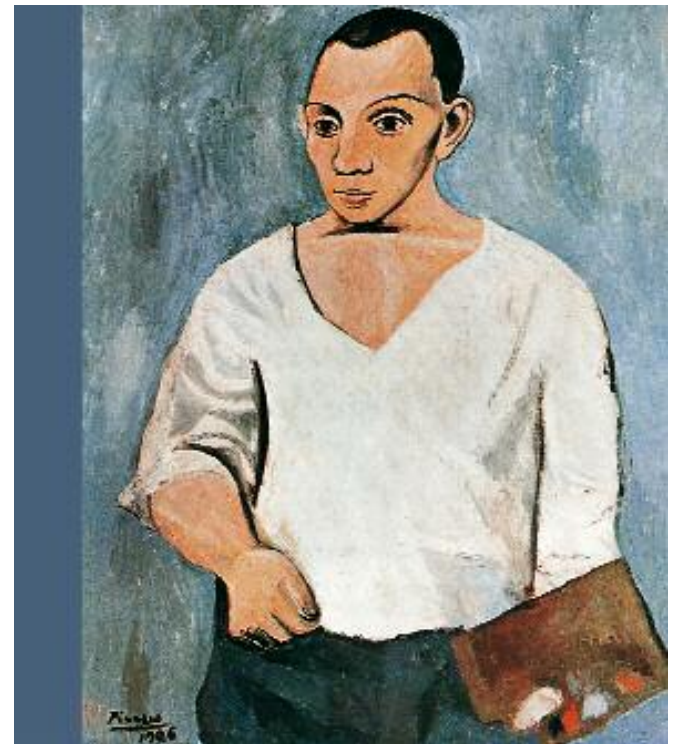
New Expanded Edition**Picasso: The Monograph, 1881–1973****Edited by Marie-Laure Bernadac, Brigitte Léal, Christine Piot.**

Nearly a decade after its initial publication, *Picasso: The Monograph 1881–1973* is back in print, updated and redesigned in a more user-friendly format. Poligrafa's brand new edition of this classic volume offers more than 1,200 newly scanned reproductions, spanning Picasso's entire career and illustrating his breathtaking range of artistic expression, including paintings, drawings, lithographs, ceramics and sculpture. Elegantly translated from the original French, the monograph weaves biographical details with thorough elucidations of the artist's work into a concise and seamless narrative. All three contributors are highly regarded in Picasso scholarship: Brigitte Léal and Marie-Laure Bernadac, both former curators of the Musée Picasso in Paris, are now respectively curators of the Centre Pompidou and the Louvre Museum, while Christine Piot co-authored the catalogue raisonné of Picasso's sculpture. Leal covers Picasso's formative years through 1916, including his co-invention of Cubism with Georges Braque. Piot focuses on the artist's glory years from 1917 through 1952, and Bernadac discusses the vigor of Picasso's later years, from 1953 until his death in 1973. With clearly organized visual sources, acknowledgements of leading art historians' interpretations and quotes from Picasso's contemporaries, this book remains unsurpassed as the definitive Picasso monograph for students and art lovers alike.

Picasso: The Monograph, 1881–1973**ISBN 978-84-343-1091-9****Pbk, 7.5 x 8.5 in. / 552 pgs / 1,235 color.**

U.S. \$49.00 CDN \$59.00

July/Art



MFA PUBLICATIONS

Sargent's Daughters**Biography of a Painting****By Erica E. Hirshler.**

One of the most celebrated painters of his day, John Singer Sargent defines for many the style, optimism and opulence of turn-of-the-century America. Among his renowned portraits, "The Daughters of Edward Darley Boit" stands alongside "Madame X" and "Lady Agnew of Lochnaw" as one of Sargent's immortal images. This painting depicts four young sisters in the spacious foyer of the family's Paris apartment, strangely dispersed across the murky tones and depths of the square canvas, as though unrelated to one another, unsettled and unsettling to the eye. "The Daughters" both affirms and defies convention, flouting the boundaries between portrait and genre scene, formal composition and quick sketch or snapshot. Unveiled at the Paris Salon of 1883, it predated by just two years the scandal of "Madame X" and was itself characterized by one critic as "four corners and a void"; but Henry James came closer to the mark when he described the painter as a "knock-down insolence of talent," for few of Sargent's works embody the epithet as well as "The Daughters of Edward Darley Boit." Drawing on numerous unpublished archival documents, scholar Erica E. Hirshler excavates all facets of this iconic canvas, discussing not only its significance as a work of art but also the figures and events involved in its making, its importance for Sargent's career, its place in the tradition of artistic patronage and the myriad factors that have contributed to its lasting popularity and relevance. The result is an aesthetic, philosophical and personal tour de force that will change the way you look at Sargent's work, and that both illuminates an iconic painting and reaffirms its pungent magnetism.

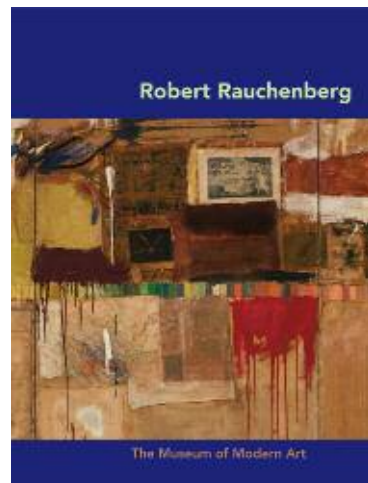
**Sargent's Daughters****ISBN 978-0-87846-742-6****Clth, 5.5 x 7.5 in. / 256 pgs / 25 color / 40 b&w.**

U.S. \$29.95 CDN \$36.00

October/Art/Nonfiction & Criticism

THE MUSEUM OF MODERN ART, NEW YORK

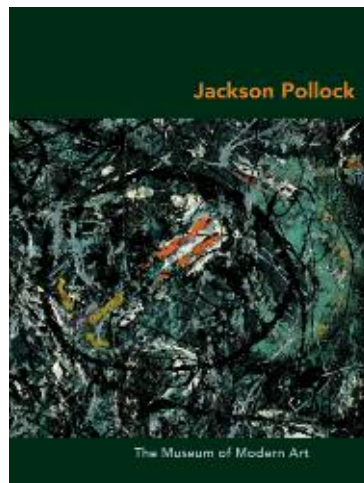
Jackson Pollock, Roy Lichtenstein, Robert Rauschenberg and Jasper Johns each made a tremendous impact on modern art in the twentieth century. As pioneers of revolutionary movements such as Abstract Expressionism and Pop art, they are key figures in the postwar transitions that brought American art to the forefront of the international scene. These latest volumes in the *MoMA Artist Series*, which explores important artists and favorite works in the collection of The Museum of Modern Art, guide readers through ten of each artist's most memorable achievements. A short and lively essay by Carolyn Lanchner, a former curator of painting and sculpture at the Museum, accompanies each work, illuminating its significance and placing it in its historical moment in the development of modern art and the artist's life. These books provide a unique overview of the individuals who shaped the development of American art since mid-century and are excellent resources for readers interested in the stories behind the masterpieces of the modern canon.



Robert Rauschenberg

Text by Carolyn Lanchner.

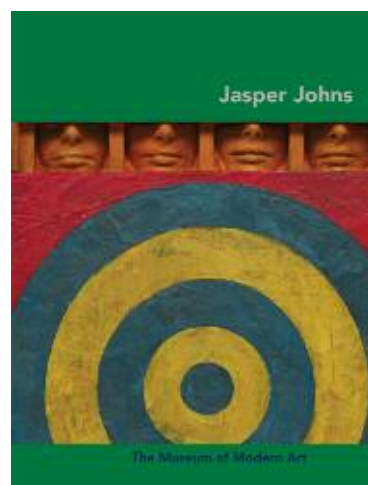
Robert Rauschenberg
ISBN 978-0-87070-767-4
Pbk, 6 x 8 in. / 48 pgs / 40 color.
 U.S. \$9.95 CDN \$12.00
 August/Art



Jackson Pollock

Text by Carolyn Lanchner.

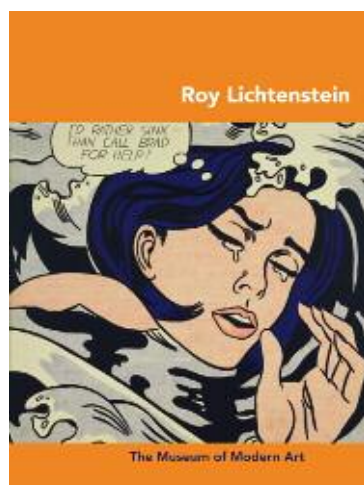
Jackson Pollock
ISBN 978-0-87070-769-8
Pbk, 6 x 8 in. / 48 pgs / 40 color.
 U.S. \$9.95 CDN \$12.00
 July/Art



Jasper Johns

Text by Carolyn Lanchner.

Jasper Johns
ISBN 978-0-87070-768-1
Pbk, 6 x 8 in. / 48 pgs / 40 color.
 U.S. \$9.95 CDN \$12.00
 August/Art



Roy Lichtenstein

Text by Carolyn Lanchner.

Roy Lichtenstein
ISBN 978-0-87070-770-4
Pbk, 6 x 8 in. / 48 pgs / 40 color.
 U.S. \$9.95 CDN \$12.00
 July/Art



Also Available:
Andy Warhol
9780870707261
 Pbk, U.S. \$9.95 CDN \$12.00
 The Museum of Modern Art,
 New York

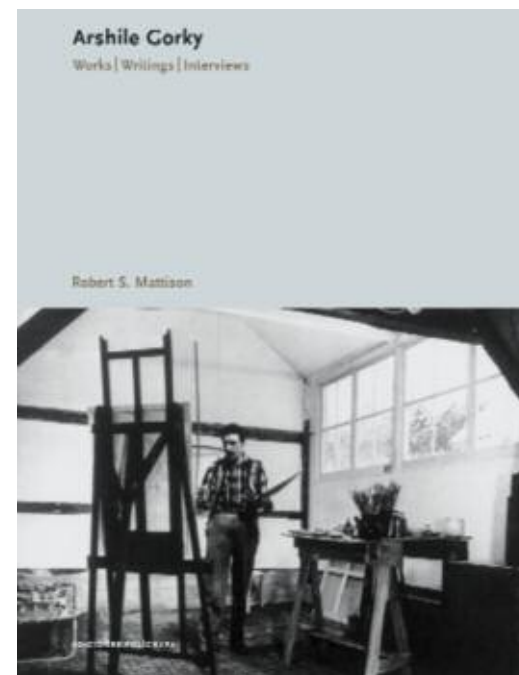


Henri Matisse
9780870707247
 Pbk, U.S. \$9.95 CDN \$12.00
 The Museum of Modern Art,
 New York



Vincent Van Gogh:
The Starry Night
9780870707483
 Pbk, U.S. \$9.95 CDN \$12.00
 The Museum of Modern Art, New
 York

POLIGRAFA



Arshile Gorky: Works, Writings, Interviews

Text by Robert S. Mattison.

Born on the shores of Armenia's Lake Van, Arshile Gorky immigrated to the United States in 1920 and went on to become one of the greatest American painters of the twentieth century. Gorky was both a forefather to and a seminal figure in the Abstract Expressionist movement years before Pollock and Motherwell, he found ways to extend Surrealist dream imagery into a uniquely American abstraction, simply by pursuing Surrealism's insistence on the authenticity of interior experience freely transcribed on canvas—also the logic of much New York Abstract Expressionism. For Gorky this was no easy endeavor: critic Meyer Schapiro called him a “fervent scrutinizer” of paintings, an ability corroborated by his close friend Willem de Kooning (whose own painting owes much to Gorky): “for some mysterious reason, he knew lots more about painting, and art... He had an extraordinary gift for hitting the nail on the head.” Although Gorky's life was cut short by his suicide in 1948, the tremendously influential legacy that he left behind has secured his reputation as the last of the great Surrealist painters and one of the first Abstract Expressionists. Here, reproductions of key works are accompanied by Gorky's own writings and a collection of interviews.

Arshile Gorky: Works, Writings, Interviews
ISBN 978-84-343-1221-0
Hbk, 8.5 x 10.25 in. / 160 pgs / 120 color.
 U.S. \$45.00 CDN \$54.00
 November/Art



Also Available:
Alberto Giacometti Works,
Writings, Interviews
9788434309500
 Hbk, U.S. \$45.00 CDN \$54.00
 Poligrafa

POLIGRAFA



Yves Klein: Works, Writings, Interviews

Text by Klaus Ottman.

The career of French artist Yves Klein lasted just eight years (from 1954 to 1962), but in that short span he took Europe by storm. Working in Paris at the height of geometric abstraction and Art Informel, in an intellectual climate dominated by Existentialism, Klein presaged many developments in the postwar avant garde: performance art, Minimalism and Conceptualism (one of his mottoes pronounced, “For color! Against the line and drawing!”). As this volume demonstrates, Klein wrote prolifically, often in the form of manifestos or more ironic texts written to accompany his proto-Conceptual installations. Though Klein is best known for a series of monochromes in his trademark shade, International Klein Blue, his first public showing was of the 1954 artist's book *Yves: Peintures*, which featured a series of monochromes created in response to cities where he had lived, as a play on the traditional art exhibition catalogue. The medium of the book is consequently an ideal place in which to encounter his art and thought.

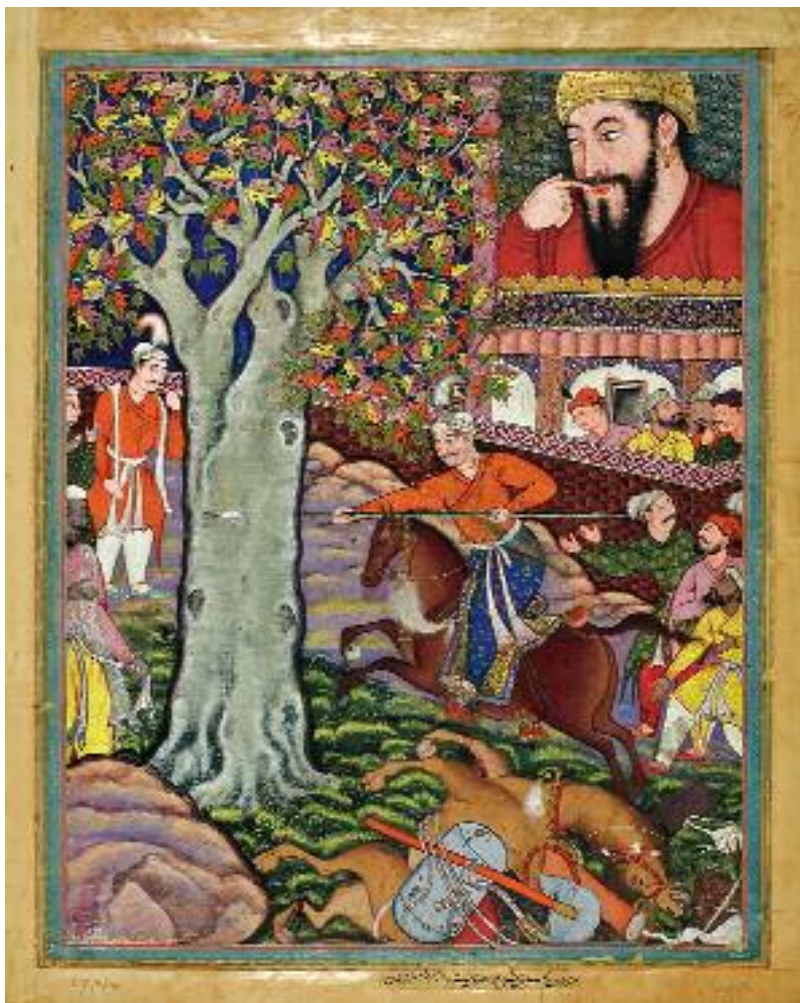
Yves Klein: Works, Writings, Interviews
ISBN 978-84-343-1210-4
Hbk, 8.5 x 10.25 in. / 160 pgs / 120 color.
 U.S. \$45.00 CDN \$54.00
 November/Art



Giorgio Morandi: Works,
Writings, Interviews
9788434311404
 Hbk, U.S. \$45.00 CDN \$54.00
 Poligrafa



Jean Dubuffet: Works, Writings,
Interviews
9788434309494
 Hbk, U.S. \$45.00, CDN \$54.00
 Poligrafa



HATJE CANTZ

Global Lab

Art as a Message, Asia and Europe 1500–1700
Edited by Peter Noever. Text by Bert Fragner, Barbara Frischmuth, Salman Rushdie, Wheeler M. Thackston.

Ever since Fernand Braudel's *Civilization and Capitalism* was published in 1979, the epoch between 1500 and 1700 has increasingly been understood as the moment when the economic and colonial forces that govern our world today fell into place. It was in this era that Europe's relationship with Asia first blossomed, and that cultural artifacts began to flow back and forth, each influencing the other. *Global Lab* compares outstanding artworks and artefacts from various countries, contextualizing them as catalysts of cultural communication. A woodcut by Dürer, illustrated Chinese scrolls, illustrations from the *Khevenhüller Chronicle*, Turkish fayence, 60 miniatures from the *Hamzanama*, a sixteenth-century handwritten Mogul document: these are just a few of the varieties of nomadic document that *Global Lab* juxtaposes. It also features essays by outstanding Orientalists, art historians, and authors such as Salman Rushdie, Barbara Frischmuth and Wheeler M. Thackston, who reinterpret central questions about cultural exchange between Asia and Europe, attempting a perspective that obviates Eurocentrism while giving us a taste of the thrill and novelty that must have attended the exchanges of such delectable objects.

Global Lab
ISBN 978-3-7757-2474-6
Hbk, 9.5 x 12.5 in. / 400 pgs / 310 color.
 U.S. \$75.00 CDN \$90.00
 November/Art/Nonfiction & Criticism

Exhibition Schedule
 Vienna: MAK, 06/03/09–09/27/09

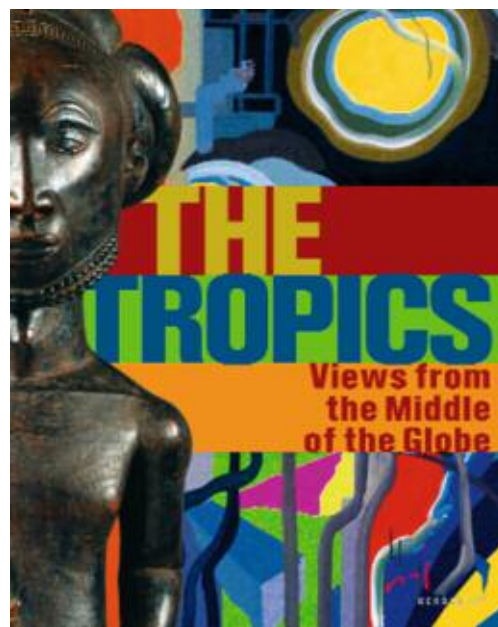
KERBER

The Tropics

Views From the Middle of the Globe
Edited by Alfons Hug, Peter Junge, Viola König.

Western art has long nurtured an idyllic dream of "the tropics," absorbing larger cultural longings for exoticism, armchair travel, uninhibited sensuality and the rejection of industrialized civilization. Taking European constructions of tropicality as its point of departure, this volume juxtaposes 200 pre-modern works from Africa, Asia, Oceania and tropical America (from the collections of the Museum of Ethnology in Berlin) with works by 40 contemporary artists from Brazil, South America, Europe, Africa, Australia and Asia, tracing lines of affiliation and critical reflection. These lines are traced through the lenses of such themes as landscape, ancestry, color palette and tropical sounds and musics, themes that have gained particular freight in their association with tropicality. The publication of this volume marks the first time that this complex subject has been broached on such an ambitious scale, making it essential from multiple artistic and anthropological perspectives. Among the artists included in its scope are Franz Ackermann, Fernando Bryce, Edward Burtynsky, Mark Dion, Andreas Gursky, Candida Höfer, Jitish Kallat, Lucia Laguna, Milton Marques, Dennis Nona, Sherman Ong, Navin Rawanchaikul, Hans-Christian Schink, Thomas Struth, Fiona Tan and Guy Tillim.

The Tropics
ISBN 978-3-86678-166-5
Hbk, 9 x 12.25 in. / 344 pgs / 221 color / 23 b&w.
 U.S. \$69.00 CDN \$83.00
 August/Art



MFA PUBLICATIONS

The Secrets of Tomb 10A

Egypt 2,000 B.C.
Text by Rita E. Freed, Lawrence M. Berman, Denise M. Doxey, Nicholas Picardo.

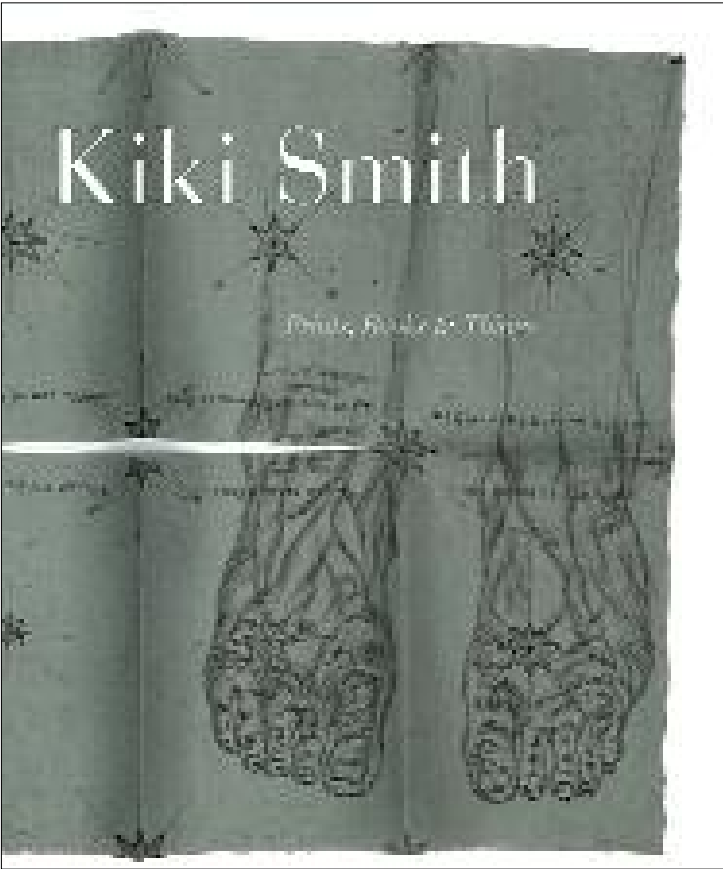
In 1915, a team of American archaeologists in Bersha, Egypt, blasted through solid rock to reach a tomb later to be designated as "10A." Inside this tomb they found a mummy, an exquisitely-painted coffin and arguably the largest assemblage of burial artifacts ever discovered from the Middle Kingdom. Because of the delicate power balance between the king and local bureaucrats, the Middle Kingdom (the least known of the three ancient Egyptian kingdoms) was a time of unprecedented splendor, as regional potentates were lavished with rewards and buried in a style normally reserved for royalty. Tomb 10A was prepared for one such potentate, Governor Djehutynakht, and its treasures—which survived World War I, a ship's fire and nearly a century of basement storage—include jewelry, walking sticks, a phenomenally large collection of model boats, architectural miniatures and even the severed (but nicely painted) head of Djehutynakht himself. Published to accompany a major exhibition at the Museum of Fine Arts, Boston, *The Secrets of Tomb 10A* tells the story and introduces the full breadth and meaning of these treasures for the first time. With more than 160 illustrations, it discusses the history, political intrigue and development of fine works of art for both royalty and commoners at a time characterized by widespread prosperity and intense artistic flourishing.

The Secrets of Tomb 10A
ISBN 978-0-87846-747-1
Clth, 9 x 10 in. / 208 pgs / 160 color / 10 b&w.
 U.S. \$60.00 CDN \$72.00
 November/Art/Archaeology

Exhibition Schedule
 Boston: Museum of Fine Arts 10/18/09–01/10/10

The tale of one of the greatest Egyptian treasure troves, told for the first time.





THE MUSEUM OF MODERN ART, NEW YORK

Back in Stock

Kiki Smith: Prints, Books and Things

Text by Wendy Weitman.

Well-known as a sculptor, Kiki Smith has also worked extensively as a print-maker—in fact her printed works and other editioned art, including books and multiples, are arguably as important as her sculpture. Smith emerged in the early 1980s as one of a generation of artists who returned to figurative imagery after a period in which American art had leaned to the abstract and conceptual. In Smith’s case the interest in the figure was literal: she is fascinated by the anatomy of the human body, which is an immediate and emotionally powerful presence in much of her work. She is equally concerned with the natural world, and animals have become increasingly important in her recent imagery. The heart of printmaking is the ability to create more than one example of an artwork, and this appeals to Smith’s interest in the public dissemination of imagery and information. Her work is politically sensitized, but she is also fascinated by craft and is constantly exploring and experimenting with her materials. Her prolific body of printed art incorporates techniques extending from elaborate etchings to crude rubber stamps, and images ranging from wall-sized lithographs and deluxe artist’s books to screen-printed giveaway posters and removable tattoos. *Kiki Smith: Prints, Books and Things* explores this underacknowledged but crucial dimension of her art.

Kiki Smith: Prints, Books and Things
ISBN 978-0-87070-583-0
Hbk, 9.25 x 11 in. / 150 pgs / 153 color / 19 b&w.
U.S. \$45.00 CDN \$51.00
September/Art

STEIDL/THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

Back in Stock

Robert Rauschenberg: Combines

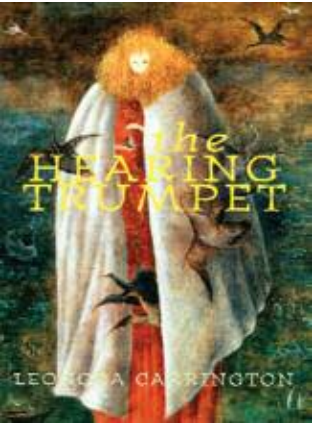
Edited and introduction by Paul Schimmel.

Poetic and lush, Robert Rauschenberg’s *Combines* present layers of complex and sometimes conflicting information. This approach, first explored by Rauschenberg in the early 1950s, proved prescient and has become increasingly relevant in the current age of cascading information, when even the most groundbreaking artists are referencing and sampling disparate elements to create new forms. The *Combines* suggest the fragility of definitions, the fluidity of materials and the complexity of forms that are characteristic of Rauschenberg’s works. The artist’s handling of materials provides a precise physical evolutionary link between the painterly qualities of Abstract Expressionism and iconographical, subject-driven early Pop art. This book focuses on the works created roughly between 1954 and 1964, the most important decade in the artist’s 50-year career, and constitutes the most complete survey of the *Combines* ever presented, as well as the most rigorous analysis of their political, social, autobiographical and aesthetic significance. An introductory essay by Paul Schimmel titled “Reading Rauschenberg” offers an iconographic analysis of the earlier *Combines*, based on in-depth conversations with the artist. Other texts help to contextualize these works, such as Thomas Crow’s essay that describes them as the major artistic statement of their time, and the one body of art that could simultaneously hold its own from de Kooning to Pop art.

Robert Rauschenberg: Combines
ISBN 978-3-86521-145-3
Clth, 9.75 x 12.25 in. / 324 pgs / 172 color.
U.S. \$75.00 CDN \$90.00
Available/Art



EXACT CHANGE



Back in Stock

The Hearing Trumpet

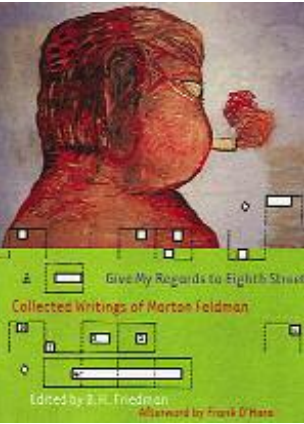
By Leonora Carrington

Introduction by Helen Byatt.

Leonora Carrington (born 1917), the distinguished British-born Surrealist painter who has lived for decades in Mexico City, is also a writer of extraordinary imagination and charm. *The Hearing Trumpet* is one of her best-known novels, and a classic of Surrealist humor. It tells the story of 92-year-old Marian Leatherby, who is given the gift of a hearing trumpet, through which she discovers that her family has decided that she be committed to an institution. But this is an institution where the buildings are shaped like birthday cakes and igloos, where the Winking Abbess and the Queen Bee reign, and where the gateway to the underworld is wide open. It is also the scene of a mysterious murder. Occult twin to *Alice in Wonderland*, *The Hearing Trumpet* is a witty classic of fantastical literature that has been translated and celebrated throughout the world, and is now back in print.

The Hearing Trumpet
ISBN 978-1-878972-19-4
Pbk, 6 x 8 in. / 224 pgs.
U.S. \$15.95 CDN \$19.00
Available/Literature

EXACT CHANGE



Back in Stock

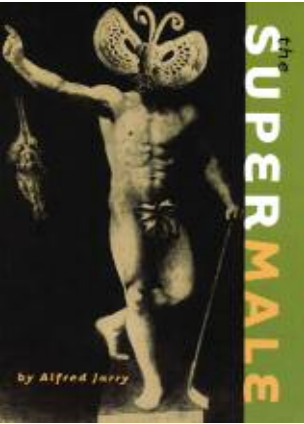
Give My Regards To Eighth Street

By Morton Feldman

Morton Feldman (1926–1987) is among the most influential American composers of the twentieth century, a man whose music is known for its extreme quiet and delicate beauty (while Feldman himself was famously large and loud). Karlheinz Stockhausen once asked the composer what his “secret” was: “I don’t push the sounds around,” Feldman replied. His writings resemble his music in their quiet steadiness, their oscillations between assertion and doubt. They are also funny and illuminating, not only about his own music but about the entire New York School of painters, poets and composers that coalesced in the 1950s, including Feldman’s friends Jackson Pollock, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O’Hara and John Cage. *Give My Regards to Eighth Street* is an authoritative collection of Feldman’s writings, culled from published articles, program notes, LP liners, lectures, interviews and unpublished writings. It is one of those rare books from which anyone can draw inspiration, no matter what the vocation or discipline.

Give My Regards To Eighth Street
ISBN 978-1-878972-31-6
Pbk, 6 x 8 in. / 256 pgs.
U.S. \$15.95 CDN \$19.00
Available/Music

EXACT CHANGE



Back in Stock

The Supermale

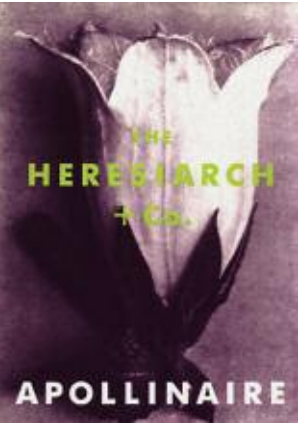
By Alfred Jarry

Translated by Ralph Gladstone, Barbara Wright. Introduction by Barbara Wright.

With the very first word of his famous play *Ubu Roi*—“Shite!”—Alfred Jarry (1873–1907) threw down his challenge to literature, permanently altering its course thereafter. Jarry’s equally revolutionary novels form the cornerstones of a science he named “Pataphysics,” a method for the rational disordering of rationality that has influenced countless subsequent artists and writers, from Marcel Duchamp to Wim Delvoye, André Breton to J.G. Ballard. *The Supermale* elaborates a carnal Pataphysics: André Marcueil, gentleman and scientist, believes that human energy has no limits, and demonstrates his belief by undertaking a 10,000-mile bicycle race with a locomotive, followed by an indefinite bout of lovemaking. After 82 acts of intercourse, doctors finally hook him up to a machine, with whom he merges in the book’s—and the *Supermale*’s—final climax. Like a mock Jules Verne, Jarry describes these deranged proceedings in a calm prose, crisply rendered here by Barbara Wright, one of French literature’s finest translators.

The Supermale
ISBN 978-1-878972-25-5
Pbk, 6 x 8 in. / 160 pgs.
U.S. \$13.95 CDN \$17.00
September/Literature

EXACT CHANGE



Back in Stock

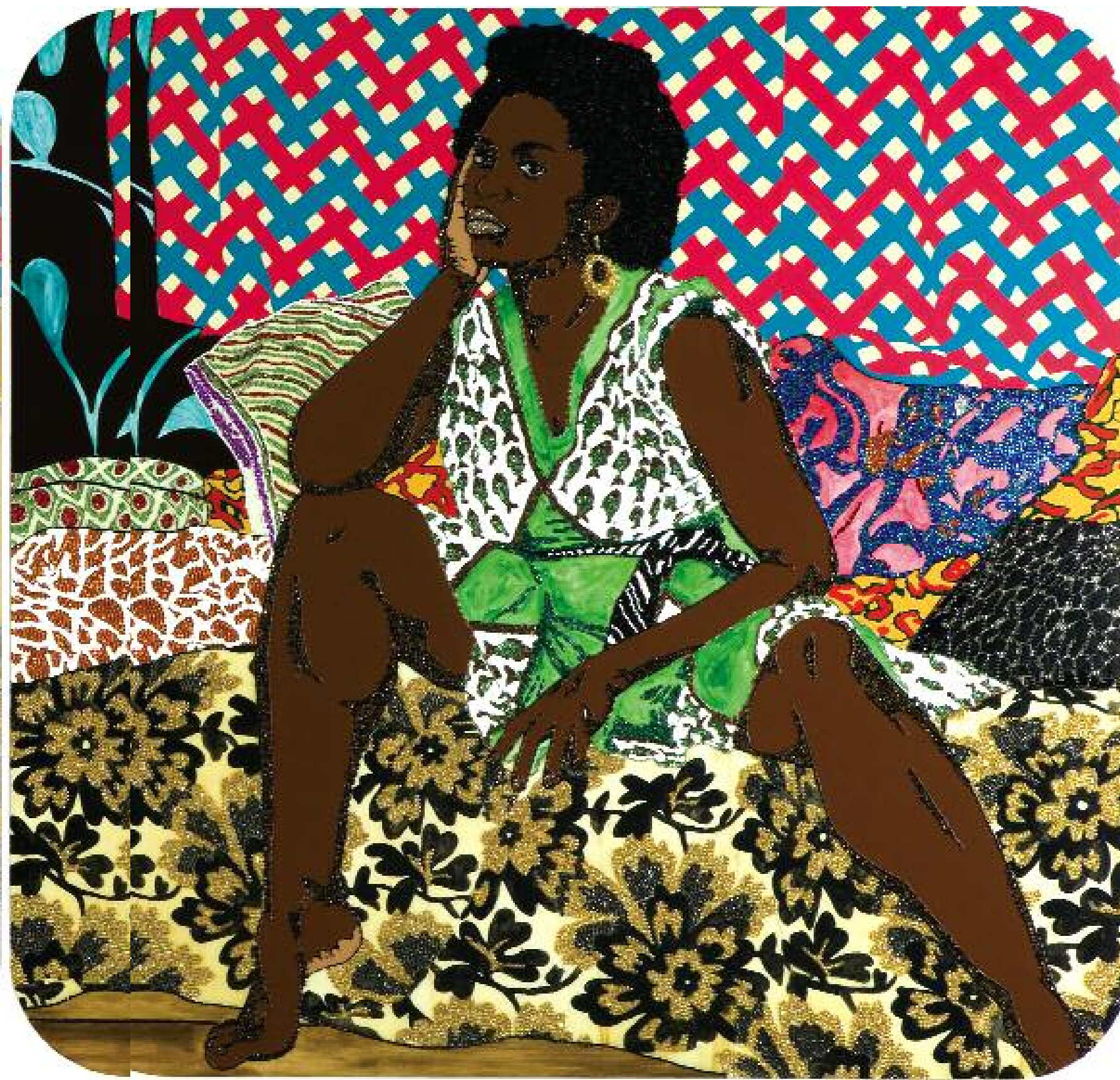
The Heresiarch & Co

By Guillaume Apollinaire

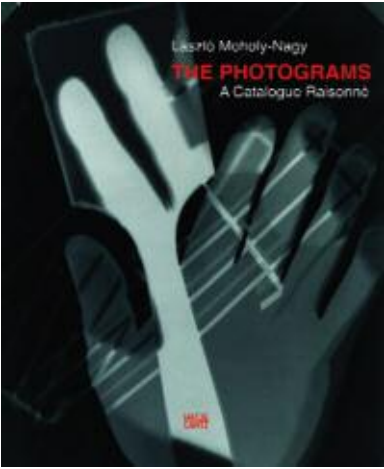
Translated by Rémy Inglis Hall.

A collection of outrageous short stories about heretics, renegade mystics and criminal religious fanatics, *The Heresiarch & Co.* was Apollinaire’s first book, and reportedly remained his favorite. Making full use of his encyclopedic knowledge of obscure historical, ecclesiastical and geographic information, Apollinaire’s stories rely neither on the dream nor on unlikely juxtaposition, but instead represent an approach that André Breton called a “formula” for Surrealism; its “music,” Breton famously wrote, is “like gold pebbles rolled in a torrent.” Apollinaire himself wrote of *The Heresiarch & Co.*, “This is a book for those who love literature, powerful and disturbing, strange and logical... The author, amid so many fantastic, tragic and sometimes sublime inventions, intoxicates himself with a charming erudition with which he also intoxicates his readers.”

The Heresiarch & Co
ISBN 978-1-878972-03-3
Pbk, 6 x 8 in. / 168 pgs.
U.S. \$13.95 CDN \$17.00
September/Literature



Mickalene Thomas, "Baby I Am Ready Now," enamel, rhinestone and acrylic on wooden panel, diptych, 73 x 132 inches, 2007. See *30 Americans*, published by Rubell Family Collection, page 101.



László Moholy-Nagy: The Photograms

A Catalogue Raisonné

Edited by Hattula Moholy-Nagy, Renate Heyne, Floris M. Neusüss. Text by Herbert Molderings.

László Moholy-Nagy was one of the Bauhaus' most influential teachers; his photographic skills, as well as his writing on the subject, helped to secure the medium's integral place in modern art. One of Moholy-Nagy's most notable contributions was his extensive exploration—from 1922 through 1943—of the aesthetic possibilities of the photogram (he coined the term). These ghostly traces of objects placed on photographic paper during exposure are part of a prolific legacy that included painting, sculpture and stage design. Moholy-Nagy's photograms have become emblematic of the medium, though they have yet to be fully critically explored. This well-illustrated catalogue raisonné is the first to feature all of his known photograms—nearly 450—in chronological order. This exhaustive volume examines the artistic, technical and biographical circumstances under which the works were created, places them in relation to other parts of Moholy-Nagy's practice and analyzes selected pieces at length.

László Moholy-Nagy (1895–1946) taught at the Bauhaus for five years, founding The School of Design in Chicago, which became the Illinois Institute of Technology, in 1939.

László Moholy-Nagy: The Photograms

ISBN 978-3-7757-2341-1

Hbk, 9.5 x 11.5 in. / 336 pgs / 30 color / 40 b&w / 430 duotone.

U.S. \$120.00 CDN \$144.00

December/Photography

RM/FUNDACIÓN DE ARQUITECTURA TAPATÍA
LUÍS BARRAGÁN/THE JOSEF AND ANNI ALBERS
FOUNDATION



Josef Albers: Homage to the Square

Edited by Nicholas Fox Weber, Brenda Danilowitz. Text by Edgardo Ganado Kim, Juan Palomar Verea.

Influential teacher, writer, painter and color theorist Josef Albers was the first Bauhaus student to be asked to join the faculty. By 1933, when the Nazis forced the school to close, Albers had become one of its best-known artists and teachers. Having migrated with his wife Anni to the U.S., where he taught at Black Mountain College and at Yale, Albers began to experiment with the optical effects of simple color combinations. The experimentation blossomed into a lifelong obsession that would culminate in his best-known series of paintings, *Homage to the Square*, in which he painted several differently-colored squares within larger squares in order to illustrate his theory that alterations in environment, shape and light would produce changes in color. This edition contains impeccable reproductions of Albers' famous series, which beautifully illustrate the artist's primary thesis, that the discrepancy between visual information received by the retina and what the mind perceives proves that this information is not intrinsic to color itself, but is dependent on its relationship with its surroundings.

Josef Albers: Homage to the Square

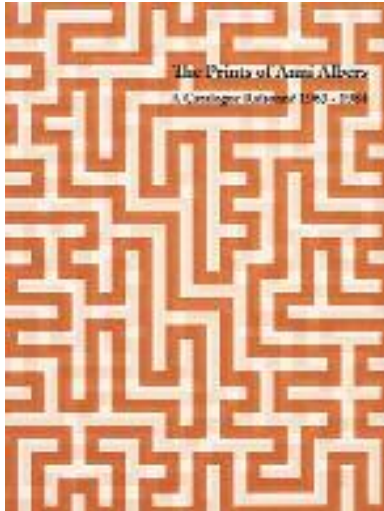
ISBN 978-84-92480-38-8

Slip, Hbk, 9 x 9 in. / 52 pgs / 13 color / 43 duotone.

U.S. \$50.00 CDN \$60.00

September/Art

RM/THE JOSEF AND ANNI ALBERS FOUNDATION



The Prints of Anni Albers: Catalogue Raisonné

Edited by Nicholas Fox Weber, Brenda Danilowitz.

Anni Albers (1899–1994) was one of the twentieth century's greatest textile pioneers, and a versatile artist/craftswoman who could turn her hand with ease to jewelry, writing or printmaking. Of her work in printmaking, American audiences had a glimpse when the Brooklyn Museum organized a survey in 1977. Several years previously, in 1963, Albers had visited the Tamarind Lithography Workshop in Los Angeles, and was immediately attracted to the printing process and the potentials of lithography. Over the next 20 years, she created a series of prints that translated her textile innovations and her Bauhaus sensibility into this medium, introducing Mexican colors into her palette and exploring new lithography techniques, offset printing, photographic processes and silkscreen. Now, RM Verlag and The Josef and Anni Albers Foundation have collaborated on a catalogue raisonné of these prints, creating at last a definitive collection of this extremely significant and previously underdocumented portion of Albers' output.

The Prints of Anni Albers: Catalogue Raisonné

ISBN 978-84-92480-52-4

Clth, 9 x 12 in. / 185 pgs / 200 color / 30 b&w.

U.S. \$70.00 CDN \$84.00

October/Art

THE MUSEUM OF MODERN ART, NEW YORK

Gunta Stölzl: Bauhaus Master

Foreword by Monika Stadler. Text by Gunta Stölzl.

Gunta Stölzl (1897–1983) was the only woman to teach at the Bauhaus, the twentieth century's most important school of design, architecture and art. A pioneer in textile design, Stölzl was head of the weaving workshop, and during her tenure there transformed it into a flourishing, productive enterprise. This volume illustrates more than 75 key works by Stölzl, accompanied by excerpts drawn from her journals, letters and articles, some of which are published here for the first time. Accompanied by explanatory comments and a foreword by Monika Stadler, Stölzl's daughter, these personal writings offer an intimate view of the artist's life and work between 1917 and 1931, from her student years in Munich to her service as a Red Cross nurse during the war, and continuing through her years at the Bauhaus in Weimar and Dessau until she founded her own hand-weaving business in Zurich. The chronological organization of the texts, paired with related works, gives rise to many surprising discoveries and provides a vivid portrait of Gunta Stölzl as both an individual and an artist.

Gunta Stölzl (1897–1983) studied at the Kunstgewerbeschule in Munich from 1914 to 1916, then at the Bauhaus Weimar from 1919 to 1925. She was the director of the weaving workshop at the Bauhaus Dessau from 1925 to 1931. After resigning from the Bauhaus, she ran her own weaving workshop in Zurich, until her death in 1983.

Published in association with Hatje Cantz.

Gunta Stölzl: Bauhaus Master

ISBN 978-0-87070-773-5

Hbk, 8 x 9 in. / 144 pgs / 65 color / 45 b&w.

U.S. \$39.95 CDN \$48.00

July/Art/Design & Decorative Arts





The Path of Modernism From the World Heritage of Breslau to That of Dessau, The Architecture, 1900–1930

Text by Gert Kähler.

This architectural guide beats a path from Breslau to Dessau to conduct the reader on a tour of the World Cultural Heritage highlights of Bauhaus and German Modernist architecture, from the Centennial Hall and the Bauhaus Dessau building to the numerous highlights in between, and taking in such cities as Görlitz, Dresden-Hellerau, Leipzig and Chemnitz. Along the way we encounter all of the great German Modernist architects, from Hans Poelzig and Henry van de Velde to Heinrich Tessenow, Richard Riemerschmid, Hans Scharoun, Erich Mendelsohn and Walter Gropius. An overview of World Cultural Heritage Bauhaus architecture, the focus of this guide is also on the cities themselves, and on the progressive building councilors who were among the pioneers of European urban development, initiating top-quality housing schemes for the masses, and commissioning these architects to redesign the face of Germany's urban architecture for a new era.

The Path of Modernism
ISBN 978-3-86859-015-9
Pbk, 6.5 x 12 in. / 160 pgs / 250 color.
U.S. \$28.00 CDN \$34.00
November/Architecture & Urban Studies



Donald Judd & Josef Albers: Color, Material, Space

Text by Heinz Liesbrock. Interview by Kasper König.

Donald Judd assigned Josef Albers a prime place in his search for a way past Abstract Expressionism, particularly for the German artist's use of color and of rectangular variants, which Judd explored in his final series of works. Albers overturned the traditional conception that color is either a harmoniously composed totality or symbolically allusive, and Judd likewise rejected traditional color usage in his wall pieces, stressing instead their self-reflexivity and "uncanny materiality." This most recent volume in the series *Albers in Context*, sponsored by Bottrop, Germany's Josef Albers Museum, examines the affiliations between Albers and Judd, presenting a selection of their works side by side. It includes a 1991 essay on Albers that Judd wrote on the occasion of an Albers exhibition in Marfa, Texas, where Judd resided from 1971 until his death in 1994.

Donald Judd & Josef Albers: Color, Material, Space
ISBN 978-3-937572-98-7
Hbk, 8.75 x 10.75 in. / 128 pgs / 38 color / 51 duotone.
U.S. \$65.00 CDN \$78.00
September/Art



Josef Albers: Observation and Formulation

A Foundation Course
Text by Martin Krampen.

During the winter of 1953/54, former Bauhaus professor Josef Albers (1888–1976) taught a three-part introductory course on drawing, material studies and color studies at the newly founded Hochschule für Gestaltung (HfG) in Ulm—courses which anticipated his now classic text *Interaction of Color* (1963). In May 1954, Albers gave one of his former students, Martin Krampen, a film script that dealt with his teachings, and under his direction, the film was shot word for word. Now, 50 years later, this presentation of Josef Albers's teachings is being made available to the general public. A fantastic pedagogic tool, this interactive DVD permits the viewer to come up with his or her own solutions to each of the tasks Albers gives his students, while other suggestions are documented through works by former students taken from the HfG archives.

Josef Albers: Observation and Formulation
ISBN 978-3-7757-2352-7
DVD (NTSC and PAL), with booklet, 5.5 x 7.5 in.
U.S. \$30.00 CDN \$36.00
September/Art



Art to Hear: Bauhaus A Conceptual Model

About 35 major works from the twentieth century's most successful school of design are featured on this original audio and book tour of the show, as part of Hatje Cantz's educational and informative *Art to Hear* series. The companion volume features full-color illustrations of each of the selected classic Bauhaus works of art and craft, that provide a perfect introduction to the achievements of this extraordinary institution. To celebrate the ninetieth anniversary of the founding of the Bauhaus, a large exhibition has been organized by three of the most important Bauhaus institutions in Germany: the Bauhaus Archiv Museum of Design in Berlin, the Stiftung Bauhaus in Dessau and the Bauhaus Museum of the Klassik Stiftung in Weimar. This exhibition has prompted the re-evaluation of the history and influence of the art school upon which this guide is based.

Art to Hear: Bauhaus
ISBN 978-3-7757-2451-7
Hbk, 8.75 x 8.75 in. / 40 pgs / 35 color / Audio CD.
U.S. \$30.00 CDN \$36.00
December/Art



The Bauhaus Debate 1919–2009

Edited by Philipp Oswalt. Text by Gerda Breuer, Magdalena Droste, Jörn Etzold.

From its founding in 1919, the function and identity of the Bauhaus was mobilized by warring factions, as it passed through the guiding hands of its three directors (the apolitical Walter Gropius, the Communist Hannes Meyer, and the progressive Mies van der Rohe). Even beyond the well-known controversies that arose between colleagues *during* the heroic Bauhaus years, the reception and legacy of the various Modernist icons associated with the Bauhaus led to dispute: Socialists, Communists, Nazis, Stalinists, Capitalists, Cold Warriors, student revolutionaries in the 1960s and later dissidents, all have created their own image of the Bauhaus. *The Bauhaus Debate 1919–2009* examines the critical reception of the legendary school, its teachers, students and pedagogical philosophy, and the battles over its legacy that continue to this day.

The Bauhaus Debate 1919–2009
ISBN 978-3-7757-2488-3
Pbk, 6 x 8 in. / 224 pgs / 30 color.
U.S. \$30.00 CDN \$36.00
January/Art



Bauhaus

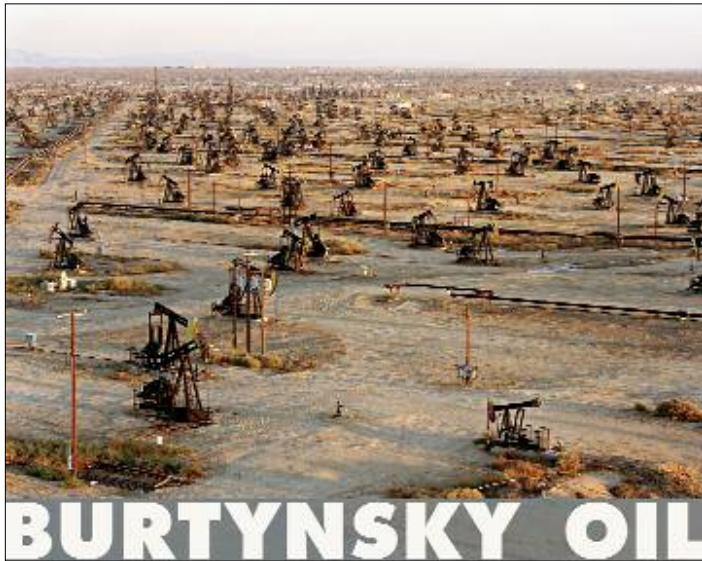
A Conceptual Model

Text by Michael Siebenbrodt, Jeff Wall, Klaus Weber.

One of Walter Gropius' guiding principles in founding the Bauhaus was that "design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society." As a result of this ethos, Bauhaus artists and designers experimented freely with everything from painting to furniture, producing countless masterpieces in many genres. This comprehensive volume takes stock of the Bauhaus' output by highlighting 68 projects, with a particular focus on neglected aspects of the school's legacy. A different author is assigned to respond to each work, creating an inventory of celebrated *and* lesser-known works that helps the reader to tangibly cohere the Bauhaus' daunting achievements. Marking the ninetieth anniversary of the school's founding, this comprehensive volume, with nearly 400 color illustrations, is made possible through the collaborative efforts of three institutions: the Bauhaus-Archiv Museum of Design in Berlin, Dessau's Stiftung Bauhaus and the Bauhaus-Museum Weimar (Klassik Stiftung). Also featured are essays by the Director of the Bauhaus-Museum in Weimar, Michael Siebenbrodt, and the artist and writer, Jeff Wall.

Bauhaus
ISBN 978-3-7757-2415-9
Hbk, 11.75 x 10.25 in. / 416 pgs / 400 color.
U.S. \$75.00 CDN \$90.00
December/Art

Exhibition Schedule
Berlin: Martin-Gropius-Bau, 07/22/09–10/04/09



Also Available:

Burtnsky: Quarries
9783865214560,
Hbk, U.S. \$80.00 CDN \$96.00
Steidl



Edward Burtnsky: China
9783865211309
Hbk, U.S. \$85.00 CDN \$102.00
Steidl

STEIDL PHOTOGRAPHY INTERNATIONAL

Edward Burtnsky: Oil

Edited by Marcus Schubert. Text by Michael Mitchell, William E. Rees, Paul Roth.

Edward Burtnsky's *Oil* collects a decades' worth of photographing the world's largest oil fields, refineries, freeway interchanges and automobile plants, in an attempt to comprehend the scale of production attending this most politicized of resources. The ideal photographer for this job, Burtnsky locates and documents the sites that urban dwellers never see, and questions human accountability. His imagery is vast in both scale and ambition, revealing the apparatus behind the energy we mine from dwindling resources, and the ongoing effects of the industrial revolution. "In 1997 I had what I refer to as my oil epiphany," Burtnsky explains: "it occurred to me that all the vast, man-altered landscapes I had been in pursuit of for over 20 years were all possible because of the discovery of oil and the mechanical advantage of the internal combustion engine." Burtnsky's epiphany is typical of his desire to lift the scrim of everyday life and reveal the basic resources that keep it in place. What lies beyond is not pretty, and the images in *Oil* sometimes resemble the post-apocalyptic desert landscapes of *Mad Max*, with their vast horizons of featureless sand and desert foliage, punctuated by creaky-looking oil machinery. With an unflinching eye, Burtnsky presents us with the reality of oil production as its role in our civilization undergoes massive transformation.

Edward Burtnsky: Oil
ISBN 978-3-86521-943-5
Clth, 14.75 x 11.5 in. / 140 pgs / 100 color.
U.S. \$125.00 CDN \$150.00
October/Photography

Exhibition Schedule
Washington, DC: Corcoran Gallery of Art, 10/03/09–12/20/09

HATJE CANTZ

Peter Bialobrzeski: Paradise Now

Preface by Peter Bialobrzeski. Text by Alex Rühle.

Peter Bialobrzeski's photo-chronicles of the new Asian city have given us defining images of the tiger economy as a semi-toxic miasma of luminous capital. His images epitomize Marx's famous observation on rampant capitalism, "Everything that is solid melts into air." Vicki Goldberg characterized his work in *The New York Times* as "a vision of Oz beset by a population explosion and invaded by real estate developers who have tripped out on sorbet." Each of Bialobrzeski's publications (*XXX Holy*, *Neon Tigers*, *Heimat*, *Lost in Transition*) has been critically acclaimed, in the art press and beyond, for Bialobrzeski is not only a superb urban documenter, but also a photographer who thinks in book format: "For me, the individual picture is not too important. I am interested in doing books. I am advocating photography as a cultural practice, not so much as fine art." *Paradise Now* finds the photographer hunting for remnants of nature on the periphery of Asian cities, under the artificial suns of sodium lamps, automobile headlights and illuminated skyscrapers. Taken between October 2007 and March 2008 in Hanoi, Jakarta, Singapore, Bangkok and Kuala Lumpur, these images celebrate surviving outcrops of greenery as tokens of hope, even as they are threatened and encroached upon by urban expansion and its attendant halo of ominous light. **Peter Bialobrzeski** (born 1961) is a German photographer. In 2002 he was appointed Professor of Photography at the University of the Arts in Bremen. As a critic, he writes regularly for *Photo News* and *Freelens*.



Peter Bialobrzeski: Paradise Now
ISBN 978-3-7757-2332-9
Clth, 12 x 10 in. / 132 pgs / 70 color.
U.S. \$85.00 CDN \$102.00
September/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL

Mitch Epstein: American Power

Text by Mitch Epstein.

Mitch Epstein's latest project tackles one of the most loaded issues on the nation's agenda: what and who powers America? Between 2003 and 2008, prompted by the evacuation of an environmentally contaminated Ohio town, Epstein traveled the United States to document the country's energy "hot spots," where fossil fuel, nuclear, hydroelectric, wind and solar power are produced, encountering further contaminations, Homeland Security obstacles, corporate invincibility and the occasional token of hope. In a post-Katrina and post-Patriot Act America, the angle of engagement permitted Epstein often varied, so that many of the power plants and refineries were shot from an enforced distance ("If you were Muslim, you'd be cuffed and taken in for questioning," he quotes an F.B.I. agent in West Virginia telling him). Alongside these classic depictions of looming, obdurate power, Epstein includes more idiomatic images—a woman wading in the water above Niagara Falls, father and son motorcross bikers, a tree cluttered with debris—which bring the issues back down to human scale. Epstein tells in an accompanying essay how these experiences deepened his political convictions, and led him to think harder about the artist's role in a country teetering between collapse and transformation. Here is his portrait of early twenty-first-century America, as it clings to past comforts and gropes for a more sensible and sustainable future.

Mitch Epstein has scrutinized the physical and psychic landscapes of America since the early 1970s. With the *Recreation* and *Family Business* projects, Epstein established himself as an artist who, in his own words, seeks "to engage with the complexity of our cultural state of things, rather than reduce it to visual sloganeering."

Mitch Epstein: American Power
ISBN 978-3-86521-924-4
Clth, 11.5 x 10.5 in. / 144 pgs / 64 color.
U.S. \$68.00 CDN \$82.00
October/Photography



Also Available:

Mitch Epstein: Recreation
9783865210845
Hbk, U.S. \$75.00
CDN \$90.00
Steidl



Mitch Epstein: Work
9783865212818
Hbk, U.S. \$50.00 CDN \$60.00
Steidl/Photographische
Sammlung/SK Stiftung Kultur,
Cologne



Robert Adams: Summer Nights, Walking

In this exquisitely produced book, the influential American photographer Robert Adams revisits the classic collection of nocturnal landscapes that he began making in the mid-1970s near his former home in Longmont, Colorado. Originally published by Aperture in 1985 as *Summer Nights*, this new edition has been carefully reedited and resequenced by the photographer, who has added 39 previously unpublished images. Illuminated by moonlight and streetlamp, the houses, roads, sidewalks and fields in *Summer Nights, Walking* retain the wonder and stillness of the original edition, while adopting the artist's intention of a dreamy fluidity, befitting his nighttime perambulations. The extraordinary care taken with the new reproductions also registers Adams' attention to the subtleties of the night, and conveys his appeal to look again at places we might have dismissed as uninteresting. Adams observes, "What attracted me to the subjects at a new hour was the discovery then of a neglected peace."

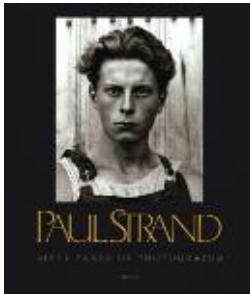
Robert Adams: Summer Nights, Walking
ISBN 978-1-59711-117-1
Clth, 8.75 x 8.5 in. / 84 pgs / 70 tritone.
 U.S. \$50.00 CDN \$60.00
 September/Photography

Robert Adams: Summer Nights, Walking
Signed and Numbered Edition
ISBN 978-1-59711-129-4
Slip, Clth, 8.75 x 8.5 in. / 84 pgs / 70 tritone. Ltd Edition of 150 copies.
 U.S. \$150.00 CDN \$180.00 **SDNR30**
 September/Limited & Special Editions/Photography



Also Available:

Robert Adams: The New West
9781597110600
 Hbk, U.S. \$45.00 CDN \$54.00
 Aperture



Back in Stock

Paul Strand: Sixty Years of Photographs

Text by Calvin Tomkins.

Paul Strand: Sixty Years of Photographs, a long-unavailable Aperture classic, is one of the most comprehensive surveys of the power and force of a major photographic figure of our time. Before his death in 1976 at the age of 85, Strand combed his photographic prints and his many books with an eye towards the completion of this volume. Seen here is the summation of a life-work, from the first abstract photographs to the series of plant photographs taken in the last years of his life. Also included is a rarely examined series of films—brilliant, unprecedented documentaries that foreshadowed Italian Neo-Realism and the developments in the cinema of the postwar years. The re-release of this volume, which features the famous biographical profile by Calvin Tomkins and excerpts from Strand's correspondence, interviews and other documents, makes one of photography's major artists newly accessible.

Paul Strand: Sixty Years of Photographs
ISBN 978-0-900406-82-9
Pbk, 9.5 x 11.5 in. / 184 pgs / 80 duotone.
 U.S. \$35.00 CDN \$42.00
 April/Photography



Back in Stock

Paul Strand

Masters of Photography Series

Photographs by Paul Strand.

This reprint of the inaugural volume of Aperture's *Masters of Photography* series presents 41 of Paul Strand's greatest photographs, drawn from a career that spanned six decades.

Paul Strand
ISBN 978-0-89381-746-6
Hbk, 8 x 8 in. / 96 pgs / 44 reproductions throughout.
 U.S. \$14.95 CDN \$18.00
 May/Photography

New Topographics

Text by Britt Salvesen, Alison Nordström.

The New Topographics: Photographs of a Man-Altered Landscape was one of those rare exhibitions that permanently alters how an art form is perceived. Held at the International Museum of Photography in Rochester, New York, in January 1975, it was curated by William Jenkins, who brought together ten contemporary photographers: Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore and Henry Wessel, Jr. Signaling the emergence of a new approach to landscape, the show effectively gave a name to a movement or style, although even today, the term "New Topographics"—more a conceptual gist than a precise adjective—is used to characterize the work of artists not yet born when the exhibition was held. Although the exhibit's ambitions were hardly so grand, New Topographics has since come to be understood as marking a paradigm shift, for the show occurred just as photography ceased to be an isolated, self-defined practice and took its place within the contemporary art world. Arguably the last traditionally photographic style, New Topographics was also the first Photoconceptual style. In different ways, the artists thoughtfully engaged with their medium and its history, while simultaneously absorbing such issues as environmentalism, capitalism and national identity. In this vital reassessment of the genre, essays by Britt Salvesen and Alison Nordström accompany illustrations of selected works from the 1975 exhibition, with installation views and contextual comparisons, to demonstrate both the historical significance of New Topographics and its continued relevance today. The book also includes an illustrated checklist of the 1975 exhibition and an extensive bibliography.

New Topographics
ISBN 978-3-86521-827-8
Hbk, 11.75 x 9.5 in. / 256 pgs / illustrated throughout.
 U.S. \$58.00 CDN \$70.00
 December/Photography



Exhibition Schedule
 Madrid: PHotoEspaña 2009, 06/03/09–07/26/09
 Sardegna, Italy: Museo Man De Nuoro, 10/15/09–01/17/10
 Sevilla, Spain: Centro Andaluz de Arte Contemporàn, 01/28/10–04/25/10

The 70s, Photography and Everyday Life

Introduction by Sérgio Mah. Text by Paul Wombell.

With the ascent of multimedia art, feminist and postcolonial theory, and the collapse of the art gallery's "white walls," the 1970s saw countless upheavals and shifts in the paradigms of Western art—upheavals that were recorded by some of today's finest photographers. The mingling of art and socio-political change in the 1970s is a theme throughout this superb volume, a groundbreaking consideration of one decade's art through the lenses of its greatest photographers. *The 70s* includes about ten photographs by each of the selected artists: Alberto García-Alix, Allan Sekula, Ana Mendieta, Anders Petersen, Carlos Pazos, Christian Boltanski, Cindy Sherman, Claudia Andujar, David Goldblatt, Douglas Huebler, Ed van der Elken, Eugene Richards, Fina Miralles, Gabriele and Helmut Nothhelfer, Hans-Peter Feldmann, J.D. Okhai Ojeikere, Karen Knorr, Kohei Yoshiyuki, Malick Sidibé, Sophie Calle, Victor Burgin, Viktor Kolár and William Eggleston. Alongside this parade of great photography, *The 70s* also includes two illustrated essays by relevant artists of the time, as well as presentation texts of the participating artists and a selection of classic writings on photography published in this decade, by Roland Barthes, Susan Sontag, John Berger, Allan Sekula and Victor Burgin. Finally, it supplies a detailed chronology of socio-political transformations and the evolution of photography, illustrated with original documents and news media reproductions.

The 70s, Photography and Everyday Life
ISBN 978-84-92498-77-2
Hbk, 8.75 x 11.25 in. / 304 pgs / 100 color / 150 b&w.
 U.S. \$65.00 CDN \$78.00
 October/Photography



Exhibition Schedule

Rochester, NY: George Eastman House 07/11/09–09/20/09
 Los Angeles: LA County Museum of Art 10/25/09–01/03/10
 Tucson, AZ: Center for Creative Photography, 02/19/10–05/16/10
 San Francisco: SFMOMA 07/17/10–10/03/10

STEIDL/THE ROBERT FRANK PROJECT



Previously Announced

Robert Frank: Seven Stories

After completing his seminal photography book *The Americans* in 1958, Robert Frank put aside the still image and concentrated throughout the 1960s on film-making. He only returned to still photography in the 1970s, using a Polaroid camera with black-and-white positive/negative film. These images were frequently layered with text, which Frank inscribed by hand onto the Polaroid negative. He found that these works allowed him more freedom to “destroy that image, that perfect image.” In recent years Frank has worked almost exclusively with Polaroids, exploring the collage and assemblage possibilities of the instant photograph. Originally announced as *Robert Frank: Polaroids*, This slipcased collection of small, staple-bound books represents a new stage in the practice of a remarkable artist who continually challenges the limits of photography and film, and strives to avoid repeating himself. It brings together seven sequences of single new images compiled by Frank. As always, the photographs and stories relate Frank’s life and milieu—his homes in Mabou and New York, for example, or trips to China and Spain.

Robert Frank: Seven Stories**ISBN 978-3-86521-789-9****Slip, Pbk, 7 vols, 5.5 x 4 in. / 124 pgs / 93 color.**

U.S. \$42.00 CDN \$50.00

September/Photography

**Also Available:**

Robert Frank: The Americans
9783865215840
 Hbk, U.S. \$39.95 CDN \$48.00
 Steidl/National Gallery of Art, Washington

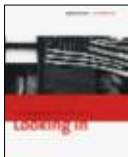
STEIDL/THE ROBERT FRANK PROJECT

**Robert Frank: The Complete Film Works Volume 4**
Life Dances On, Energy and How to Get It, Home Improvements

Robert Frank’s lasting influence on the photography of the mid-twentieth century is unquestionable, but Frank the filmmaker has remained a well-kept secret for almost four decades. Long awaited, *Robert Frank: The Complete Film Works, Volume 4* is the latest in a multi-volume collection that will release more than 25 of Frank’s films and videos onto DVD. Each volume contains three DVDs and related ephemera cleverly and nostalgically packaged in a film-roll-box slipcase. This volume features *Life Dances On* (1980), a personal, intuitively filmed glimpse into Frank’s grief over the loss of his daughter, Andrea, and his collaborator, Danny Seymour; *Energy and How to Get It* (1981), a spoof on the documentary form about Robert Golka, an engineer who was experimenting with the development of fusion as an energy force; and *Home Improvements* (1985), Frank’s first video project—a poignant diary about the relationship between his artistic and personal lives.

Robert Frank: The Complete Film Works Volume 4
ISBN 978-3-86521-695-3**Boxed set of 3 DVDs (PAL & NTSC), 5 x 8.25 in.**U.S. \$140.00 CDN \$168.00 **SDNR30**

September/Film & Video



Looking In: Robert Frank’s The Americans, Expanded Edition
9783865218063
 Hbk, U.S. \$75.00 CDN \$90.00
 Steidl/National Gallery of Art, Washington

STEIDL/THE ROBERT FRANK PROJECT

**Henry Frank: Father Photographer****Edited by Robert Frank, François-Marie Banier.**

Robert Frank’s father, Henry, was both the proprietor of a bicycle shop in Zurich, and a keen amateur photographer. *Album* makes public for the first time a selection of Henry Frank’s photographs, including landscapes, family portraits, still-lives and cityscapes. When Robert Frank emigrated to the United States in 1947, a wooden box containing his father’s stereophotographs was one of the few objects he brought with him. In 2008, that box and the fragile photographic glass plates within it were hand-escorted to Steidl in Göttingen, Germany, where they were scanned in tri-tone in preparation for this book. Designed by Robert Frank, *Album* reveals Henry Frank to be a talented photographer, a keen traveler and an enthusiast of modern means of transport. This intimately-designed photo album is a revelation of the unknown photographer Henry Frank, and a historical photographic document of the early twentieth century, as well as a new chapter in Robert Frank’s ongoing bookmaking.

Henry Frank: Father Photographer**ISBN 978-3-86521-814-8****Hbk, 5.5 x 6.5 in. / 88 pgs / 47 tritone.**

U.S. \$30.00 CDN \$36.00

September/Photography



Looking In: Robert Frank’s The Americans
9783865217486
 Pbk, U.S. \$45.00 CDN \$54.00
 Steidl/National Gallery of Art, Washington

STEIDL/THE ROBERT FRANK PROJECT

Back in Print!**Frank Films****The Film and Video Work of Robert Frank****Edited by Brigitta Burger-Utzer, Stefan Grisseman.**

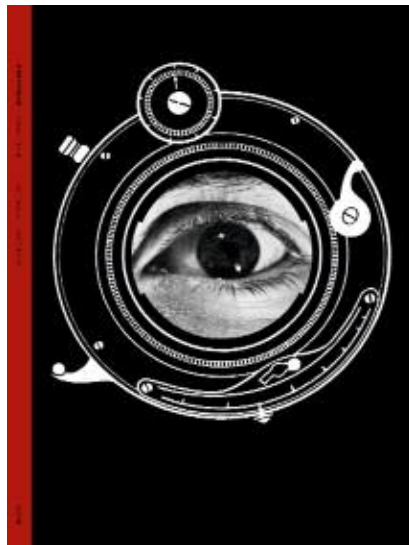
On the heels of Steidl’s DVD releases of Robert Frank’s films, and as a part of their impressive ongoing project to make all of Frank’s output available, *Frank Films* redresses the imbalance of critical attention paid to his work in cinema—an oeuvre as esteemed among cinephiles as his photography is elsewhere. Frank turned to filmmaking towards the end of the 1950s, interrupting his swift rise to fame after *The Americans*. Frank describes “a decision: I put my Leica in a cupboard. Enough of lying in wait, pursuing, sometimes catching the essence of the black and the white, the knowledge where God is. I make films. Now I speak to the people in my viewfinder.” Never content to walk the same path twice, he has approached each of his 27 films as a new experience, so that his films have proved difficult to categorize, especially in their amalgamation of documentary, fiction and autobiography. *Frank Films* presents essays by Amy Taubin, Philip Brookman, Stefan Grisseman, Thomas Miessgang, Kent Jones, Michael Barchet, Pia Neuman and Bert Rebhandl, an interview with Allen Ginsberg and essays by various authors examining each film and video in detail. Visually, *Frank Films* provides a unique approach to the work, since—at his request—only new stills made from videotapes have been used for reproduction.

Robert Frank was born in Zurich in 1924 to parents of Jewish descent. He immigrated to the United States two years after World War II ended, and since then he has produced work that changed the history of art and photography. Groundbreaking projects include *The Americans*, *Lines of My Hand*, *Black White and Things*, *Pull My Daisy* and *Cocksucker Blues*. Frank was the subject of a major retrospective organized by the National Gallery of Art, Washington, in 1994. He was the recipient of the Hasselblad Award in 1996. A major exhibition organized by The National Gallery of Art, *Looking In: Robert Frank’s “The Americans,”* is touring nationally in 2009, with stops in Washington, San Francisco and New York.

Frank Films**ISBN 978-3-86521-815-5****Pbk, 6.75 x 9.5 in. / 304 pgs / illustrated throughout.**

U.S. \$45.00 CDN \$54.00

September/Film & Video



STEIDL/THE ROBERT FRANK PROJECT

Robert Frank: Portfolio

When Robert Frank immigrated to New York from Zurich in 1947, having apprenticed with commercial photographers in his hometown, the aspiring young photographer brought along his portfolio to help him secure employment. *Portfolio* is the facsimile version of this fascinating object. Containing Frank’s earliest original photographs as well the work of other photographers which he had retouched, the portfolio presents images of rural life in Switzerland alongside alpine landscapes, cityscapes and still-lives. A guaranteed collector’s item, this slim, beautifully printed volume contains the seeds of a career of such scope and influence that even the ambitious 23-year-old Robert Frank could never have anticipated it.

Robert Frank: Portfolio**ISBN 978-3-86521-813-1****Pbk, 8 x 10.75 in. / 48 pgs / 40 tritone.**

U.S. \$20.00 CDN \$24.00

September/Photography

**Also Available:**

Robert Frank: Paris
9783865215246
 Hbk, U.S. \$45.00 CDN \$54.00
 Steidl



**Enough of lying in wait, pursuing...
 Now I speak to the people in my viewfinder.**

—Robert Frank



Graciela Iturbide: Juchitan de Las Mujeres 1979–1989
Text by Mario Bellatin, Elena Poniatowska.

Mexico-based Graciela Iturbide, a 2008 Hasselblad Award winner, is one of Latin America’s most influential photographers. *Juchitan de Las Mujeres* is a reprisal of her 1989 masterwork, comprising ten years of travels along the Isthmus of Tehuantepec, near Southern Oaxaca, where she lived among the pre-Columbian Zapotec culture indigenous to the remote region. With new design and excellent production quality, this volume, which features many previously unpublished photographs, is a visual record of the daily life of an ancient culture in flux, through portraits of its people and glimpses into the Zapotecs’ attitudes toward sexuality, ritual, death and the role of women. Revealing some of the finest examples of Iturbide’s enduring themes—the clash between urban and rural life, ancient and modern life—it includes a foreword by celebrated Mexican novelist, Mario Bellatin.

Graciela Iturbide: Juchitan de Las Mujeres 1979–1989
ISBN 978-84-92480-53-1
Hbk, 8.5 x 14.75 in. / 104 pgs / 75 tritone.
U.S. \$65.00 CDN \$78.00
October/Photography/Latin American Art & Culture



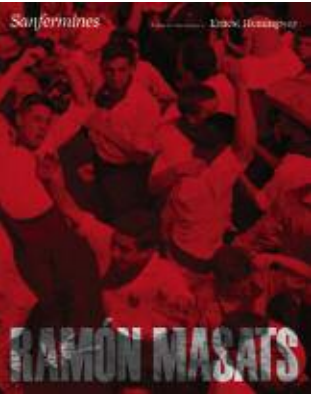
Christopher Anderson: Capitolio
Capitolio is New York documentary photographer Christopher Anderson’s cinematic journey through the upheavals of contemporary Caracas, Venezuela, in the tradition of such earlier projects as William Klein’s *New York* (1954–55) and Robert Frank’s *The Americans* (1958). It presents a poetic and politicized vision, by one of today’s finest documentary photographers, of a city and a country that is ripping apart at the seams under the stress of popular unrest, and whose turmoil remains largely unreported by Western media. No stranger to such fraught situations (he covered the 2006 conflict between Hezbollah and Israel from its inception), Anderson notates the country’s current incongruities, where the violent and the sensual intermingle chaotically. “The word ‘capitolio’ refers to the domed building that houses a government,” writes Anderson, elaborating on the title of this volume; “here, the city of Caracas, Venezuela, is itself a metaphorical capitolio building. The decaying Modernist architecture, with a jungle growing through the cracks, becomes the walls of this building and the violent streets become the corridors where the human drama plays itself out in what President Hugo Chavez called a ‘revolution.’”

Christopher Anderson: Capitolio
ISBN 978-84-92480-57-9
Hbk, 13 x 11.5 in. / 132 pgs / 10 color / 75 b&w.
U.S. \$75.00 CDN \$90.00
August/Photography/Latin American Art & Culture



Paolo Gasparini: The Suppliant Mexico 1971–2007
Text by Juan Villoro.
Italian-Venezuelan Paolo Gasparini is a key figure in contemporary documentary photography. Known for his emblematic images of conflict zones—the border between the United States and Mexico, the Zapatista territory (from Morelos to Chiapas), the Sierra Tarahumara and Mexico City—Gasparini weaves an ambiguous narrative by fusing contemporary and traditional themes, with the aim of demonstrating that photography can be an act of political conscience. With an uncompromising gaze, Gasparini celebrates the vitality of these regions while denouncing the tragedies that besiege them. Superbly designed by Yvette García, *Paolo Gasparini: The Suppliant* presents a wholly unique vision with a decade’s worth of images taken throughout Latin America. Poetic and unflinching, Gasparini’s images confront the stark reality, which is equal parts beauty and brutality. Included in this survey is a text by Mexican journalist Juan Villoro.

Paolo Gasparini: The Suppliant
ISBN 978-84-92480-55-5
Flexi, 10 x 11.5 in. / 208 pgs / 53 color / 276 duotone / DVD (NTSC & PAL).
U.S. \$55.00 CDN \$66.00
November/Photography



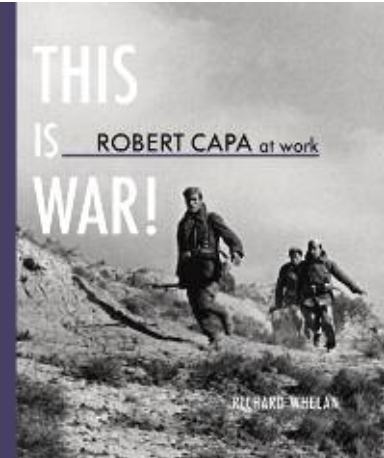
Ramón Masats: Sanfermines
Introduction by Chema Conesa. Text by Ernest Hemingway.
When Spanish photographer Ramón Masats began this photo essay in 1955, Pamplona was already a hot spot for artists and writers. It was first made popular through Ernest Hemingway’s account of Sanfermines, the running of the bulls, in his 1926 novel *The Sun Also Rises*—after which publications from all over the world commissioned photographs of Pamplona from the likes of Inge Morath, Catalá-Roca, Leopoldo Pomes and Lucien Clergue. This was the golden age of photojournalism, and Masats, one of the most influential Spanish photographers of the twentieth century, was there. This volume, with text in both English and Spanish, is a reprint of Masats’s acclaimed 1958 publication. It introduces nearly 200 dynamic black-and-white photographs—many of which are previously unpublished—of the legendary Pamplona fiesta and its bullfights, plus Hemingway’s journalist account of the festival and an essay by contemporary Spanish photographer Chema Conesa.

Ramón Masats: Sanfermines
ISBN 978-84-92498-71-0
Clth, 8.75 x 11.25 in. / 260 pgs / 174 tritone.
U.S. \$65.00 CDN \$78.00
October/Photography



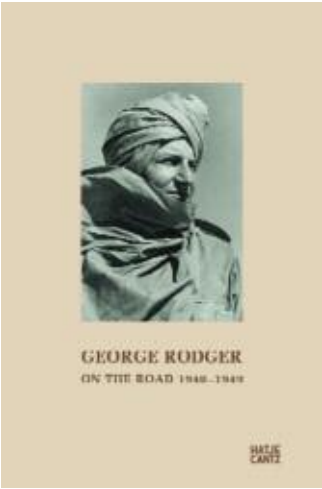
Now in Paperback
Gerda Taro
Gerda Taro was a pioneer photojournalist—the first woman to photograph in the heat of battle—whose legacy, cut short by her untimely death at the age of 27, consists almost exclusively of photographs from the very front lines of the Spanish Civil War, one of the twentieth century’s most important conflicts. Taro’s images are a little-known record of a pivotal moment in the history of war photography, though she worked alongside the legendary photojournalist Robert Capa, who was her photographic as well as romantic partner, and the two collaborated closely (as Capa’s manager, Taro is often credited for launching his career). While Taro was covering the decisive Battle of Brunete in July, the car in which she was traveling was broad sided by a Republican tank; she died from her injuries the next day. This volume, the first major collection of Taro’s photographs ever published, introduces nearly 100 of her images, courtesy of New York’s International Center of Photography, which now holds the world’s largest collection of her work, including nearly 200 prints and original negatives.

Gerda Taro
ISBN 978-3-86521-945-9
Pbk, 8.5 x 11 in. / 176 pgs / 98 tritone.
U.S. \$28.00 CDN \$33.00
December/Photography



Now in Paperback
Robert Capa at Work: This is War!
Photographs 1936–1945
Text by Richard Whelan, Christopher Phillip, Willis E. Hartshorn.
The original “photo-journalist,” Robert Capa left behind a body of war photography that today remains outstanding in its courageousness and honesty. This volume offers a detailed survey of six of Capa’s most important war reportages, from the first half of his career: the “Falling Soldier” (1936), the Chinese resistance to the Japanese invasion (1938), the end of the Spanish Civil War in Catalonia (1938–1939), D-Day (1944), the U.S. paratroop invasion of Germany (1945) and the liberation of Leipzig (1945). It also includes a critical consideration of Capa’s omission of concentration-camp documentation. First published in 1985, this revised edition features an introduction by esteemed photohistorian Richard Whelan and is supplemented with extensive historical materials: vintage prints, contact sheets, letters and magazine layouts, many of which are published here for the first time.

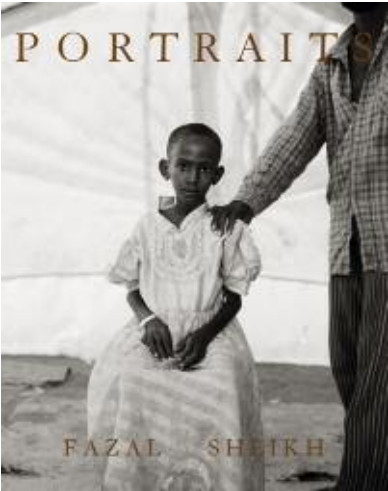
Robert Capa at Work: This is War!
ISBN 978-3-86521-944-2
Pbk, 9.75 x 11 in. / 288 pgs / illustrated throughout.
U.S. \$48.00 CDN \$58.00
December/Photography



George Rodger: On the Road 1940–1949
From the Diary of a Photographer and Adventurer
Edited by Andrea Holzherr, Isabel Siben. Text by George Rodger.
British photographer George Rodger, who died in 1995, captured some of the most emblematic images of twentieth century conflict. His earliest photographs, taken during the German air strikes on London (the Blitz) in the Second World War, gained him a position as war correspondent for *Life* magazine, a position which sent him to 61 different countries. Rodger was the first photographer to enter the Bergen-Belsen concentration camp in April 1945, after which he turned his back on war photography, spending the next 30 years traveling 28,000 miles across Africa and the Near East, focusing his lens on the cultures he encountered along the way. “You must feel an affinity for what you are photographing,” Rodger remarked of his process. “You must be part of it, and yet remain sufficiently detached to see it objectively. Like watching from the audience a play you already know by heart.” Along with Robert Capa, Henri Cartier-Bresson, David Seymour and William Vandivert, Rodger was a co-founder of Magnum photos in 1947. This monograph presents some of Rodger’s most iconic photographs, taken during the 1940s, key years in the life of this charismatic adventurer.

George Rodger: On the Road 1940–1949
ISBN 978-3-7757-2413-5
Hbk, 6 x 9.25 in. / 160 pgs / 80 color.
U.S. \$45.00 CDN \$54.00
October/Photography

Exhibition Schedule
Munich: Kunstfoyer der Versicherungskammer Bayern, 06/03/09–09/13/09



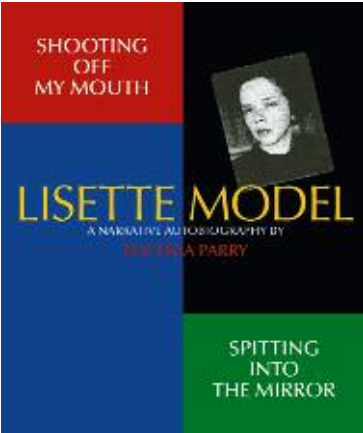
Fazal Sheikh: Portraits

Text by Eduardo Cadava.

For New York-born photographer-activist Fazal Sheikh, the portrait is an important tool. For more than two decades, as he has worked in different communities around the world, the invitation to sit for a portrait has been one of the principle means by which he has established a link with his subjects and been allowed to enter and document their lives. This volume contains the full range of Sheikh's work, from his earliest portraits taken in African refugee camps, through long-term projects in Afghanistan, Northern Pakistan, Somalia and Kenya, to more recent work in South America and India. Many of his subjects have been displaced from their homes or their countries, and their lives have been lived under the threat of violence, poverty and discrimination. With a text by writer and theorist Eduardo Cadava, this book tackles difficult issues, raising the moral dilemma of documenting the lives of disadvantaged people within the context of contemporary art.

Fazal Sheikh: Portraits
ISBN 978-3-86521-819-3
Clth, 8.25 x 10.25 in. / 192 pgs / 100 quadtone.
U.S. \$45.00 CDN \$54.00
October/Photography

Exhibition Schedule
Madrid: MAPFRE Foundation,
04/02/09–06/01/09



Shooting Off My Mouth Spitting Into the Mirror: Lisette Model, A Narrative Autobiography

By Eugenia Parry
Edited by Manfred Heiting.

Shooting Off My Mouth Spitting Into the Mirror inaugurates a new direction in photography and photography writing, as author Eugenia Parry offers an interpretation of the work of Lisette Model (1901–1983) through a meta-fictional soliloquy “by” the artist. Stepping beyond conventional critical approaches, it explores the psychic forces in Model's life, her musical training and the peculiar process by which she transposed modern sounds into the unique visual gifts that distinguished her as an artist and a teacher: “Everyone I photographed is some kind of animal, darling. Look again. You'll see what I mean,” writes Parry, channeling Model. “My best pictures make up a personal menagerie. I combined what's bestial in people with what's bestial in modern music. Dissonance! Macabre violence! I'm an animal of the ear, darling. Arnold Schoenberg was my great and only teacher.” Parry extemporates on the facts of the photographer's life: at the age of 19, Model began studying music with composer Arnold Schönberg and met the members of his circle. In the mid 1920s, she met her future husband, the painter Evsa Model and in 1933 she gave up music, committing herself to visual art. Manfred Heiting's design enhances Model's images, and Parry's soliloquy accompanies a 50-plate selection of Model's signature and lesser-known photographs, and excerpts from more than 30 notebooks.

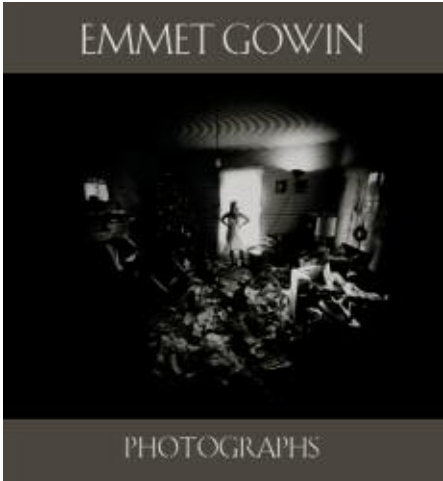
Shooting Off My Mouth Spitting Into the Mirror: Lisette Model, A Narrative Autobiography
ISBN 978-3-86521-920-6
Hbk, 8 x 9.5 in. / 128 pgs / 51 tritone.
U.S. \$43.00 CDN \$52.00
January/Photography



Peter Bialobrzeski: Case Study Homes

An ironic take on the Case Study House Program—initiated in 1945 by *Arts and Architecture* magazine in an effort to develop low-priced single-family homes by architects such as Richard Neutra and Charles and Ray Eames—German photographer Peter Bialobrzeski's *Case Study Homes* was shot at the Basco compound, a squatter camp near the Port of Manilla, which is home to an estimated 70,000 people. As Bialobrzeski was considering the series—startling images of provisional structures fashioned from slats, cardboard, corrugated metal and other cast-off materials and refuse—Lehman Brothers Bank collapsed and the media declared a global economic crisis. These recent events lend resonance to Bialobrzeski's images, which recall the photographs of impoverished rural Americans commissioned by the Farm Security Administration in the 1930s. Conceived as a sketchbook for a larger project, the images evidence the human will to survive and a profound resourcefulness.

Peter Bialobrzeski: Case Study Homes
ISBN 978-3-7757-2469-2
Clth, 9.5 x 8.75 in. / 84 pgs / 55 color.
U.S. \$45.00 CDN \$66.00
December/Photography



Back in Print

Emmet Gowin: Photographs

Text by Emmet Gowin.

Following his marriage to Edith Morris in 1964, Virginia photographer Emmet Gowin began to make portraits of his wife and extended family in and around his rural hometown of Danville. In this collection of 68 black-and-white images, first published in 1976 by Alfred A. Knopf, and now lovingly brought back into print by Steidl Photography International, Gowin writes, “in 1964, I entered into a family freshly different from my own. I admired their simplicity and generosity, and thought of the pictures I made as agreements. I wanted to pay attention to the body and personality that had agreed out of love to reveal itself.” Inspired by the work of Walker Evans, Robert Frank, Frederick Sommer and his mentor, Harry Callahan, Gowin approaches his subjects with a reverence for the relationship between photographer and subject. Although his images often resemble snapshots, he makes pictures that succeed as more than just family records—one technique is to employ a circular vignette around the image. The pictures collected in this new edition of *Emmet Gowin: Photographs* are from new scans of the vintage prints, impeccably reproduced.

Emmet Gowin: Photographs
ISBN 978-3-86521-863-6
Hbk, 9.5 x 10.25 in. / 104 pgs / 68 tritone.
U.S. \$60.00 CDN \$72.00
September/Photography

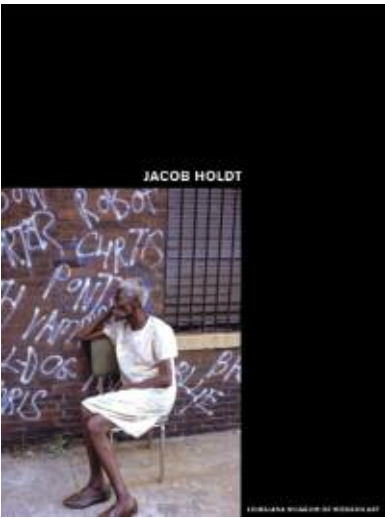


Jerry Thompson: In the Street

Text by Heinz Liesbrock.

Jerry Thompson has been photographing on the streets of New York City since the early 1970s, when he worked as Walker Evans' assistant. He has been called “one of the great classical American portrait photographers of this era” by the photo historian Michael Lesy. Over the years Thompson has explored a number of New York City neighborhoods, typically capturing the same streets day after day, for several months or years at a time. The earliest images featured here are from Coney Island in 1972, and the most recent were taken around Times Square in 2006. As an appendix, Thompson has added a selection of quotations related to the subject of photography and representation. Drawn from a lifetime of reading, these 54 quotes come from a range of sources—Stendhal, Aristotle, Heidegger and Coleridge—and are intended to concentrate the viewer's attention towards what the act of looking at photographs really is.

Jerry Thompson: In the Street
ISBN 978-3-86521-919-0
Hbk, 11 x 12.5 in. / 47 pgs / 19 b&w.
U.S. \$58.00 CDN \$70.00
January/Photography



Jacob Holdt

Edited by Michael J. Holm. Text by Mette Markus, Poul Erik Tojner, Erik Steffensen.

Danish photographer Jacob Holdt is internationally revered for his vision of America, as portrayed in classic volumes like *American Pictures* and *United States 1970–1975*. It is a vision which has inspired many, both in its extremity (the director Lars von Trier is reputedly a fan) and in its tenacity. Holdt arrived in the U.S. in the early 70s with almost no money, and hitchhiked all over the U.S., earning a living by selling blood, and proceeded to build an amazing portrait of the margins of America over the course of his 100,000-mile journey. This monograph continues Holdt's fascination with American society, with a portfolio of photographs from the 70s to the present. Holdt's photographs document the social realities of the people he travels with, spanning the demographic from poor families to millionaires, junkies and even members of the Ku Klux Klan.

Jacob Holdt
ISBN 978-87-91607-67-7
F, 8.5 x 11.25 in. / 192 pgs / color.
U.S. \$50.00 CDN \$60.00
December/Photography

Exhibition Schedule
Humlebæk, Denmark: Louisiana Museum of Modern Art, 10/02/09–01/10



Joel Sternfeld: iDubai
Text by Jonathan Crary.

What Parisian shopping arcades were to the nineteenth century and capitalism, Dubai's luxurious mega-malls are to the new millennium and late capitalism. The Baudelairean flâneur, who patrolled the avenues as a detached observer, today is replaced by the *phoneur*, a wired wanderer who uses a cell phone to text, call, Web-surf and snap digital images on the fly. The ubiquitous cellphone camera has already become a valid tool of civilian journalism. Celebrated photographer Joel Sternfeld visited Dubai in 2008, documenting its new malls with the consumer fetish object *du jour*, the iPhone. In this volume, the photographer's twelfth photobook, Sternfeld counters the popular myth that the United Arab Emirates is the Persian Gulf's Disney World, locating subtler social strata and interactions. Included is an essay by Columbia University art historian, Jonathan Crary, who considers the implications of Sternfeld's mobile gaze.

Joel Sternfeld: iDubai
ISBN 978-3-86521-916-9
Hbk, 8 x 10 in. / 160 pgs / 70 color.
U.S. \$48.00 CDN \$58.00
December/Photography



Monica Haller: Riley and His Story
Text by Matthew Rezac, Riley Sharbonno.

Monica Haller's project *Riley and His Story* presents the daily life of the Iraq war, as lived and photographed by Riley Sharbonno, an army nurse who served at Abu Ghraib prison from 2004–2005. Riley used his camera as an almost prosthetic device to record the events his memory suppressed; on other occasions he used the camera to “store” overwhelming experiences with the aim of processing them later. Many of these images are indeed overwhelming—“these aren't the photos we're likely to find in grandma's photo album 50 years from now,” he rightly observes—and the photo pages in this book are variously sized, creating intersection and overlap to mimic the unstable nature of such memories and convey the blurry jumble of amnesia and trauma. *Riley and His Story* is an invitation to all, including war veterans, family and friends, to encounter the realities of warfare as related by one who was there.

Monica Haller: Riley and His Story
ISBN 978-2-915359-38-1
Pbk, 6 x 9 in. / 480 pgs / 480 color.
U.S. \$48.00 CDN \$58.00
August/Photography



Donovan Wylie: Maze

The Maze prison was opened in 1976, at the height of the conflict in Northern Ireland, and held both republican and loyalist prisoners in its eight identical H-blocks. Through its history of protests, hunger strikes and escapes, the Maze became an emblem of the Northern Ireland conflict. After the Belfast peace agreement in 1998, inmates were gradually released, but the Maze remained open until 2007. Between 2002 and 2003 Donovan Wylie spent almost 100 days inside the prison, absorbing the psychology of the architecture and recording each section as it was destroyed. He was the only photographer to be granted official and unlimited access to the site. Wylie then revisited the prison in 2007 to document its demolition. First published in 2004 to critical acclaim, this new slipcased edition comes in two hardback volumes—*Maze 2002/03* and *Maze 2007/08*—and contains a supplementary booklet, *The Architecture of Containment*, with an essay and historical chronology by Louise Purbrick.

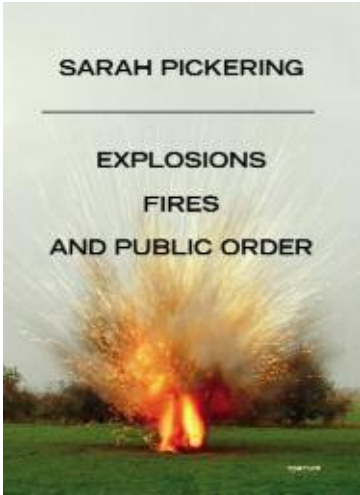
Donovan Wylie: Maze
ISBN 978-3-86521-907-7
Slip, Hbk, 2 vols and 1 singer-stitched booklet, 11.5 x 9.25 in. / 206 pgs / 150 color.
U.S. \$82.00 CDN \$98.00
October/Photography



Donovan Wylie: Scrapbook
Edited by Donovan Wylie, Timothy Prus.

For centuries, all over the world, scrapbooks have been the most immediate and popular form of visual diary. In Northern Ireland, scrapbooks from the late 1960s through the early 1990s reflected “The Troubles,” the regional conflict between Protestants and Catholics. Inspired by these highly individual collaged records of daily life—albums full of newspaper clippings, family photos and personal mementos—acclaimed Belfast-born photographer and filmmaker Donovan Wylie, in collaboration with cultural historian Timothy Prus, has created a non-sectarian version of these scrapbooks, with the benefit of hindsight, that recounts Wylie's own experience of growing up in Belfast in the 70s and 80s, as the son of a mixed marriage (his mother a Catholic, his father a Protestant), during a period when identification with one side of the religious divide was a presumed and sometimes deadly aspect of everyday life.

Donovan Wylie: Scrapbook
ISBN 978-3-86521-910-7
Pbk, 8 x 11.5 in. / 112 pgs / illustrated throughout.
U.S. \$37.00 CDN \$44.00
June/Photography



Sarah Pickering: Explosions, Fires and Public Order
Text by Karen Irvine.

UK photographer Sarah Pickering's *Explosions, Fires and Public Order* is a visually arresting glimpse into the secret world of civil defense. Combining four series, the book begins with *Public Order*, a project exploring the Metropolitan Police Public Order Training Centre, a simulated urban environment near London where officers rehearse responses to imagined scenarios of civic unrest. The *Explosions* series documents the tactical use of controlled explosions by the British military, designed to add realistic stress to training exercises and familiarize soldiers with various munitions. *Fire Series* and *Incident*, Pickering's most recent series, were produced while she was an artist in residence at the UK Fire Training College. While there, she photographed blazes that were set inside meticulously and elaborately constructed home interiors, as well as the stark, charred remnants of fake urban settings after the scenario fires had been put out. Pickering's projects reflect an aspect of the current zeitgeist: global terrorism matched with omnipresent anxiety. “My work explores the idea of imagined threat and response, and looks at fear and planning for the unexpected, merging fact and fiction, fantasy and reality.”

Sarah Pickering: Explosions, Fires and Public Order
ISBN 978-1-59711-123-2
Hbk, 8 x 11 in. / 120 pgs / 60 color.
U.S. \$40.00 CDN \$48.00
October/Photography

Exhibition Schedule
Chicago: Museum of Contemporary Photography,
Spring 2010



Magnum Photos: Georgian Spring—A Magnum Journal
Text by Wendell Steavenson.

In this volume, ten Magnum photographers turn their lenses on contemporary Georgia. Situated on the cusp of Russia and Asia, but with a European culture dating back to the 7th century BC, Georgia was forcibly incorporated into the Soviet Union in 1922. Its independence was restored in 1991, but it then suffered from civil war and a breakdown of its economic infrastructure. In the last decade, however, despite ongoing tensions in its relations with Russia, Georgia has mounted a spirited comeback. Magnum photographers Antoine d'Agata, Jonas Bendiksen, Thomas Dworzak, Martine Franck, Alex Majoli, Gueorgui Pinkhassov, Martin Parr, Paolo Pellegrin, Mark Power and Alec Soth visited the country during spring 2009, each pursuing their own theme (Alec Soth goes in search of the ‘most beautiful woman in Georgia’, for example). All found themselves enchanted by the Georgian people, something strongly conveyed in their photographs as well as in personal text journals which accompany the images. This well-designed volume also includes a fold-out map, marked with each photographer's journey; a chapter showing the best of Magnum photographers' work over 60 years (including by Magnum's founders Robert Capa from his visit to Georgia with John Steinbeck in 1948 and Henri Cartier-Bresson); and an illuminating introduction by the Paris-based New Yorker writer, and Georgia expert, Wendell Steavenson.

Magnum Photos: Georgian Spring—A Magnum Journal
ISBN 978-1-905712-15-1
Clth, 10 x 11.5 in. / 240 pgs / 170 color / 70 duotone.
U.S. \$50.00 CDN \$60.00
October/Photography



Simon Roberts: We English
Introduction by Stephen Daniels.

We English is the highly anticipated result of London-born photographer Simon Roberts' year-long journey around England. With his wife and daughter, Roberts caravanned around his country, documenting its landscapes, both natural and social, with a large format 4 x 5 camera. “There is no such thing as a definitive set of images that encapsulate Englishness,” Roberts has said; “*We English* is about social landscapes but it is not about social or political analysis. It does not seek to define but simply to represent.” Roberts, who was born in 1974, is informed by the photography of predecessors such as Tony Ray-Jones, John Davies and Martin Parr, by the Romantic tradition of English landscape painting, and—notably—by the paintings of Pieter Brueghel and L.S. Lowry. Roberts merges these influences with his own impulses, depicting the English at leisure in bucolic settings in a manner that is all his own, resulting in a work that is beautiful, accessible and heartwarming. *We English* is the most significant contribution to the photography of England since John Davies' *The British Landscape* (1979–2005). Following the critical success of *Motherland* (2007), this is Roberts' second book, superbly designed by the award-winning team at Fuel.

Simon Roberts: We English
ISBN 978-1-905712-14-4
Hbk, 14 x 11.5 in. / 112 pgs / 86 color.
U.S. \$60.00 CDN \$72.00
October/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Massimo Vitali: Landscape with Figure 2

Text by Whitney Davis, Daniel Soutif.

Best known for his large-scale color photographs that provide a topographical view of the rites and rituals of modern leisure, Italian photographer Massimo Vitali lends an air of drama to banal scenes of people at the beach, the disco, ski resorts and swimming pools across the globe. Vitali first worked as a photojournalist in the 1970s, and later as a camera operator, before he turned to the photography for which he is most known. *Landscape with Figure 2* is an overview of Vitali's work from the past decade. The 70 non-chronologically-arranged images featured here occupy a territory somewhere between documentary realism and the surreal, the result of shooting from a custom-made perch 20 to 30 feet in the air, allowing for a macro- or micro-view of his subjects. Any one of these images allows for the perusal of hundreds of candid portraits of people caught unaware. "The way people behave fascinates me," Vitali writes, "but I don't try to understand what it's all about. My part is neutral—all I do is take note of what comes to me."

Massimo Vitali: Landscape with Figure 2
ISBN 978-3-86521-909-1
Clth, 15 x 12 in. / 200 pgs / 70 color.
U.S. \$125.00 CDN \$150.00
December/Photography

HATJE CANTZ



Atta Kim: On-Air Eight Hours

Text by Lesley Martin.

Atta Kim is one of South Korea's best-known photographers. Begun in 2002, his *On-Air* project, which includes the series *After Monologue of Ice* and *Superimposition*, is an exploration of duration and simultaneity through the use of long exposures. This monograph looks at *Eight Hours*, his third body of work to deploy this conceit, which consists of images taken over a period of eight hours, on eight-by-ten-inch film. Explaining this constraint, Kim said in a 2006 interview, "the length of time that you can photograph with natural light within a day is almost eight hours. And Joseph Nicéphore Niépce used an eight-hour exposure when he made some of the first photographs in the 1820s." Shooting a variety of scenes in New York, China, India, Prague, Berlin and Paris, Kim has used the long exposure time to create haunting, beautiful images of transience inspired by *anica*, the Buddhist term for the impermanence of existence. Kim's view of New York's Times Square, for instance, reveals a cityscape seemingly vacant of people and cars, in which every moving thing exists as a blurred, almost imperceptible trace.

Atta Kim: On-Air
ISBN 978-3-7757-2375-6
Clth, 15 x 12 in. / 168 pgs / 99 color.
U.S. \$105.00 CDN \$126.00
September/Photography/Asian Art & Culture

HATJE CANTZ



Atta Kim: Water Does Not Soak in Rain

Text by Iris Inhee Moon, Atta Kim, Jonathan Mill, Richard Vine.

Water Does Not Soak in Rain surveys 25 years of works from the internationally-acclaimed South Korean photographer Atta Kim. Since the mid-1980s, Kim (born 1956) has evolved and practiced a singular life-philosophy through a personal synthesis of the teachings of German philosopher Martin Heidegger, Armenian mystic G.I. Gurdjieff and Zen Buddhism. The works that Kim produced after ten years of formal training in these teachings—which include his series *In der-Welt-sein* (1991), *Deconstruction* (1995) and *The Museum Project* (1995–2002), in which he created a private museum by placing figures in Plexiglas boxes—are described by him as "byproducts" or expressions of this *Weltanschauung*. The guiding motto or aphorism of the *On-Air* project is simply this: "all things eventually disappear." Kim's most recent series compresses 10,000 images of a city into one image, and represents the project's culmination.

Atta Kim: Water Does Not Soak in Rain
ISBN 978-3-7757-2374-9
Clth, 11 x 11 in. / 412 pgs / 259 color.
U.S. \$85.00 CDN \$102.00
September/Photography/Asian Art & Culture

HATJE CANTZ



The Helsinki School
Young Photography by Taik, Volume 3
Text by Timothy Persons, Katrin Hiller.

"Do we need a fresh wind? Then hold on, here it is. Actually, a literal storm of images is blowing our way from Finland." So said the German Press Agency in regards to Hatje Cantz's *Helsinki School* series, which collects work by some of the most innovative young photographers in practice today—all newly emerging graduates of the influential University of Art and Design in Helsinki, a school that teaches its students not only how to think about photography, but how to use the camera as a conceptual tool. While some of the original members of the Helsinki School have already gone on to international acclaim—Ola Kolehmainen, Janne Lehtinen, Jyrki Parantainen and Elina Brotherus, among them—this third volume in the series introduces 30 new and exciting names.

The Helsinki School
ISBN 978-3-7757-2404-3
Hbk, 11.75 x 9.75 in. / 208 pgs / 160 color.
U.S. \$60.00 CDN \$72.00
December/Photography



Also Available:
The Helsinki School, Vol. 2
9783775718882
Hbk, U.S. \$55.00 CDN \$66.00
Hatje Cantz

HATJE CANTZ



Janne Lehtinen: Night Shift
Text by Ritva Röminger-Czako.

Collectors from around the world are scrambling for photographs from Scandinavia, and the work of Janne Lehtinen (born 1970), one of Finland's best young photographers, has been attracting attention for several years now. Lehtinen's latest book, following *Sacred Bird* (2006) and *The Descendants* (2008), is set in a small city in Finland. Between January and December 2006, the photographer prowled its streets at night, camera in hand, capturing such melancholic images as a father getting off work at dawn following a long night shift. But in Lehtinen's work, fact and fiction blend together; real events from the past are revived in staged images. Thus, as in his earlier, autobiographically tinged series of works, the images collected in *Night Shift* reveal poignant memories of childhood and make visible the bonds between generations.

Janne Lehtinen: Night Shift
ISBN 978-3-7757-2196-7
Hbk, 12 x 9.25 in. / 112 pgs / 80 color.
U.S. \$60.00 CDN \$72.00
August/Photography



Also Available:
Janne Lehtinen: The Descendants
9783775720526
Hbk, U.S. \$60.00 CDN \$72.00
Hatje Cantz



Janne Lehtinen: Sacred Bird
9783775716819
Hbk, U.S. \$35.00 CDN \$42.00
Hatje Cantz

HATJE CANTZ



Olaf Otto Becker: Above Zero
Text by Dr. Konrad Steffan. Interview by Freddi Langer.

Following *Broken Line*, a prizewinning portrait of the coast of Greenland, Olaf Otto Becker (born in Travemünde, 1959) turns his attention to the interior of the island in his new series, *Above Zero*. Second only to Antarctica, Greenland has the largest inland ice surfaces in the world. Becker's spectacular portraits of this region are taken during physically strenuous, sometimes life-threatening treks among glacial crevasses and melting ice floes, with a cumbersome large-format camera. His photo studies draw out the overwhelming beauty of this icy landscape, while documenting their present fragility: dust and rust in the air form black, crusty deposits, which, in conjunction with global warming, accelerate the melting of the ice sheets—with what will probably be inevitable, catastrophic results. Becker warns that even in these uninhabited regions, human actions can have fatal consequences.

Olaf Otto Becker: Above Zero
ISBN 978-3-7757-2437-1
Clth, 13.5 x 11 in. / 160 pgs / 75 color.
U.S. \$85.00 CDN \$102.00
December/Photography



Also Available:
Olaf Otto Becker: Broken Line
9783775719728
Hbk, U.S. \$95.00 CDN \$114.00
Hatje Cantz



Thomas Demand Nationalgalerie

Text by Walter Abish, Mark Godfrey.

Thomas Demand provokes confrontations between photography's poles of fact and fiction. True-to-size paper models are photographed and then scaled down, while traces of event and person are systematically removed, leaving phantom images of the proposed "crime scene" that seem at once familiar and dreamlike. Demand's 2009 Nationalgalerie (Berlin) exhibition and catalogue bring together his work on German history since 1945—a scrutiny of the "Deutschlandbild," the "German image." These reflections, reconstructed in photographs from a variety of scenarios in the postwar period, encourage the viewer to consider the complexity of the photographic document. Demand's representations of the social and historical are introduced not as monoliths but as places of multiple possibility, halls of mirrors in which the viewer is forced to confront—rather than be fed—potential distortions. His concern for the pliability of human memory and the play between the central and peripheral image contributes to the vibrancy of his art. For Demand, the photographer's accomplishment lies in "re-privatising that which is constructed as a public opinion."

Thomas Demand
ISBN 978-3-86521-941-1
Clth, 35 gatefolds, 11.5 x 11 in. / 226 pgs / 35 color.
U.S. \$44.00 CDN \$53.00
January/Photography

Exhibition Schedule
Berlin: Neue Nationalgalerie, 09/18/09–01/17/10



Thomas Ruff: Surfaces and Depths

Edited by Gerald Matt. Text by Catherine Hug, Douglas Fogle, Kurt W. Forster, Gerald Matt. Interview by Gerald Matt with Thomas Ruff.

Surfaces and Depths is a representative selection of Thomas Ruff's works, over a period that already spans about 25 years, with projects ranging from portraits and interiors to telescope and space probe pictures and "nightsight" photography. Ruff incorporates an extremely wide range of everyday subjects into his experiments—people, architecture, planets, the Internet—and subjects them to all forms of camera technology, so that his work often seems to embody the history of the art as it develops. Ruff has a particular fascination with photographic techniques that appear to erase or leave out the artist's hand, techniques often designed for military or scientific purposes. In a recent series titled *Zycles*, for example, Ruff constructs his images with the help of mathematical formulas and computer technology, twisting two-dimensional surfaces into the three-dimensional space of vector graphics. *Surfaces and Depths* focuses on ten of Ruff's total of 18 projects to address this particular ongoing preoccupation with artistic detachment, and the polarities of surface and depth vision in the construction of images. In doing so, it makes the broadest assessment to date of the oeuvre of this tireless innovator.

Thomas Ruff: Surfaces and Depths
ISBN 978-3-941185-50-0
Hbk, 6.5 x 9.25 in. / 288 pgs / 101 color.
U.S. \$60.00 CDN \$72.00
November/Photography



Robert Voit: New Trees

Text by Christoph Shaden.

Munich-based photographer Robert Voit has discovered a new kind of tree that is sprouting up all over the world: the cellular phone antenna tree, made from steel, fiberglass and plastic, molded to resemble a real tree, and clad with fake branches and leaves. Dubbing these weird sore thumbs "new trees," Voit has found all kinds of specimens—pine, palm, cypress, cactus—throughout the world, in deserts or in the middle of newly planted forests, in fields and parking lots, next to highways or in housing developments. The artificiality of these "new trees" readily declares itself—they are necessarily taller than most trees, their antennae are often visible through the leaves, or the trunks may be marked with warnings to keep away—and even without these clues they stick out from their surroundings as "not quite right," like Stepford wives of the arboreal world. Voit's photographs are composed with deliberate beauty, and the contrast he achieves between tree and sky is especially well judged, enhancing the atmosphere of artifice within these otherwise serene landscapes. Voit traveled throughout the U.S., South Africa and Europe to compile this volume, a sort of postindustrial arboretum that is at once fun and alarming to peruse.

Robert Voit was born in Erlangen, Germany, in 1969. He studied under Thomas Ruff at the Düsseldorf Art Academy and with Gerd Winner at the Academy of Fine Arts in Munich.

Robert Voit: New Trees
ISBN 978-3-86521-825-4
Clth, 10 x 13 in. / 120 pgs / 60 color.
U.S. \$58.00 CDN \$70.00
November/Photography

Paolo Ventura: Winter Stories

Text by Eugenia Parry.

In this luxuriously produced limited edition, Paolo Ventura invents an imaginative series of photographs depicting scenes from the memory banks of an old circus performer as he looks back on his life. What the performer revisits are not moments of great drama, but rather fleetingly recalled glimpses of an everyday life, "images that he had thought to have never seen, quick moments he unknowingly observed as he raised his eyes to the clock hung at the corner of the block." Using his own childhood memories, beautiful miniature figures and sophisticated sets, Ventura re-envision a simpler time in 1930s Italy, but his darker vision—with its shadowy backdrops and retreating figures—reminds us that this is not quite Eden. Skillfully crafted and hauntingly evocative, the work is filled with the sweet melancholy of an era, but remains timeless in its ability to resonate with contemporary audiences. This monograph contains an engaging sequence of images, ephemera from Ventura's working process and a selection of the artful drawings he creates as guides to his elaborate sets. Born in Cuba in 1968, raised in Italy and now a resident of New York City, **Paolo Ventura** studied at the Accademia di Belle Arti di Brera in Milan in the early 1990s. His work has been exhibited internationally, including at Forma International Center for Photography, Milan, the Rencontres de la Photographie, Arles, France and Maison Européenne de la Photographie, Paris. Ventura is represented by Hasted Hunt, New York.

Paolo Ventura: Winter Stories
ISBN 978-1-59711-125-6
Clth, 11.5 x 14 in. / 120 pgs / 65 color / Limited Edition of 2,000 copies.
U.S. \$85.00 CDN \$102.00
October/Photography

Exhibition Schedule
New York: Hasted Hunt Gallery, Fall 2009

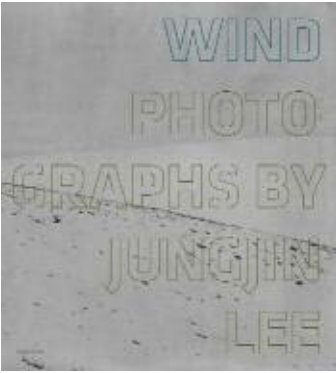


Sam Taylor-Wood: Birth of a Clown

In 1947, London's Circus Clowns Club began employing an oddly practical method to record its members' makeup: they copied each design onto an egg, which was then placed in a registry that effectively trademarked the identity of each member. Painted on real chicken eggshells, with the inside emptied out, by Stan Bult, the first head of the Circus Clowns Club, these studies now form part of the Clowns' Gallery and Museum in north London. Bult's practice was resurrected by the Club in 1984, and in addition to paint, samples of the clowns' costumes and wig hair are often used, so that these eggs become much more than a mere record of creative makeup, and often achieve a wonderfully eccentric kind of portraiture. Today the collection of the Clowns' Gallery and Museum includes egg portraits of some of the most famous clowns in circus history, such as Co-Co, Lou Harris and Grimaldi. *Birth of a Clown* compiles 53 photographs of the eggs by English artist Sam Taylor-Wood, who discovered the museum while researching clowns as part of a larger project.

Sam Taylor-Wood was born in London in 1967. She came to prominence in the 1990s as a member of the Young British Artists group, and is currently represented by White Cube in London.

Sam Taylor-Wood: Birth of a Clown
ISBN 978-3-86521-853-7
Hbk, 9.75 x 12.75 in. / 112 pgs / 53 color.
U.S. \$60.00 CDN \$72.00
August/Photography



Jungjin Lee: Wind

Text by Vicki Goldberg,
Eugenia Parry.

Wind showcases the most recent work of the widely acclaimed and exhibited Korean photographer Jungjin Lee. Known for her laborious and textured photographic process, Lee brushes liquid emulsion onto the surface of hand-made rice paper, endowing her images with a uniquely painterly effect. *Wind* captures the ethereal quality of the element in a series of landscapes dominated by windswept expanses and atmospherically foreboding cloud formations—panoramas that reveal an adventurous spirit, yet resist casual entry. Manmade objects, such as a dilapidated school bus or windblown prayer flags, all appear deeply inscribed by an invisible hand that runs through the entire corpus of this volume, leaving evidence of its handiwork on all surfaces. Lee's landscapes are imbued with an elemental vastness that strikes us as at once powerful and serene.

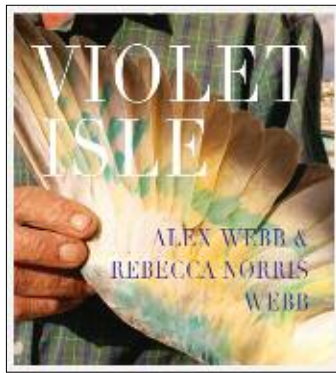
Jungjin Lee: Wind
ISBN 978-1-59711-128-7
Hbk, 10 x 11 in. / 112 pgs / 45 duotone.
U.S. \$45.00 CDN \$54.00
November/Photography



Michael Light: Bingham Mine, Garfield Stack

Located at 8,000 feet, 20 miles southwest of Salt Lake City in the Oquirrh Mountains, the Bingham Canyon copper mine is the largest manmade excavation in the world. More than half a mile deep, with a rim nearly three miles in width and a smelter stack only 35 feet shorter than the Empire State Building, Bingham has produced more copper than any mine in history. This volume presents San Francisco-based photographer Michael Light's series of breath-taking black-and-white aerial images of the Bingham Mine and Garfield Stack taken in the course of a single day. For the last several years, Light has become known for his aerial photos of the settled and unsettled areas of the American West, which reveal a fascination with geology, mapping and human impact on the land. These series have been published as limited edition, critically acclaimed artist's books; this is Light's first trade-edition release.

**Michael Light: Bingham Mine,
Garfield Stack**
ISBN 978-1-934435-20-5
Clth, 10.5 x 16 in. / 48 pgs / 22 duotone.
U.S. \$55.00 CDN \$66.00
November/Photography



Alex Webb & Rebecca Norris Webb: Violet Isle

Text by Pico Iyer.

"The Violet Isle" is a little-known nickname for Cuba, inspired by its richly colored soil—one of the many qualities that make the country so seductive to photographers. This handsomely designed, slipcased edition offers an engaging, at times unsettling document of a country that, for the past 50 years, has remained in an economic, political, cultural and ecological bubble, isolated from the rest of the world (though it is unlikely to stay that way for much longer). The 70 images collected here are a collaboration between Magnum photographer Alex Webb, who captures Cuba's street life with his trademark attention to detail and color, and Rebecca Norris Webb, who focuses on the unique, quixotic collection of animals she found there. This volume is an insightful blend of two different photographic aesthetics. The famous travel writer Pico Iyer provides an accompanying essay.

**Alex Webb & Rebecca Norris Webb:
Violet Isle**
ISBN 978-1-934435-18-2
Slip, Pbk, 10 x 11.25 in. / 144 pgs / 70 color.
U.S. \$50.00 CDN \$60.00
November/Photography/Latin
American Art & Culture



Florian Maier-Aichen

Introduction by Sérgio Mah. Text
by Christy Lange.

German photographer Florian Maier-Aichen (born 1973) recontextualizes the Romantic Sublime of Caspar David Friedrich to account for our contemporary sense of what sublimity in landscape might be, using a fascinating and unusual combination of traditional photographic techniques and computer imaging. This monograph offers an introduction to Maier-Aichen's restless search for the Sublime, in recent images of the Californian coast and other landscapes, where swooping, serene, black-and-white aerial shots of mountainous regions sit alongside digital manipulations that add intense, hallucinatory color to natural effects. These photographs were first shown at PHotoEspaña 2008 in Madrid, and are published here for the first time. Maier-Aichen's works are in the collections of the Whitney Museum and the Saatchi Collection, and his first solo exhibit was at MoCA LA. With essays by curator Sérgio Mah and critic Christy Lange.

Florian Maier-Aichen
ISBN 978-84-92498-45-1
Pbk, 9.5 x 10.5 in. / 72 pgs / 14 color / 7 b&w.
U.S. \$32.00 CDN \$38.00
September/Photography

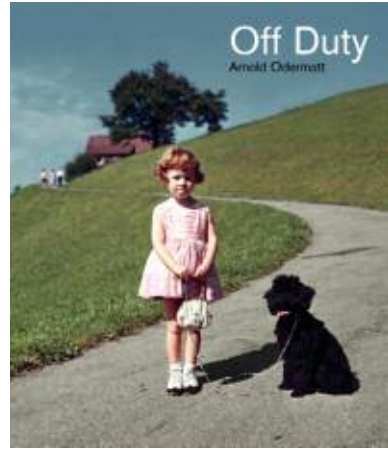


Catherine Corman: Daylight Noir

Raymond Chandler's Imagined City
Introduction by Catherine Corman. Preface by
Jonathan Lethem. Text by Raymond Chandler.

Daylight Noir: Raymond Chandler's Imagined City comprises photographs of all those ominous, forbidding Los Angeles locations so hauntingly described by Chandler in his novels. From Malibu Pier to the Hollywood Sign, from Union Station to the Beverly Hills Hotel, from MGM Studios to Musso and Frank's Grill, these locales form the geography of Chandler's imagination, and conjure a world not yet entirely vanished. Clive James wrote of Chandler's fascination with Los Angeles that "when he said that it had as much personality as a paper cup, he was saying what he liked about it." But Chandler was also drawn to the Hopperesque loneliness of the city, to that sense of isolate existences that never merge. In these photographs, Catherine Corman (editor of *Joseph Cornell's Dreams*) has given us, as Jonathan Lethem writes in his preface, "a supremely evocative catalogue of haunted places... these streets and buildings we have erected in order to give order to our solitudes."

Catherine Corman: Daylight Noir
ISBN 978-88-8158-724-7
Pbk, 8.5 x 8.5 in. / 128 pgs / 54 duotone.
U.S. \$39.95 CDN \$48.00
October/Photography/Los Angeles Regional

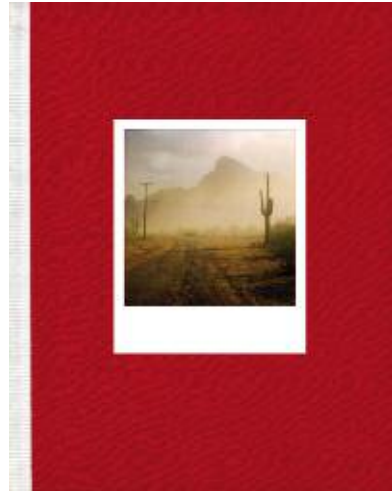


Arnold Odermatt: Off Duty

Edited by Urs Odermatt.

Even with the advent of the digital camera and the electronic storage of photos, every family still has at least a few family snapshots, and many have album upon album and box upon box. Individual snapshots are often glanced at casually before they are set aside and vanish from memory, but in this private sea of photographic uniformity, Arnold Odermatt's family pictures, collected here, manage to convey a signature style, standing out for their clarity and order, and for the oddly detached demeanor of their subjects. Odermatt, a Swiss police officer and crime photographer, achieved fame with his black-and-white journal of 1940s–1990s car accidents, *Karambolage*. His second book, *On Duty*, documented the daily life of the small police corps with which he worked for many years, effectively advertising their skills and services. In *Off Duty*, Odermatt shows life after the officer has parked his cruiser in the garage, turned off his scanner and hung his uniform in the closet, creating a wonderful document of life within a small village, in which the civilian side of the off-duty police officer is allowed to emerge.

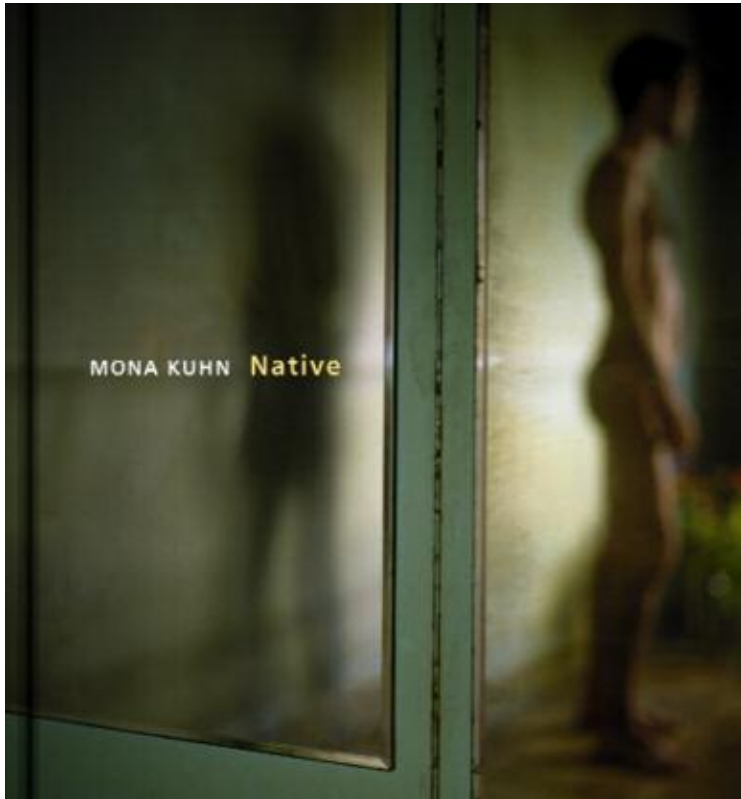
Arnold Odermatt: Off Duty
ISBN 978-3-86521-694-6
Hbk, 11 x 12.25 in. / 358 pgs / 347 color and tritone.
U.S. \$80.00 CDN \$96.00
September/Photography



Mike Slack: Pyramids

Los Angeles-based photographer Mike Slack's *Pyramids* commemorates an era that ended towards the close of 2008, when Polaroid stopped production of its self-developing film. Slack's work celebrates the beauty and mystery of this beloved medium, with a volume that continues the striking aesthetic of his previous titles, *OK OK OK* (2002) and *Scorpio* (2006), rounding out a trilogy of stand-alone volumes that together form a series of 123 pictures. Slack's most recent Polaroids collection captures everyday scenes of quiet drama—a dust storm in the desert, stairways and windows, school-children on a field trip—that manage to eschew nostalgia, and which are charged instead with an atmosphere of anticipation. Printed at their actual size, the Polaroids are presented on the page as physical artifacts of cryptic events to be narrated by the viewer. While the title of this book derives from a group of three early 1970s office buildings in Indianapolis called The Pyramids, the deeper implication is that photographs themselves (Polaroids in particular) are, like the ancient pyramids, containers of the vanishing past fading into the future.

Mike Slack: Pyramids
ISBN 978-0-9823653-1-1
Clth, 7 x 9 in. / 80 pgs / 41 color.
U.S. \$30.00 CDN \$36.00
November/Photography



STEIDL PHOTOGRAPHY INTERNATIONAL

Mona Kuhn: Native**Text by Shelley Rice, Wayne V. Andersen.**

“This work started as a personal journey. Metaphorically, I was thinking of a bird that flies back into the forest, searching for its childhood nest. The images here are a creation of my abstracted wishes and dreams. As I was searching, instead of home, I found an empty past, just traces of it. Yet, my journey was filled with new friendships and discoveries made along the way,” writes Los Angeles-based photographer Mona Kuhn about her journey back to her native Brazil after 20 years. Her third photobook, *Native* unfolds slowly, as a dreamy narration of this adult exploration of her childhood home. Photographed in the rainforest and surrounding city area, the images are suffused with a deep green, gold and pink palette. *Native* is accompanied by an essay from critic Shelley Rice.

Mona Kuhn: Native
ISBN 978-3-86521-913-8
Clth, 11.5 x 12.25 in. / 88 pgs / 60 color.
 U.S. \$74.00 CDN \$89.00
 October/Photography

RM/JUNTA DE ANDALUCÍA

No Singing Allowed: Flamenco & Photography**Introduction by José Lebrero Stals.**

One of the most imaginative photo-treatments of dance ever published, *No Singing Allowed* is a thorough survey of the numerous portraits of flamenco culture made by more than 70 different photographers from around the world, from Man Ray, Manuel Alvarez Bravo and Henri Cartier-Bresson to Horacio Coppola, Inge Morath, Joseph Koudelka and Martin Parr. Photography has offered an account of the aesthetic, anthropological, economic and social evolution of flamenco from its earliest days: the coupling of the two arts begins with the nineteenth-century travelers who sought out the small gypsy communities of Andalusia and photographed them for their “exotic” properties, creating images that today speak of flamenco’s social longevity and ubiquity. These archival treats are followed by formal publicity shots of stars like Jeanne Rozerot, Marguerite Guillomin and Carmen Sevilla, while other photos draw Pablo Picasso, Leni Riefenstahl, Jean Cocteau and Anais Nin into flamenco’s orbit, alongside images of whirling dancers, rapt audiences and little glimpses of the everyday life of flamenco. Further documentations remind us that this dance has often functioned subversively: during the Franco regime, for example, signs reading “Flamenco music prohibited” could often be seen in bars and taverns across Spain. A superbly curated and composed volume, *No Singing Allowed* records both a palpable sense of a lived art and a happy overlap between two popular idioms.

No Singing Allowed: Flamenco & Photography
ISBN 978-84-92480-50-0
Clth, 9.45 x 11.75 in. / 208 pgs / 15 color / 160 duotone.
 U.S. \$60.00 CDN \$72.00
 August/Photography/Dance



VIOLETTE EDITIONS

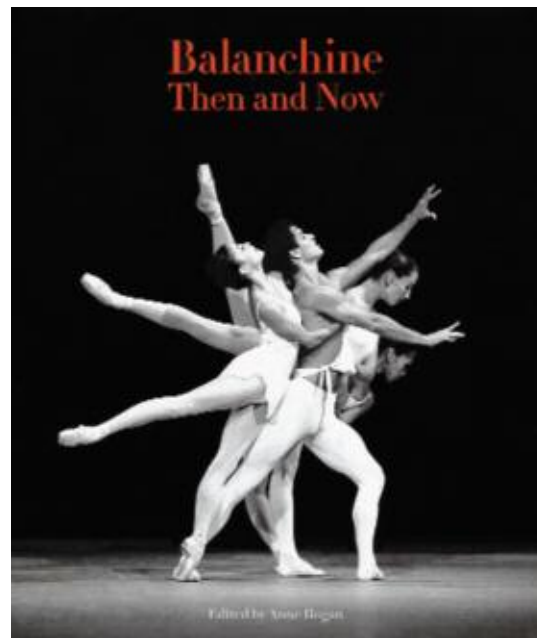
Michael Clark

Edited by Suzanne Cotter, Robert Violette. Text by Michael Bracewell, Suzanne Cotter, Stephanie Jordan. Interviews with Charles Atlas, Michael Clark, Merce Cunningham, Kate Coyne, Sophie Fiennes, Richard Glasstone, Matthew Hawkins, Melissa Hetherington, Sarah Lucas, Judith Mackrell, Steven Scott, Susan Stenger, Stevie Stewart, Cerith Wyn Evans, et al.

Notorious for his continually subversive takes on classical dance, Michael Clark is without doubt one of the most important dancers and choreographers of our time. He has created some of contemporary dance’s finest productions, often using leftfield Rock music (most famously in his fantastic collaboration with The Fall, *I Am Kurious, Oranj*). Situated at the heart of the British Postpunk art scene, Clark is much admired for his judicious choice of collaborators, such as designers Bodymap and Hussein Chalayan, artists Cerith Wyn Evans, Leigh Bowery, Charles Atlas and Sarah Lucas, film director Peter Greenaway (Clark played Caliban in *Prospero’s Books*) and bands The Fall, Laibach and Wire. This monograph, the first on this major artist, celebrates the whole of Michael Clark’s career to date, from the late 70s to the present. Rich in visual and archival material, it contains new essays on Clark’s work, reprints of key texts and journalism, photography by Nick Knight, David LaChapelle and others, plus interviews with many of Clark’s collaborators from the worlds of dance, art, fashion and music.

A protégé of Richard Alston and Karol Armitage, **Michael Clark** set up his own dance company in 1984, at the age of 22. He immediately won the admiration of Rudolf Nureyev, who commissioned ballets from Clark for the repertoire at the Paris Opera. Clark has also been the subject of numerous films and documentaries, including the fictional biography *Hail the New Puritan* by Charles Atlas and *The Late Michael Clark*, directed by Sophie Fiennes. A new work premieres at the Barbican, London, in Fall 2009.

Michael Clark
ISBN 978-1-900828-33-8
Clth, 7.5 x 9.5 in. / 256 pgs / 200 color.
 U.S. \$75.00 CDN \$90.00
 December/Dance



SYLPH EDITIONS

Balanchine Then and Now

Edited by Anne Hogen. Texts by Richard Alston, Toni D’Amelio, Dominique Delouche, Antonia Franceschi, Nanette Glushak, Stephanie Jordan, Anna Kisselgoff, Tim Scholl, Giannandrea Poesio, Francia Russell, Suki Schorer, Violette Verdy, Robert Wilson.

George Balanchine (1904–1983) is one of the past century’s greatest choreographers, and (along with Lincoln Kirstein) the man most responsible for creating ballet culture in America, in his roles as founder of the School of American Ballet and cofounder and balletmaster of the New York City Ballet. In a career spanning more than six decades and three continents, and with more than 400 dance works to his name, Balanchine towers over the field with his repertoire of masterpieces such as *Apollo*, *Serenade*, *The Four Temperaments*, *Agon*, *Jewels*, his work in film, musical and opera, and also with the legacy of his teaching. In *Balanchine Then and Now*, leading dancers, choreographers, company directors, critics and academics assess Balanchine’s multi-faceted legacy and his relevance to dance today, through essays, reminiscences and interviews. These contributors include Richard Alston, Toni D’Amelio, Dominique Delouche, Nanette Glushak, Stephanie Jordan, Anna Kisselgoff, Giannandrea Poesio, Francia Russell, Tim Scholl, Suki Schorer, Violette Verdy and Robert Wilson, each of whom adds a new angle to how we see Balanchine today. *Balanchine Then and Now* is illustrated with numerous previously unpublished and very beautifully reproduced images of the master at work, and of his dances. It ranks as one of the essential books on ballet.

Balanchine Then and Now
ISBN 978-0-9552963-9-0
Pbk, 9.5 x 11 in. / 128 pgs / 7 color / 7 b&w / 29 duotone.
 U.S. \$45.00 CDN \$54.00
 August/Dance



Also Available:
Robert Rauschenberg: Transfer Drawings of the 1960s
9780974075143
Hbk, U.S. \$40.00 CDN \$48.00
Jonathan O'Hara Gallery

GUGGENHEIM MUSEUM

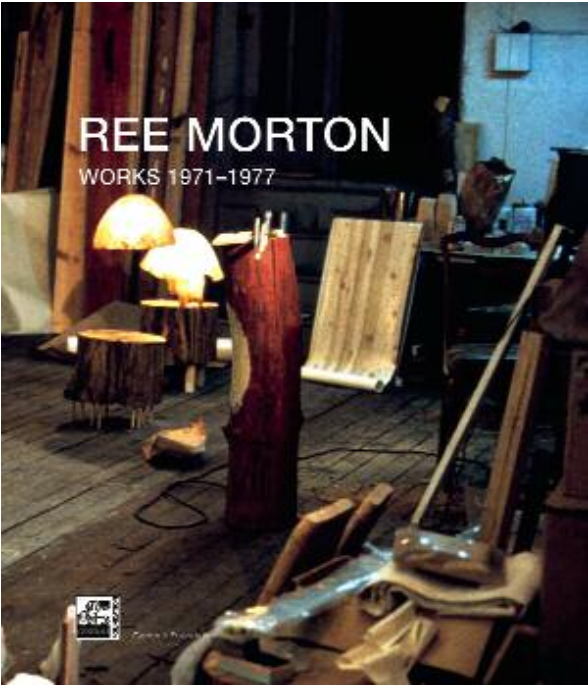
Robert Rauschenberg: Gluts
Edited by Susan Davidson. Text by Trisha Brown, Mimi Thompson.
Preface by Philip Rylands.
In the mid-1980s, Robert Rauschenberg's creative attentions turned toward the visual and plastic properties of junk metal when he began to assemble found metal objects and screenprint his photographic images onto aluminum, bronze, brass and copper. His first body of work in this vein was *Gluts*, a series begun in 1986 and continued intermittently until 1995, in which ornate metalwork seemingly derived from a bedpost might attach to a slice of mesh wire, or twisted petals of yellow metal might sprout from the remains of an eviscerated toaster. Asked to comment on his novel use of the word "gluts," Rauschenberg said, "It's a time of glut. Greed is rampant... I simply want to present people with their ruins... I think of the *Gluts* as souvenirs without nostalgia." Published to accompany the Peggy Guggenheim Collection's exhibition *Robert Rauschenberg: Gluts* (the first show to focus on Rauschenberg's sculpture since 1995), this fully illustrated catalogue features a selection of approximately 40 sculptures drawn from the holdings of institutions and private collections in the United States and abroad. It includes a reassessment of Rauschenberg's work as a sculptor by author and painter Mimi Thompson, an essay by Trisha Brown, an illustrated exhibition history, a preface by Philip Rylands and introduction by Susan Davidson that focuses on Rauschenberg's relationship to the Guggenheim and the artist's engagement with Venice in particular.

Robert Rauschenberg: Gluts
ISBN 978-0-89207-388-7
Hbk, 9.75 x 11 in. / 120 pgs / 70 color.
U.S. \$45.00 CDN \$54.00
August/Art
Exhibition Schedule
Venice, Italy: Peggy Guggenheim Collection, 05/30/09–09/20/09

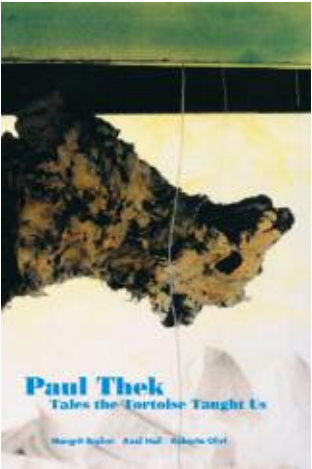
VERLAG FÜR MODERNE KUNST NÜRNBERG

Ree Morton: Works 1971–1977
Edited by Sabine Folie. Text by Sabine Folie, Diana Baldon, Helen Molesworth, Susanne Neubauer.
Casting aside the orthodoxies of 1970s Minimalism in favor of a wittier, decorative, more "impure" art, Ree Morton (1936–1977) synthesized a vast repertoire of materials and erudition to produce sculptures, drawings and installations that have delighted an ever-swelling army of fans. Between 1971 and 1977, Morton made signature use of celastic, a material that resembles fabric when sculpted, and which enabled her to devise bizarre takes on domestic crafts of the "bless this house" variety. Yet none of her work is kitsch or folksy, and an Eva Hesse-style biomorphism and relish of surface and mass always prevails (Hesse was a crucial touchstone for Morton). *Works 1971–1977*, which accompanies a survey at the Generali Foundation, Vienna (the first since the New Museum's 1980 exhibit) is the first thorough monograph on Morton. Alongside the work itself, it reproduces the artist's numerous notebooks and sketchbooks, and an immense number of her own documentary photographs, which reconstruct the genesis of both existing works and works that have either been destroyed or can no longer be located. Essays by Diana Baldon, Sabine Folie, Susanne Neubauer and Helen Molesworth address Morton in context, against the backdrop of 1970s installation art, and Ilse Lafer provides an extensive chronological biographical and bibliographical survey.

Ree Morton: Works 1971–1977
ISBN 978-3-941185-30-2
Pbk, 8 x 9.25 in. / 208 pgs / 320 color.
U.S. \$60.00 CDN \$72.00
November/Art



WALTHER KÖNIG



Paul Thek: Tales the Tortoise Taught Us
Text by Margrit Brehm, Roberto Ohrt, Axel Heil.

There are some artists who are never forgotten simply because other artists will constantly cite them as examples. Paul Thek (1933–1988) is one such artist. Revered for his disarming humor and irreverent handling of art-world proprieties, and much lamented for his premature death from AIDS at the age of 55, the likes of Vito Acconci, Bruce Nauman, Mike Kelley, John Miller, Paul McCarthy, Kim Gordon and Matthew Barney have all sung his praises. *Tales the Tortoise Told Us* is a three-part Thek compendium, composed of writing by Margit Brehm, Axel Heil and Roberto Ort (who discuss the artist's ambivalent relationship with his homeland, and Thek's odd place in the Beat and Hippie generation), a large spread of reproductions of Thek works and a chronologically-arranged survey of works from 1963 up to the artist's death in 1988.

Paul Thek: Tales the Tortoise Taught Us
ISBN 978-3-86560-617-4
Pbk, 7 x 9.5 in. / 156 pgs / 80 color / 56 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

HATJE CANTZ



Charlotte Posenenske 1930–1985
Edited by Renate Wiehager. Text by Burkhard Brunn, Renate Wiehager.

This generously illustrated volume places German sculptor Charlotte Posenenske's groundbreaking works from the 1960s firmly within the history of Minimalist sculpture and Conceptual art. A contemporary of Donald Judd, Posenenske is most known for her body of spare, repetitive forms made from industrial materials, corrugated cardboard, pressboard and sheet metal, which she manipulated and bent for public spaces and performative appearances. In the mid-1960s, after producing several series of Abstract Expressionist and Constructivist paintings, Posenenske began the body of work she is most associated with today: the infinitely positionable and site-specific ventilation shaft-like series *Square Tubes* (1967). She was featured in Documenta 12 in 2007 and her pieces are part of numerous collections, but her work receded from the foreground when she abandoned sculpture in 1968, feeling that art did not have sufficient political impact. Posenenske died in 1985; this monograph secures her legacy.

Charlotte Posenenske
ISBN 978-3-7757-2363-3
Hbk, 9.5 x 11.5 in. / 240 pgs / 200 color / 50 b&w.
U.S. \$85.00 CDN \$102.00
October/Art

GILES



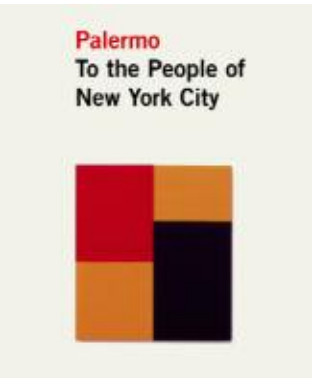
Anne Truitt: Perception and Reflection
Text by Kristen Hileman, James Meyer.

Anne Truitt (1921–2004) is a heroine of American Minimalism, an increasingly admired artist whose journals (*Daybook*, *Prospect*, *Turn*) have a longstanding and devoted readership, but whose art has not previously been the subject of a substantial monograph. *Perception and Reflection* remedies this historical oversight superbly and decisively. The evolution of Truitt's sensibility is at once a classic Minimalist story and the tale of a truly independent spirit: following an encounter with the black paintings of Ad Reinhardt at the Guggenheim in 1961, she abandoned her earlier sculptural style and began to make stark, columnar works inscribed with bands of sometimes bright and sometimes quiet color. Truitt's account of this transition betrays her rare clarity and sensitivity: "I thought to myself, 'If I make a sculpture, it will just stand up straight and the seasons will go around it and the light will go around it and it will record time.'"

Anne Truitt: Perception and Reflection
ISBN 978-1-904832-61-4
Hbk, 9.5 x 11 in. / 176 pgs / 150 color / 12 b&w.
U.S. \$55.00 CDN \$66.00
November/Art

Exhibition Schedule
Washington, DC: Hirshhorn Museum and Sculpture Garden, 10/08/09–01/03/10

RICHTER VERLAG



Blinky Palermo: To the People of New York City
Text by Lynne Cooke, Anne Rorimer, Pia Gottschaller, Jaleh Mansoor.

Shortly before his death in 1977, German painter Blinky Palermo created his most significant cycle of paintings, dedicating it "to the people of nyc." The work consists of 15 parts, composed from 40 painted aluminum panels arranged in combinations of cadmium red, cadmium yellow and black. Recalling Piet Mondrian's late series *New York City* (1941–42), and works by such American artists as Robert Ryman and Brice Marden, *To the People of New York City* (1976) is distinguished by its prescribed hanging and pacing, and its rhythmically changing formats, which also bring to mind the Jazz performances that Palermo sought out during his time in New York, where he had maintained a studio from 1973 to 1975. This handsome edition discusses *To the People of New York City*—today in the collection of New York's Dia Art Foundation—within this context and alongside works by his former teacher Joseph Beuys, and his long-time friends and colleagues Imi Knoebel and Gerhard Richter, among others.

Blinky Palermo: To the People of New York City
ISBN 978-3-937572-52-9
Clth, 7.5 x 10 in. / 208 pgs / 101 color / 31 b&w.
U.S. \$60.00 CDN \$72.00
September/Art



Michael Borremans: Automat

Text by Martin Germann, Hans R. Reust. Preface by Veit Görner.

Michael Borremans frequently exhibits his paintings and films together, drawing out painterly qualities from film and cinematic qualities from paint to elucidate moody scenarios of “automated” behavior—scenarios in which the actions and poses of individual people or groups seem to be trapped in a loop of melancholia and unspecified woe, or what one critic has called a “Theatre of the Absurd,” evoking not so much the theatrical movement of the same name as the sense of both stagedness and absurdity in Borremans’ images. These qualities have already been explored in earlier Borremans films, such as *The Feeding, The Storm and Taking Turns. Automat*—a perfect title for conveying the artist’s preoccupations—presents Borremans’ most recent works in film, drawing and paint.

Michael Borremans: Automat
ISBN 978-3-7757-2441-8
Hbk, 6.5 x 8.5 in. / 72 pgs / 40 color.
U.S. \$30.00 CDN \$36.00
September/Art



Also Available:

Michael Borremans: Whistling a Happy Tune
9789055447299
Hbk, U.S. \$75 CDN \$90
Ludion



Elizabeth Peyton: Reading & Writing

Text by Rachael Thomas.

Afterword by Enrique Juncosa.
New York-based painter Elizabeth Peyton was at the vanguard of the 1990s return to figuration; she first gained critical attention with small-scale portraits that operated simultaneously as homage and pop culture snapshot, portraying musicians such as Kurt Cobain, Liam Gallagher and Jarvis Cocker. In *Reading & Writing*, a carefully chosen group of 24 paintings, drawings and prints from 1991 to 2009 reflects the profound influence of literature and poetry on Peyton’s work. The book begins with her selection of writings by the Goncourt brothers, Honoré de Balzac, Oscar Wilde, Gustave Flaubert and Stendhal. Additional choices reference other subjects that have appeared in her paintings and works on paper such as Madame Bovary, Marie Antoinette, Napoleon and François Truffaut. Also included are poems and songs by Shakespeare and Jay-Z.

Elizabeth Peyton: Reading & Writing
ISBN 978-88-8158-738-4
Hbk, 7.5 x 10 in. / 128 pgs / 28 color.
U.S. \$49.95 CDN \$60.00
August/Art/Artist’s Book



John Wesley

Text by Germano Celant.

Over the course of 40 years, New York-based Pop painter John Wesley has created a singular body of work with a cast of characters including Dagwood Bumstead, birds and bears all rendered in the same flat sky blue, flesh beige and candy pink palette. Employing a comic strip style and a compositional rigor, Wesley makes warm, sexy paintings with a frequent twist of the bizarre. “When post-global-warming anthropologists begin paddling through the streets of Manhattan in search of visible evidence that this republic was... the cosmopolitan democracy that it purported to be,” writes Dave Hickey of this work, “one can only hope that the earnest scientists will stumble across a trove of Wesley’s paintings in some tenth-floor loft. If they do, they will almost immediately begin to think better of us. They will think, Hey! These weren’t such bad dudes! How could they be? They were cool, generous, and urbane; they encouraged high spirits and valued sex enough to make it elegant and funny.”

John Wesley
ISBN 978-88-87029-43-7
Hbk, 8.5 x 11.75 in. / 572 pgs / 779 color / 25 b&w.
U.S. \$130.00 CDN \$156.00
October/Art

Exhibition Schedule
Venice: San Giorgio Maggiore Island, 04/06/09–12/10/09

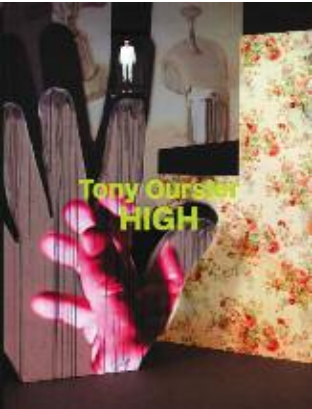


Qi Zhilong

Text by Li Xianting, Jim Supangkat.

Chinese artist Qi Zhilong’s career caught fire in the early 1990s, with the kitsch canvases of his *Consumer Icons* series, but the closely-cropped paintings of girls in military uniforms that he began in 1995, and which are featured in this volume, established him as an early proponent of Political Pop, and eventually as one of the most renowned artists in China. Qi’s girls are attractive, self-confident, and very contemporary-looking, occasionally striking the carefree poses of fashion models. Qi recalls China’s recent revolutionary past, an era that celebrated youths in military clothing, to portray a China in transition through nuanced shifts in the codes of dress and expression. One such painting graced the cover of *Mahjong*, a catalogue of the comprehensive Chinese Contemporary Art collection of Swiss collector Uli Sigg, announcing Qi as a representative of a new direction in Chinese art.

Qi Zhilong
ISBN 978-988-18034-1-2
Hbk, 9.5 x 11.5 in. / 224 pgs / 200 color.
U.S. \$80.00 CDN \$96.00
September/Art/Asian Art & Culture

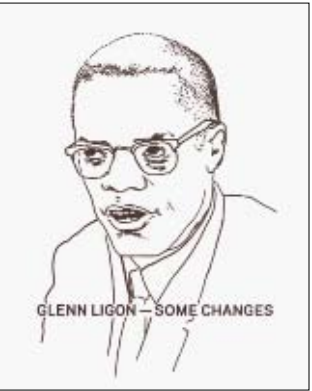


Tony Oursler: High

Text by David Rimanelli.

Tony Oursler begins his conversation with David Rimanelli at the introduction of *High* by lamenting (or perhaps celebrating), “There is a hole in my life.” This catalogue from Oursler’s 2008 exhibition at Lisson Gallery features 17 new installations alongside key earlier works from 1990 to 2001. At once tragicomic, sexy and sinister, his new body of work delves into the tangle of contemporary society’s obsessive desires and needs, attempting to reason with the irrational. Oursler furthers his signature practice of melding paintings and sculptural forms with video; he contorts technology to unravel his fascination with the complex web of societal constraints and psychological dilemmas. Preoccupation with the neuroses and dissatisfactions of the Internet age is explored in works like “Cherry Nokia,” in which the viewer is confronted with a huge red “sexting” cell phone; hurried fingers frantically dial-up images of soft-core porn videos, which ultimately fail to connect.

Tony Oursler: High
ISBN 978-3-86560-527-6
Hbk, 8.5 x 11 in. / 72 pgs / 65 color / 3 b&w.
U.S. \$39.95 CDN \$48.00
August/Art/Film & Video



Glenn Ligon: Some Changes

Text by Darby English, Wayne Baerwaldt, Huey Copeland, Mark Nash, Wayne Koestenbaum.

Interview by Stephen Andrews.

Glenn Ligon is one of the preeminent members of a generation of American artists who came to prominence in the late 1980s with conceptually-based paintings, photographs and text-oriented works concerning the social, linguistic and political constructions of race, gender and sexuality. Incorporating sources as diverse as photographic scrapbooks and Richard Pryor’s stand-up comedy routines—his lush coal-dust paintings of excerpts from James Baldwin’s 1955 essay “Stranger in the Village,” for instance—Ligon’s art is a meditation on representation of the self in relation to culture and history. Handsomely designed with a hard-cover slipcase, *Some Changes* is the artist’s first significant monograph. Well-illustrated texts by critics and curators Wayne Baerwaldt, Huey Copeland, Darby English, Wayne Koestenbaum and Mark Nash survey Ligon’s works from 1982 to 2005, and a candid interview with Toronto artist Stephen Andrews delves into Ligon’s personal insights and professional experiences.

Glenn Ligon: Some Changes
ISBN 978-1-894212-06-9
Slip, Hbk, 8.75 x 10.75 in. / 200 pgs / 35 color / 20 b&w.
U.S. \$40.00 CDN \$48.00
August/Art/African American Art & Culture



Josiah McElheny: A Space for Island Universe

Edited by Lynne Cooke, Josiah McElheny.

In his works, the American artist Josiah McElheny questions the legacy of modernity from the standpoint of his practice as a master of glass, starting from the confluence of design, science and art. McElheny studied art at the Rhode Island School of Design, and increased his knowledge of traditional glass manufacturing techniques by studying with such masters as Ronald Wilkin. This book presents “Island Universe,” an installation composed of five chromed aluminium and blown glass sculptures. The structures form spheres that depict the grouping of galaxies in the universe and lights symbolizing quasars (the most brilliant objects known to man). The starting point of this work are the chandeliers inside the New York Metropolitan Opera House, designed by Lobbmeyr in 1965, the same year in which the first data in support of the Big Bang theory were made public. The work functions as a model of that theory of the origin of the universe.

Josiah McElheny: A Space for an Island Universe
ISBN 978-84-7506-884-8
Hbk, 9.5 x 11.25 in. / 136 pgs / 50 col.
U.S. \$30.00 CDN \$36.00
August/Art



Jennifer Steinkamp
United States Presentation, 11th International Cairo Biennale

Text by Kimberli Meyer. Contributions by Nizan Shaked. Translated by Sarah Enany.

Los Angeles-based new media artist Jennifer Steinkamp’s installation, “Dervish,” anchored the United States presentation at the 11th International Cairo Biennale in 2008. Steinkamp is known for virtually transforming architectural space through her immersive video works, in a manner that tests viewers’ sense of perception, combining political and cultural elements with state-of-the-art technologies to create a sophisticated illusionism. This volume is designed to read from right to left, in accordance with Arabic conventions. It features the photographic series, *Dervish Cairo*, published here for the first time, as well as a newly-commissioned essay by art historian Nizan Shaked and U. S. commissioner Kimberli Meyer laying out a new theoretical basis for the artist’s multifaceted practice.

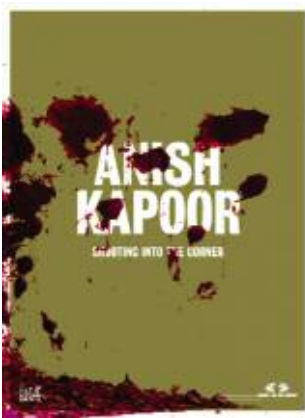
Jennifer Steinkamp
ISBN 978-0-9774558-1-2
Hbk, 6.25 x 9.25 in. / 104 pgs / 38 color.
U.S. \$22.50 CDN \$27.00
August/Art



Mona Hatoum: Interior Landscape
Edited by Chiara Bertola. Text by Réda Bensmaïa, Chiara Bertola.

Beirut-born artist Mona Hatoum has been known, since the early 1990s, for large-scale poetic and politically-minded installations in which she transforms domestic objects such as chairs, cots and kitchen utensils into implements that connote torture or incarceration. This volume documents Hatoum’s works shown at the historic Fondazione Querini Stampalia Museum. Included here are photos of the museum, of the cities where her meetings with biennial curators took place (Venice, Berlin, New York, London and Amman) and images from Lebanon of historical documents used in the project. In addition to this new commission, the book illustrates other recent works, in a diverse range of media, including installation, sculpture, video, photography and works on paper that demonstrate Hatoum’s nimble fusion of Minimalism’s pared-down aesthetics and the absurdist spirit of Surrealism.

Mona Hatoum: Interior Landscape
ISBN 978-88-8158-735-3
Pbk, 6.75 x 9.5 in. / 144 pgs / 97 color.
 U.S. \$39.95 CDN \$48.00
 September/Art



Anish Kapoor: Shooting Into the Corner
Edited by Peter Noever.

Widely admired for his artfully shaped mounds of vibrantly colored powder pigment, Bombay-born, London-based sculptor Anish Kapoor won the Turner Prize in 1991. Since the 1970s, Kapoor—through poetically abstract works in materials as diverse as stone, steel and glass—has explored the themes of spirituality and transcendence, a preoccupation that has its roots in his native India. This volume introduces three performative wax pieces, unlike any he has previously produced: a technician loads a nine-foot-long cannon, which sends a 40-pound blood-red wax blob shooting into the corner. The resulting trace has been described as “a giant gunshot wound.” Also included is an essay by Vito Acconci, and published together here for the first time are Kapoor’s works in wax from 1992 to the present and his print work from 1987 onward, enabling a closer exploration of the interplay between painting and sculpture in his oeuvre.

Anish Kapoor: Shooting Into the Corner
ISBN 978-3-7757-2382-4
Pbk, 9.75 x 12.5 in. / 200 pgs / 183 color.
 U.S. \$60.00 CDN \$72.00
 September/Art



Dennis Oppenheim: Public Projects
Preface by Roland Nachtigäller. Text by Friederike Fast. Conversations by Dennis Oppenheim, Vito Acconci, Aaron Betsky, Liam Gillick.

New York-based Dennis Oppenheim has been active in many realms: conceptual and performance art, earthworks and photography. He was recently recognized with a Lifetime Achievement Award at the 2007 Vancouver Sculpture Biennale. Following his early earthworks, Oppenheim began creating the whimsical, architecturally-derived public sculpture for which he is known today—works such as “Tempest in a Teacup” (1992), a steel and glass piece located in the mountains of Andorra, which responds to the proximity of the sky and changing weather conditions. This overview of public commissions includes recent works like the large, football-shaped “Electric Field” (2006) at Oregon State University, which employs fluorescent lights to portray the strategic movements possible in a game.

Dennis Oppenheim: Public Projects
ISBN 978-88-8158-695-0
Pbk, 8.5 x 11 in. / 144 pgs / 121 color / 21 b&w.
 U.S. \$49.95 CDN \$60.00
 September/Art



James Turrell
Text by William P. Banks, Jimena Blázquez, James Turrell, Sharon G. Goto, Michael Govan.

The eight-year-old NMAC Foundation, located on the southernmost tip of the Iberian Peninsula, invites contemporary international artists to Spain to complete site-specific projects. For the last two years NMAC has focused on an ambitious collaboration with Los Angeles-born artist James Turrell, legendary for his incredibly ambitious masterwork at Roden Crater, an extinct volcano in Arizona that he has been transforming into a celestial observatory for the past 30 years. Focused on perception, space and light, Turrell’s NMAC installation “Stupa,” documented in this volume, is invisible from the outside. Viewers walk through a short “tunnel into a stone stupa—a dome-shaped mandalic structure found in Buddhist architecture, built to house relics. Turrell’s stupa frames the sky: as the light changes, the viewers’ perception is tested, and light and structure blur until the light acquires an eerie tangibility and specificity.

James Turrell
ISBN 978-88-8158-730-8
Pbk, 6.75 x 9.5 in. / 96 pgs / 67 color / 2 b&w.
 U.S. \$29.95 CDN \$36.00
 October/Art



Vik Muniz: Verso
Text by Eva Respini, Luc Sante, Vik Muniz.

“When a cousin of mine told me his seven-year old could paint a Picasso, I told him probably, but he couldn’t do the back,” writes Brazilian conceptual artist Vik Muniz about his *Verso* project. The series consists of obsessively faithful three-dimensional trompe l’oeil reproductions—using period hardware in a 1:1 scale—of the backs of such iconic works as Picasso’s “Les Demoiselles d’Avignon,” van Gogh’s “Starry Night” and Seurat’s “La Grande Jatte,” including every scratch, scribble, label, trace of tape and faded pencil notation found on the original. For six years, Muniz worked in partnership with the curatorial and conservation departments of New York’s MOMA and Guggenheim museums, the Art Institute of Chicago and a team of craftsman, artists, forgers and technicians to realize this project. *Verso* also introduces texts by essayist Luc Sante and MOMA curator Eve Respini.

Vik Muniz: Verso
ISBN 978-88-8158-723-0
Pbk, 8.5 x 9.5 in. / 76 pgs / 58 color / 4 b&w.
 U.S. \$34.95 CDN \$42.00
 September/Art



Simon Starling: The Nanjing Particles
Text by Susan Cross, Anthony W. Lee.

2005 Turner Prize winner Simon Starling is known for his investigations into the hidden lives of objects and images, and his catalogues are an integral part of his production. *The Nanjing Particles*, published for an exhibition at MASS MoCA, is a unique object that takes as its departure a historical stereograph of Chinese laborers brought to Massachusetts in 1870 to break a strike. Starling literally mined the photographs for their history, extracting from their emulsion two silver particles. Enlarged one million times, the microscopic grains were translated into stainless steel sculptures fabricated by workers in Nanjing. Taking viewers through the installation and the work’s fabrication process, the book reiterates the visual and conceptual play of the exhibition. The cover, which features die-cut peepholes, mimics the form of a structure in the exhibition. Readers can use the book itself as a low-tech stereoscope to view the photographs—printed on the inside covers—as a single three-dimensional image.

Simon Starling: The Nanjing Particles
ISBN 978-0-9764276-7-2
Pbk, 9.5 x 8.75 in. / 128 pgs / 50 color / 20 b&w.
 U.S. \$32.00 CDN \$38.00
 September/Art

Exhibition Schedule
 North Adams, MA: MASS MoCA,
 12/13/08–10/31/09



Simon Starling: Under Lime
Text by Angela Rosenberg, Julian Heynen, Dominic Eichler.

In his provocative installation works, UK conceptualist Simon Starling tells stories about natural and cultural processes of transformation. “He displaces, inverts, reserves and remakes existing things with self-conscious, ironic amateurishness. He is a tinkerer with objects of design and bits of history, an alchemist of arcana and late modernism,” according Michael Kimmelman of *The New York Times*. This volume presents three projects by Starling: in “Kakteenhaus,” (2002), an Andalusian cactus is transplanted to Berlin’s winter, where a converted automotive engine ensures its survival; “Plant Room” (2008) creates a mud-brick chamber for sensitive historical photographs; and for “Under Lime” (2009), Starling cut a lime branch from the nearby “Unter den Linden” boulevard and grafted it beneath the Kunsthalle’s rafters.

Simon Starling: Under Lime
ISBN 978-3-86560-597-9
Pbk, 7 x 9 in. / 128 pgs / 76 color.
 U.S. \$46.00 CDN \$55.00
 August/Art



Mark Wallinger: The Russian Linesman
Frontiers, Borders and Thresholds
Text by Mark Wallinger.

Turner Prize winner Mark Wallinger is one of Britain’s most intellectually curious, socially committed and unpredictable artists. He is known for work that formally and conceptually negotiates seemingly opposed elements, like “Sleeper” (2004), in which he spent nine nights in Berlin’s Neue Nationalgalerie in a bear costume. For his contribution to the Hayward Gallery’s series of artist-curated projects, Wallinger explores the notion of liminality—an intermediate or transitional condition—which is illustrated through the thresholds and borders, simulacra and mirror images found in the work of William Blake, Vija Celmins, Tacita Dean, Thomas Demand, Albrecht Dürer, Bruce Nauman, Guiseppe Penone and Fred Sandback.

Mark Wallinger: The Russian Linesman
ISBN 978-1-85332-272-3
Pbk, 6.5 x 9 in. / 144 pgs / illustrated throughout.
 U.S. \$40.00 CDN \$48.00
 August/Art

Exhibition Schedule
 London: Hayward Gallery,
 02/13/09–05/03/09
 Leeds: Leeds Art Gallery,
 05/16/09–06/28/09
 Swansea, Wales: Glynn Vivian Art
 Gallery, 07/18/09–09/20/09



Roni Horn: Vatnasafn/
Library of Water

Text by James Lingwood, Briony Fer,
Adrian Searle, Roni Horn.

The distinctive geography, climate and culture of Iceland has engaged Roni Horn for over 30 years. Her intimate relationship with the island has led to a multidisciplinary series of works, including books, drawings, sculpture, texts and photographs. Located in a converted library building on a promontory overlooking the ocean in Stykkishólmur on Iceland’s west coast, *Vatnasafn/Library of Water* incorporates Horn’s abiding interest in water and weather, reflection and illumination, and the relation of these phenomena to the fluidity of human identity. The installation houses 24 glass columns containing local glacier water that reflect outside weather conditions onto a rubber floor embedded with weather-related adjectives. It also functions as a community space, a writers’ studio and an oral archive of local weather reports. An introduction by co-director of the London-based nonprofit Artangel, James Lingwood, surveys Horn’s substantial body of Iceland-related work alongside essays by critics Briony Fer and Adrian Searle, a selection of weather reports and writings by Horn, inspired by her experience of the enigmatic island.

Roni Horn: Vatnasafn/Library of Water
ISBN 978-3-86521-942-8
Hbk, 9 x 6.75 in. / 176 pgs / 87 color.
U.S. \$45.00 CDN \$54.00
June/Art



Nancy Spero

Text by Cristiana Perrella, Achille Bonito
Oliva. Interview by Alessandra Mammì.

After studying at the Art Institute of Chicago and the Fine Arts Academy of Paris, Nancy Spero distinguished herself as one of the most significant protagonists on the New York art scene, where she has lived and worked since 1964. Among the most prominent and influential figures in American art today, she has always been involved in feminist and peace movements, and has elaborated a language of painting that is intimately tied to social and anthropological realities. This volume focuses on the artist’s social commitments, as documented in photographs and an interview, and also includes recent works recording her path through art and politics. Thanks to important solo shows in public museums and at important venues such as the 2007 Venice Biennale curated by Robert Storr, which featured her work “Maypole: Take No Prisoners,” and solo exhibitions in Spain, over the past few years Spero has conquered the European art scene. **Nancy Spero** is an American-Jewish artist who works in many media, both traditional and experimental. Spero was born in Cleveland, Ohio in 1926. After attending the University of Colorado at Boulder from 1944–1945, she received her BA from the Art Institute of Chicago in 1949. Her first solo exhibit was in Paris in 1962.

Nancy Spero
ISBN 978-88-8158-744-5
Pbk, 6.75 x 9.5 in. / 64 pgs / 16 color / 30 b&w.
U.S. \$24.95 CDN \$30.00
September/Art



Isa Genzken: Retrospektive

Edited by Iwona Blazwick. Foreword by
Kasper Koenig. Text by Yves-Alain Bois,
Ulrich Loock.

Retrospektive covers more than three decades of Berlin-based Isa Genzken’s career, with over 150 images, some of which are published here for the first time. Although she works in a variety of media, Genzken is best known for her architectural sculptures made from colorful materials, including mirrored sheets, fluorescent plastic and glass. A catalogue for *Open, Sesame!*, Genzken’s retrospective exhibition at Cologne’s Museum Ludwig and London’s Whitechapel Gallery, this volume offers the most definitive look yet at an influential and notoriously reclusive artist. Featured are essays by renowned critic Yves-Alain Bois, curators Ulrich Loocks, Donna De Salvo and Ian White, an interview with Museum Ludwig Director Kasper König and contributions from artists Dan Graham, Wolfgang Tillmans and Lawrence Weiner.

Isa Genzken: Retrospektive
ISBN 978-3-86560-610-5
Clth, 9.5 x 11.25 in. / 248 pgs / 202 color.
U.S. \$66.00 CDN \$79.00
August/Art

Exhibition Schedule
Cologne: Museum Ludwig, 08/15/09–11/15/09



Paul Sietsema: Figure 3

Text by Connie Butler.

Paul Sietsema’s ethereal drawings, sculptures and films explore combinations of color, space and movement through subjects spanning a broad geographic and temporal range. For his third and newest project, *Figure 3* (2008), Sietsema takes as his inspiration a collection of indigenous ethnographic objects—found in various locations, including Africa, Indo-Asia and the South Pacific region of Oceania prior to European colonization—which he has collected since 2001. He reimagines these objects through drawings and intricately detailed, handcrafted sculptures, then captures the sculptures on 16mm film. The end result is a flickering, mostly black-and-white moving image that slips between abstract and figurative representation. This volume presents for the first time a comprehensive overview of the films and related objects, which together explore ideas of cultural production and the relationships between drawings, materiality and film.

Paul Sietsema: Figure 3
ISBN 978-0-87070-776-6
Pbk, 8 x 10 in. / 64 pgs / 55 color.
U.S. \$24.95 CDN \$30.00
September/Art

Exhibition Schedule
New York: The Museum of Modern Art, 09/16/09–02/15/09

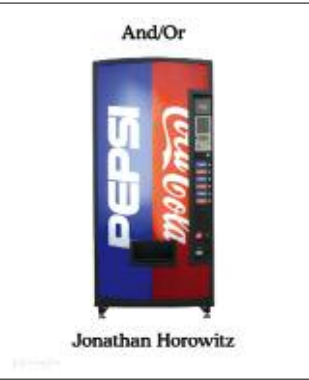


Paul McCarthy’s
Low Life Slow Life

Text by Jens Hoffmann.

Low Life Slow Life—a hefty, 640-page tome covering a two-part exhibition at San Francisco’s CCA Wattis Institute curated by the Los Angeles-based artist Paul McCarthy—is packaged as an instantly recognizable recreation of a Tide box circa 1973. An artwork in itself, the book showcases a vast range of works that have influenced McCarthy’s career, presenting a personal map of his individual art history and philosophy. Included are works by John Altoon, Günter Brus, Howard Fried, Dan Graham, Allan Kaprow, Rachel Khedoori, Yves Klein, Tetsumi Kudo, Yayoi Kusama, Maria Lassnig, Robert Mallery, Gustav Metzger, Yoko Ono, Lil Picard, Jason Rhoades, Dieter Roth, Barbara Smith, Stan VanDerBeek and Andy Warhol. The catalogue includes an interview with McCarthy and an essay on his work by Wattis Institute curator Jens Hoffmann.

Paul McCarthy’s Low Life Slow Life
ISBN 978-0-9802055-6-5
Pbk, 6.5 x 9.5 in. / 640 pgs / 600 color.
U.S. \$75.00 CDN \$90.00
October/Art



Jonathan Horowitz:
And/Or

Edited by Lionel Bovier, Kelly
Taylor. Text by Klaus Biesenbach,
Alison Gingeras, Elizabeth
Peyton.

Orienting himself firmly in the media-present, New York artist Jonathan Horowitz replays the recent past in the incarnations of our times. This reprisal occurs particularly in video works such as “Maxell,” in which the name of the now obsolete videotape company is worn down to a VHS blur, and “The Soul of Tammi Terrell,” in which 1960s footage of the eponymous pop star singing “Ain’t No Mountain High Enough” is juxtaposed with Julia Roberts and Susan Sarandon’s rendition of the song in the 1998 film *Stepmom*. Horowitz himself makes no overt political critique, but always ensures that the work’s underlying edge is laid plainly before the viewer. Queer and ecological themes also abound, as does sly humor and a Warholian detachment. This is the first thorough survey of Horowitz’s work.

Jonathan Horowitz: And/Or
ISBN 978-3-03764-018-0
Pbk, 9.5 x 11.25 in. / 192 pgs / 118 color.
U.S. \$55.00 CDN \$66.00
Available/Art

Exhibition Schedule
New York: P.S.1 Contemporary Art Center, 02/22/09–09/14/09



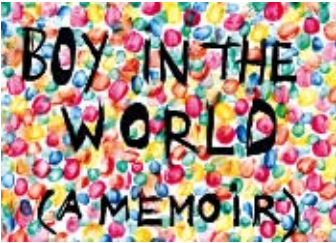
Urs Fischer

Edited by Massimiliano Gioni.
Text by Jessica Morgan.

In a move that now seems prescient, Swiss artist Urs Fischer—who was born in 1973—literally pulled the floor out from under viewers for a 2007 exhibition at Gavin Brown’s Enterprise, New York, by digging through the gallery foundations and exposing the dirt and rubble beneath. Best known for this kind of dramatic transfiguration of the exhibition space, as well as for his unexpected transformations of quotidian objects and his lack of allegiance to any one style, Fischer consistently projects a sense of transience and existential uncertainty. This volume—which includes newly commissioned essays by Massimiliano Gioni and Jessica Morgan, as well as over 200 images of Fischer’s work, including installation views and studio shots—functions like a search engine, cross-referencing Fischer’s thought processes. Published concurrently with his solo exhibition at New York’s New Museum, it was conceived by designer Scipio Schneider in close collaboration with the artist.

Urs Fischer
ISBN 978-3-03764-037-1
Hbk, 9.5 x 12.5 in. / 320 pgs / 250 col.
U.S. \$59.95 CDN \$72.00
October/Art

Exhibition Schedule
New York: New Museum, 10/09–12/09



Jim Dine: Boy In the World

Text by Jim Dine.
Jim Dine began as one of the first-generation Pop artists in the 1960s, and went on to become widely admired in the 1970s for his prodigious drawing and print-making activities. For the last several years he has developed and worked with a particular fascination for Carlo Collodi’s popular tale of a wooden boy who becomes real, and who has served as a sort of muse for Dine, the inspiration for numerous drawings, photographs, paintings, artist’s books and sculptures. “When I was six years old my mother took me to see the Disney *Pinocchio* film,” Dine remembers: “it has haunted my heart forever! Geppetto and the author, Carlo Collodi, gave the boy the chance to come to consciousness and therefore join us in this Vale of Tears. His poor burned feet, his misguided judgment, his constant lying, his temporary donkey ears... It all adds up to make the sum of him.” This volume, Steidl’s third volume to stem from Dine’s *Pinocchio* series, features works that exploit and improvise on the allegory, satire and wit of this classic tale.

Jim Dine: Boy In the World
ISBN 978-3-86521-931-2
Pbk, 11.75 x 8.25 in. / 160 pgs / illustrated throughout.
U.S. \$30.00 CDN \$36.00
November/Art



Keith Haring: Against All Odds Works from the Rubell Family Collection

Edited by Mark Coetzee. Text by Steven Nash, Robert Hobbs, Mark Coetzee.
Against All Odds repropose Keith Haring as a political artist who incorporated issues around consumerism, drug addiction and AIDS into his concerns, and casts his art as a joyous expression of Nietzsche’s “will to power,” surmounting cultural malaise with graphic boldness. Haring’s relationship with Don and Mera Rubell began early on in his career, when the Rubells visited the Mudd Club (one of New York’s earliest discos) in 1981, to see an exhibition of graffiti art which Haring had co-curated. This volume contains the entirety of their collection, much of which is reproduced for the first time, and which is contextualized alongside works by Haring’s mentors and friends, Andy Warhol, Francesco Clemente, Jean-Michel Basquiat, George Condo and Tseng Kwong Chi. Mark Coetzee provides a long interview with the Rubells, in which they reminisce on their relationship with Haring.

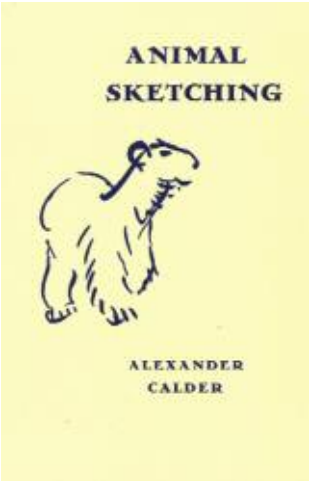
Keith Haring: Against All Odds
ISBN 978-0-9821195-0-1
Hbk, 10 x 12.25 in. / 288 pgs / illustrated throughout.
U.S. \$60.00 CDN \$72.00
August/Art



Francesco Clemente: Three Rainbows

Text by Derek Walcott.
Francesco Clemente’s new *Three Rainbows* project had a prolonged gestation; for years he had wanted to use watercolor and to paint rainbows, but only recently did the moment ripen. *Three Rainbows* began as three 60-foot long rainbow paintings—probably the largest watercolors ever made. For Clemente, whose attraction to given forms (such as the mandala) has long formed an integral part of his iconography, the rainbow suggests a number of important interpretations: it is a bridge (and therefore a structure that brings things together), a phenomenon that occurs after a period of darkness (Clemente’s works of recent years had darkened noticeably) and a reversible image capable of leading the eye in opposite directions. The artist’s affinity for watercolor derives in part from the medium’s immediacy—an ideal vehicle for Allen Ginsberg’s “first thought, best thought”—and these works betray his spontaneity and joy in making them.

Francesco Clemente: Three Rainbows
ISBN 978-88-8158-745-2
Pbk, 12 x 8.5 in. / 32 pgs / 16 color.
U.S. \$29.95 CDN \$36.00
September/Art/Artist’s Books



Back in Print!

Alexander Calder: Animal Sketching

Preface by Arnauld Pierre.
Animal Sketching was Alexander Calder’s first book, published in New York in 1926 shortly before he left for France. It is a study of about ten animals and their movements, illustrated by numerous drawings, and with short commentaries by Calder on individual species and on problems of caricature, action and pose (or lack thereof). *Animal Sketching* also provides some insight into his ingenious sculptural work, foreshadowing as it does his famous Miniature Circus of 1927, in which these animals achieved full dimensionality. Following the Whitney Museum’s 2008 exhibit on Calder’s Paris years, Éditions Dilecta here provides a facsimile of a foundational publication by one of America’s most beloved artists. This edition adds a postface by Arnauld Pierre, Calder expert and member of the Calder Foundation board. Beautifully and modestly designed, *Animal Sketching* is a giftworthy gem that will tickle adults and children alike.

Alexander Calder: Animal Sketching
ISBN 978-2-916275-53-6
Hbk, 6.25 x 9 in. / 104 pgs / 140 b&w.
U.S. \$45.00 CDN \$54.00
September/Art



Guillermo Kuitca: Everything

Text by Douglas Dreishpoon, Andreas Huyssen, Terence Riley, Olga Viso. Interviews by Graciela Speranza.
The first comprehensive survey of the influential Argentinean artist’s work to be published in the United States in over ten years, this volume comprises more than 50 canvases and more than 25 works on paper, spanning 25 years of Kuitca’s career. Published concurrently with a major traveling exhibition, it features many previously unpublished works and series. Kuitca is most known for his delicate abstractions based on maps and architectural plans, which explore psychological dislocation and the intersection of public and private spaces. Also featured are many of Kuitca’s drawings, a previously unexplored aspect of his work, that significantly influenced his approach to painting.

Guillermo Kuitca: Everything
ISBN 978-1-85759-596-3
Clth, 10 x 11 in. / 228 pgs / 150 color.
U.S. \$49.95 CDN \$60.00
October/Art/Latin American Art & Culture

Exhibition Schedule
Miami: Miami Art Museum, 10/09/09–01/17/10
New York: Albright-Knox Art Gallery, 02/19/10–05/30/10
Minneapolis: Walker Art Center, 06/26/10–09/19/10
Washington, DC: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 10/21/10–01/09/11



Gerhard Richter: Elbe

31 Monotypes, 1957
Edited by Dieter Schwarz. Text by Dietmar Elger.
The *Elbe* monotypes were made by Gerhard Richter in 1957, just one year after he had graduated from art college in Dresden. Abstract, somewhat melancholic and comparatively small in scale, these 31 works were placed in the safekeeping of a friend when Richter fled the GDR in 1961, and have never previously been published. They are here reproduced in their original full-size format, on chamois-colored A4 paper, in a beautiful large-format edition. It was not until 2008 that Richter signed, numbered and titled the sequence, recuperating it back into his oeuvre a half-century later. The *Elbe* monotypes foreshadow Richter’s later abstractionism, and are fascinating in their subtle oscillation between figure, landscape and abstraction. In an afterword, Dieter Schwarz explicates some of the particularities of Richter’s process, which utilized a rubber roller invented by Richter himself.

Gerhard Richter: Elbe
ISBN 978-3-86560-588-7
Pbk, 9.75 x 13.75 in. / 74 pgs / 31 color.
U.S. \$32.00 CDN \$38.00
August/Art



Maria Lassnig: In the Mirror of Possibilities

Watercolors and Drawings from 1947 to the Present
Edited by Julia Friedrich. Text by Elisabeth Bronfen, Julia Friedrich, Oswald Wiener.
There are few enough female artists who have maintained an international reputation across the entire second half of the twentieth century and into the twenty-first, but fortunately the Austrian painter Maria Lassnig (born 1919) is one of them. Lassnig has painted and drawn for over 60 years, and the freshness of her work only increases as she continues to give body (or bodies) to her emotions—sometimes seriously, sometimes humorously—on canvas and on paper. *In the Mirror of Possibilities* focuses on her very personal drawings and watercolors, from early drawings of the 1940s and her “body sensation drawings,” to the New York animations and the more painterly forms found in her watercolors of the 1980s and 1990s. But the bulk of this volume is devoted to Lassnig’s most recent works, in which the artist combines simple pencil drawing with strangely lurid backgrounds, advancing her admirable will to reconstrue the body by means of art.

Maria Lassnig: In the Mirror of Possibilities
ISBN 978-3-7757-2418-0
Clth, 8.5 x 9.75 in. / 248 pgs / 76 color / 31 b&w.
U.S. \$60.00 CDN \$72.00
September/Art



Julião Sarmiento: Series Volume 1

Edited by Dan Cameron.
This first volume of a two-volume edition features a decade of work by Lisbon-born multimedia artist Julião Sarmiento, who represented Portugal in the 1997 Venice Biennale. Volume 1 collects series from 1990–1992: “Dias de Escuro e de Luz,” “Emma,” “O Rostro das Palavras,” “Pina,” “New York” and “O Percurso do Sol”; volume 2 will focus on Sarmiento’s text-based paintings, such as “What Makes A Writer Great” (2000–2001), produced as an ironic discourse on the subject. Sarmiento in fact has a particular relationship to writing: “I function almost as a writer, not in the classic sense, but simply in the sense of writing with images.” Sarmiento’s expressive, often figurative work addresses this very tension between text and image through a combination of film, video, sound, painting, sculpture and installation, often describing psychologically charged moments of sensuality, voyeurism or transgression.

Julião Sarmiento: Series
ISBN 978-84-343-1195-4
Pbk, 8.75 x 11.25 in. / 64 pgs / 88 color.
U.S. \$35.00 CDN \$42.00
July/Art

WALTHER KÖNIG



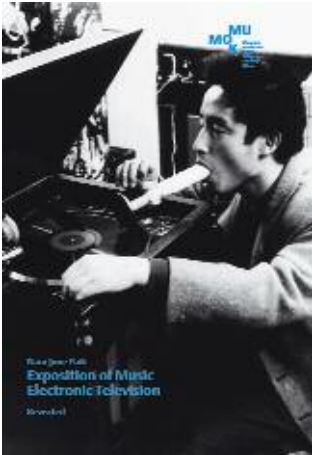
Jonas Mekas

Edited by Kasper König, Hans Ulrich Obrist. Text by Barbara Engelbach, Julia Peyton-Jones.

The definitive book on filmmaker, writer, founder of Anthology Film Archive and all-round cinema avatar Jonas Mekas, this compendium of materials is essential for all fans of independent American cinema. Since the early 1950s, when he acquired his first Bolex camera (shortly after moving to New York from Lithuania), Mekas has practiced a kind of diaristic filmmaking, which developed into a distinct style in the 1960s, where his documentations of John Lennon, Allen Ginsberg and other member of the New York counterculture were blended with footage of the city's street life and everyday incidents. Since the 1990s, he has also produced so-called "frozen film stills" and installation video pieces. This book presents his newest work (such as the huge video piece "365 Day Project," for which he filmed a video every day for a year) alongside his texts—journals, poems, letters, essays and interviews—and a huge array of historical photographs, posters and other ephemera.

Jonas Mekas
ISBN 978-3-86560-562-7
Pbk, 8.5 x 10.25 in. / 256 pgs / 240 color.
U.S. \$59.95 CDN \$72.00
August/Film & Video

WALTHER KÖNIG



Nam June Paik: Exposition of Music, Electronic Television, Revisited

Foreword by Edelbert Koeb. Introduction by Susanne Neuburger. Text by Manuela Ammer, Justin Hoffmann, Manfred Montwé.

In 1963, Nam June Paik created a new genre of exhibition with his first solo show, *The Exposition of Electronic Music-Electronic Television* at Galerie Parnass in Wuppertal, West Germany. Fresh from his studies with John Cage and Karlheinz Stockhausen, and already a Fluxus veteran, Paik created a disorienting environment that foreshadowed much of what was to come in the 1960s: visitors, greeted at the entrance by a freshly slaughtered ox head, were not only confronted with the newness of the electronic image in Paik's TV monitors, but also found themselves integrated into a Dadaistic installation that included prepared pianos, mechanical sound objects, record players and audio tape installations. *Exposition* reconstructs this landmark show.

Nam June Paik: Exposition of Music, Electronic Television, Revisited
ISBN 978-3-86560-619-8
Pbk, 7 x 9.75 in. / 244 pgs / 82 color / 168 b&w.
U.S. \$39.95 CDN \$48.00
August/Art/Asian Art & Culture

KAYA PRESS



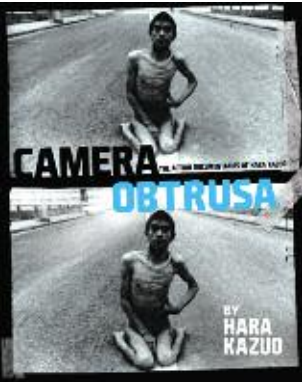
Hyperart: Thomasson

By Genpei Akasegawa
Text by Jordan Sand, Reiko Tomii. Translated by Matthew Fargo.

In the 1970s, estranged from the institutions and practices of high art, avant-garde artist and award-winning novelist Genpei Akasegawa launched an open-ended, participatory project to search the streets of Japan for strange objects which he and his collaborators labeled "hyperart," codifying them with an elaborate system of humorous nomenclature. Along with "modernologists" such as the Japanese urban anthropologist Kon Wajiro and his European contemporary, Walter Benjamin, Akasegawa is part of a lineage of modern wanderers of the cityscape. His work, which has captured the imagination of Japan, reads like a comic forerunner of the somber mixed-media writings of W.G. Sebald, and will appeal to all fans of modern literature, art, artistic/social movements and writing that combines visual images and text in the exploration of urban life. Matthew Fargo's first U.S. translation of Akasegawa's hilarious, brilliantly conceived exercise in collective observation is accompanied by essays from noted scholars Jordan Sand and Reiko Tomii.

Hyperart: Thomasson
ISBN 978-1-885030-46-7
Pbk, 4.75 x 5.75 in. / 352 pgs / 230 b&w.
U.S. \$19.95 CDN \$24.00
September/Art/Asian Art & Culture

KAYA PRESS



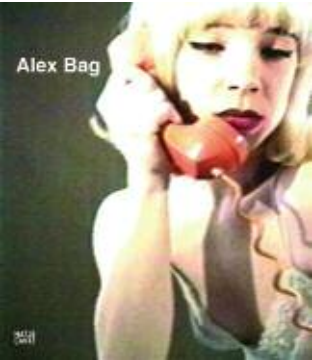
Camera Obtrusa: The Action Documentaries of Hara Kazuo

By Hara Kazuo
Translated by Pat Noonan, Takuo Yasuda. Afterword by Abé Mark Nornes.

An authentic visionary of cinema, Japanese filmmaker Hara Kazuo has spent the past four decades pioneering a stark documentary style that challenged the mores of postwar Japanese society. His works feature dramatic narratives and characters—radicals, outcasts and those on the margins—who struggle against adversity: "I make bitter films. I hate mainstream society," Kazuo has avowed. *Camera Obtrusa* is the first English-language publication addressing his work. Composed as a straightforward handbook, the volume offers Kazuo's technical notes on his groundbreaking filmmaking. As such, it is invaluable to students and scholars, but it is also peppered with anecdotes from the freewheeling filmmaker's life. *Camera Obtrusa* also includes a full transcript of Kazuo's controversial and award-winning film, *The Emperor's Naked Army Marches On* (1987), a filmography and an afterword by distinguished Japanese film historian, Abé Markus Nornes.

Camera Obtrusa: The Action Documentaries of Hara Kazuo
ISBN 978-1-885030-44-3
Pbk, 6 x 7.5 in. / 400 pgs / 30 b&w.
U.S. \$22.95 CDN \$28.00
August/Film & Video/Asian Art & Culture

HATJE CANTZ



Alex Bag

Edited by Elisabeth Dee. Text by David Rimanelli, Shamim Momin.

New York-based artist Alex Bag is known for her acerbic video art—by turns hilarious and horrific—which co-opts the aesthetics and manipulative tactics of pop culture. Bag skewers the strategies of music and home videos, talk shows, news and advertising with irreverent and conceptually sharp parodies that leave nothing sacred: the art world, consumer culture and Private Jessica Lynch all serve as material for her riotous characters. The most in-depth publication on her work to date, this volume, published concurrently with an exhibition at the Whitney Museum, features texts by Whitney curator Shamim Momin, *Artforum* contributing editor David Rimanelli and gallerist Elizabeth Dee, as well as an interview with the artist, and a comprehensive selection of stills from her video oeuvre, including the iconic art school parody, *Untitled (Fall '95)* and the hilarious art world send-up *The Van*.

Alex Bag
ISBN 978-3-7757-2400-5
Hbk, 9.75 x 11 in. / 112 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
October/Art/Film & Video

JRP|RINGIER



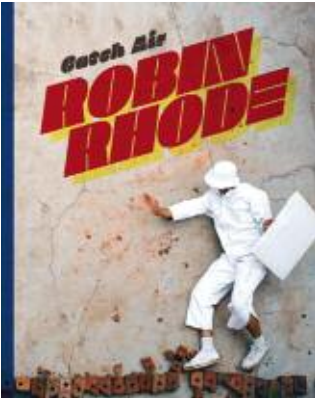
Sterling Ruby

Edited by Alessandro Rabottini. Text by Jörg Heiser, Robert Hobbs, Catherine Taft.

In a 2008 review, *New York Times* art critic Roberta Smith glowingly endorsed German-born, Los Angeles-based artist Sterling Ruby, calling him "one of the most interesting artists to emerge in this century. That's only eight years, of course," she added, "but the claim may stick." Ruby—who was born in 1972—uses whatever media suits his ideas; projects have included sculpture, collage, installation, painting, ceramics, video and printmaking. Fusing references to Minimalism, Art Brut and graffiti with a canny grasp of contemporary and pop culture, Ruby's accumulative approach addresses the overproduction of information, neurosis and paranoia, conflicts between individual impulses and mechanisms of social control, urban violence, consumption, anxiety and the need for control that characterizes contemporary Western society. Part of JRP|Ringier's distinctive monograph series, this well-illustrated volume is the most comprehensive reference on this rapidly emerging artist's work to date. It contains newly commissioned essays by *Frieze* associate editor Jörg Heiser and art historian Robert Hobbs.

Sterling Ruby
ISBN 978-3-03764-010-4
Pbk, 9.5 x 11.25 in. / 160 pgs / 100 col.
U.S. \$55.00 CDN \$66.00
September/Art

WEXNER CENTER FOR THE ARTS/THE OHIO STATE UNIVERSITY



Robin Rhode: Catch Air

Text by Catharina Manchanda, Claire Tancons. Foreward by Sherri Geldin.

This limited-edition volume of 1,000 copies accompanies South African artist Robin Rhode's first solo survey exhibition at a U.S. museum, Ohio's Wexner Center. Raised in Cape Town and Johannesburg, Rhode has gained recognition with his playful photography, video and installation works that often reference graffiti culture and combine drawing and performance. Rhode's focus is on the tensions between the liberating energies of the individual's imagination and the confines of media-driven stereotypes and received conceptions of identity. *Catch Air* features 12 of Rhode's signature photographic sequences related to his drawing/performances, several digital animations, films, videos and an installation of sculptural objects. It also contains eight foldout pages that fully document selected works, including the complete nearly 200-image sequence "Color Chart" (2004–2006), and a lengthy interview between Robin Rhode and Catharina Manchanda, Wexner Center Senior Curator of Exhibitions.

Robin Rhode: Catch Air
ISBN 978-1-881390-47-3
Pbk, 8.5 x 11 in. / 48 pgs / 16 color / 34 b&w.
U.S. \$29.95 CDN \$36.00
July/Art

Exhibition Schedule
Columbus: Wexner Center for the Arts, The Ohio State University, 04/02/09–07/26/09

JRP|RINGIER



Renée Green: Works 1989–2009

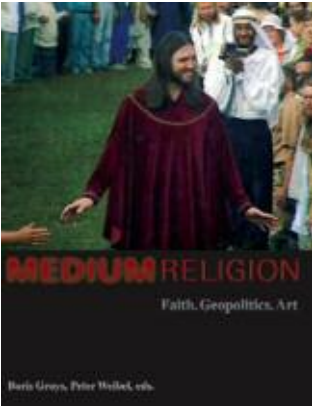
Edited by Nicole Schweitzer. Text by Diedrich Diederichsen, Gloria Sutton, Nora Alter, Juliane Rebentisch.

This is the first comprehensive monograph devoted to New York and San Francisco-based artist Renée Green. Over the past 20 years, through film, video, sound art, photographs, prints, banners, texts, websites and ephemera, Green's work has comprised complex, multi-layered archive-like installations, employing a vast array of sources, which always urge viewers to become active participants. Included in this superbly illustrated volume are newly commissioned essays by a host of esteemed media scholars, art historians, critics and curators—Nora Alter, Diedrich Diederichsen, Kobena Mercer, Catherine Quéloz, Gloria Sutton and Elvan Zabunyan—who engage issues central to Green's oeuvre, such as genealogy, archives and their reworkings, movements and displacements, site specificity and location.

Renée Green: Works 1989–2009
ISBN 978-3-03764-031-9
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color / 40 b&w.
U.S. \$55.00 CDN \$66.00
November/Art

Exhibition Schedule
Lausanne, Switzerland: Musée des Beaux-Arts, 09/18/09–01/03/10

WALTHER KÖNIG



Medium Religion
Faith, Geopolitics, Art
Text by Boris Groys, Peter Weibel.

The religious movements of today no longer depend on the hand-selling of literature such as bibles, pamphlets etc, but instead operate predominantly with electronic picture media such as video and television that can be disseminated much more widely, and which are capable of enormous rhetorical impact. *Medium Religion* approaches religion as a media phenomenon, whose expressions are subject to the same laws of reproduction as any other consumer entity, and focuses particularly on geopolitical religious hotspots like the Middle East, Asia, Russia, North America and South America. It contains commentary by (among others) such notable thinkers as Boris Groys, Peter Sloterdijk and Slavoj Žižek; contributing artists include Adel Abdessemed, Oreet Ashery, Maja Bajevic, Paul Chan, Omer Fast, Barbad Golshiri, Kajri Jain, Vitali Komar, Alexander Kosolapov, Nira Pereg, Dorna Safaian, Anri Sala, Michael Schuster, Wael Shawky, Joshua Simon and Jalal Toufic.

Medium Religion
ISBN 978-3-86560-604-4
Pbk, 8.5 x 10 in. / 340 pgs / 250 color / 30 b&w.
U.S. \$46.00 CDN \$55.00
August/Art

Exhibition Schedule
Sligo, Ireland: Model Arts and
Niland Gallery, 05/23/09–08/16/09

HATJE CANTZ



Art of Projection
Text by Christopher Eamon, Mieke Bal, Beatriz Colomina, Thomas McDonough.

This volume investigates the historical and contemporary use of projected images in art, from the screen to the exhibition space and back again. Ten essays, written by leading art historians and critics, including Stan Douglas, Mieke Bal and Beatriz Colomina, address precedents for the projection of images in space, including nineteenth-century magic lantern shows and the novel spatial/temporal representations pioneered by Surrealists and experimental filmmakers during the early and mid-twentieth century. Central to the book's thesis are various alternatives—which were investigated by adherents of Expanded Cinema in the 70s and resurrected by video artists in the 90s—to the conventional portrayals of space and time promoted by the mainstream culture industry. *Art of Projection* serves as a timely reconsideration of media art's history.

Art of Projection
ISBN 978-3-7757-2370-1
Hbk, 6.75 x 9.5 in. / 192 pgs / 84 color / 69 b&w.
U.S. \$45.00 CDN \$54.00
August/Art/Film & Video

JRP|RINGIER



Boris Groys & Andro Wekua: Wait to Wait
Edited by Christoph Keller.

Celebrated Russian philosopher Boris Groys and Georgian artist Andro Wekua were convened for this publication to compare and discuss their experiences of contemporary art: the Soviet era, the contemporary conditions of production and the concerns of a new generation of artists born in the 1970s. Wekua's two large installations "Wait to Wait" and "Get Out of my Room" serve as touchstones for these topics. As Groys and Wekua also explore their generational differences—Groys recalling the critical and social solidarity of Russian art circles in the 1970s, Wekua noting the nomadism and ubiquity of "scene" for his generation—broader themes of loneliness, doubles, repetitions and waiting emerge, which are punctuated in the book by images of the two installations and several collages by Wekua.

Boris Groys & Andro Wekua: Wait to Wait
ISBN 978-3-03764-021-0
Hbk, 5.25 x 7.5 in. / 160 pgs / illustrated throughout.
U.S. \$28.00 CDN \$34.00
August/Art



Also Available:
Boris Groys: Thinking in Loop
9783775723374
DVD, U.S. \$40.00
CDN \$48.00
Hatje Cantz

JRP|RINGIER



Performa 2007
Everywhere and All at Once
Edited by RoseLee Goldberg. Text by Catherine Wood, Jay Sanders, Anthony Huberman, Hans Ulrich Obrist.

Assembled by the pioneering scholar of performance art, RoseLee Goldberg, this volume documents new performances by some of the world's most exciting visual artists, focusing on the relationship between contemporary dance and visual art, the ongoing legacy of "Happenings" inventor Allan Kaprow and the recent explosion of performance in China. Photographs, artists' scripts, sketches, journals and storyboards are complemented by writings from prominent curators and critics, as well as interviews with Paul McCarthy, Dan Graham, Isaac Julien, Yvonne Rainer, Nathalie Djurberg, Jérôme Bel and others.

Performa 2007
ISBN 978-3-03764-034-0
Pbk, 6.75 x 9.5 in. / 272 pgs / 150 color.
U.S. \$39.00 CDN \$47.00
November/Art

Exhibition Schedule
New York: Performa 09,
11/01/09–11/22/09



Also Available:
Performa
9781424314980
Pbk, U.S. \$39.95
CDN \$48.00
Performa

CHARTA

Hans Ulrich Obrist: Interviews, Volume 2
Edited by Charles Arsène-Henry, Shumon Basar, Karen Marta.

Since Hans Ulrich Obrist—museum director, curator, writer, cultural instigator and professional conversationalist—released his bestselling first volume of interviews back in 2004, one wonders if there is a living artist, musician or writer left with whom Obrist hasn't recorded an interview. Happily, of course, there are plenty. Obrist—who was born in Zurich in 1968, and who joined London's Serpentine Gallery as Co-Director of Exhibitions and Programmes and Director of International Projects in 2006—makes it his business to cross paths with the most significant thinkers of our time, from in or outside the art-world. Since 1993, he has conducted literally hundreds of interviews. The 70 published here are taken from an archive containing nearly 2,000 hours of recordings and organized by interviewees' dates of birth. Volume 2 is another collection of insightful dialogues with a diverse group of architects, artists, filmmakers, historians, musicians, philosophers and writers—including Björk, Miranda July, Studs Terkel, Czeslaw Milosz, Alejandro Jodorowsky, Emmett Williams, Merce Cunningham, Richard Hamilton, Doris Lessing, Benoît Mandelbrot, Kazuo Shinohara, Jacques Herzog, Ai Wei Wei, Arto Lindsay and Michel Houellebecq—a rich trove of international cultural thought spanning the past 100 years. Encyclopedic in scope but intimate in tone, these exchanges provoke unexpected torrents of biographical trajectories, theoretical adventurings and inklings of projects to come.

Hans Ulrich Obrist: Interviews, Volume 2
ISBN 978-88-8158-731-5
Pbk, 5.5 x 8.25 in. / 950 pgs.
U.S. \$75.00 CDN \$90.00
October/Art/Nonfiction & Criticism



Also Available:
A Brief History of Curating
9783905829556
Pbk, U.S. \$22.00 CDN \$26.00
JRP|Ringier



Hans-Ulrich Obrist: Interviews
9788881584314
Pbk, U.S. \$59.95 CDN \$72.00
Charta/Fondazione Pitti
Imagine Discovery

D.A.P./DISTRIBUTED ART PUBLISHERS

On Curating: Interviews with Ten International Curators

By Carolee Thea
Edited by Thomas Micchelli. Foreword by Hans Ulrich Obrist.

On Curating, Carolee Thea's second volume of interviews with ten of today's leading curators, explores the intellectual convictions and personal visions that lay the groundwork for the most prestigious and influential exhibitions in the world today. Among the aesthetic and theoretical issues raised are the relationship between artist and curator, globalism, post-colonialism, capitalism, the future of cultural tourism and the biennial as spectacle or utopian ideal. As Thea notes in her introduction, "the biennial or mega-exhibition—a laboratory for experimentation, investigation and aesthetic liberation—is where the curators' experience and knowledge are tested. As they negotiate venues for artistic expression, intellectual critiques and humanistic concerns in their own societies and others, they are challenged by the certainties and uncertainties of a constantly evolving future." Thea's interviewees are Joseph Backstein, Carolyn Christov-Bakargiev, Okwui Enwezor, Charles Esche, Massimiliano Gioni, RoseLee Goldberg, Mary Jane Jacob, Pi Li, Virginia Perez-Ratton and Rirkrit Tiravanija. *On Curating* also includes 50 color illustrations of relevant works by (among others) Kutlug Ataman, Tamy Ben-Tor, John Bock, Cao Fei, Olafur Eliasson, Isaac Julien, Francois & Philippe Parreno, Yvonne Rainer, Michael Rakowitz, Doris Salcedo, Allan Sekula, Yinka Shonibare and Francesca Woodman.

Carolee Thea is a curator, critic, art historian and independent scholar. Her first book, *Foci: Interviews with Ten International Curators* was published in 2001. She is contributing editor at *ArtAsiaPacific* and *Sculpture* magazine and was the English editor of *Atlántica* 45. Her articles, reviews and interviews have been published in many arts journals, among them *Parkett*, *Artforum.com*, *The New Art Examiner*, *Modern Painters*, *Artnet.com*, *ZSijue 21 Beijing*, *Heresies*, *Tema Celeste*, *Parachute* and *ArtNews*.

On Curating: Interviews with Ten International Curators
ISBN 978-1-935202-00-4
Pbk, 6.5 x 9.5 in. / 144 pgs / 50 color.
U.S. \$29.95 CDN \$36.00
October/Art/Museum Studies

HATJE CANTZ

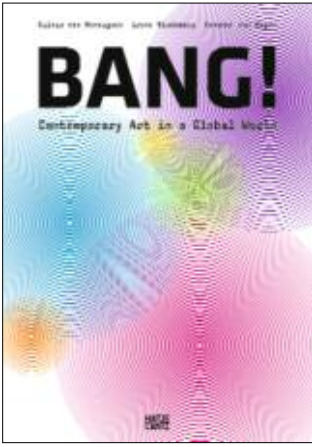


The Global Art World
Audiences, Markets,
and Museums
Edited by Hans Belting,
Andrea Buddensieg. Text by
Louisa Augita, Ana Belluzo,
Hans Belting.

This is the second publication from the ongoing research series, Global Art and the Museum (GAM), which was initiated in 2001 by German art historian Hans Belting and artist, writer and curator Peter Weibel at the ZKM Center for Art and Media in Karlsruhe, Germany. The last 20 years have seen a rapid globalization of the art world, resulting in geographic decentralization and a shift away from a primarily Western perspective. GAM's aim is to analyze the effect of these changes on the art market, museums and art criticism. This volume comprises a collection of essays by experts—such as Claude Ardouin, Keeper of the African Section of London's British Museum, Koeki Claessens, Director of Central Africa's Royal Museum and Eugene Tan, Director of the Institute of Contemporary Arts Singapore—who presented at the 2007 conference.

The Global Art World
ISBN 978-3-7757-2407-4
Pbk, 6.75 x 9.5 in. / 360 pgs /
80 color.
U.S. \$45.00 CDN \$54.00
September/Art/Nonfiction &
Criticism

HATJE CANTZ



Bang!
Contemporary Art in
a Global World
Edited by Irene Gludowacz,
Silvia von Bennigsen,
Susanne van Hagen.

Through nearly 40 interviews with art world luminaries from North and South America, Europe and Asia—including John Baldessari, Eli Broad, Maurizio Cattelan, Lisa Dennison, Ingvild Goetz, Dakis Joannou, Anish Kapoor, Thomas Krens, Oleg Kulik, Ernesto Neto, Simon de Pury, Neo Rauch, Kiki Smith, Robert Storr and Ai Wei Wei—this topical volume focuses on the relationship between art and globalization. With ever-increasing ease of communication, art has been more and more able to connect cultures and create networks. Borders have become fluid, not only between genres, but also between nations. In this candid collection, editors Irene Gludowacz, Silvia von Bennigsen and Susanne van Hagen present interviews with a selection of the world's most notable artists, collectors and gallerists, providing insight into both the opportunities and dangers of today's artworld politics.

Bang!
ISBN 978-3-7757-2201-8
Pbk, 6.75 x 9.5 in. / 400 pgs /
100 color.
U.S. \$60.00 CDN \$72.00
January/Art

JRP|RINGIER

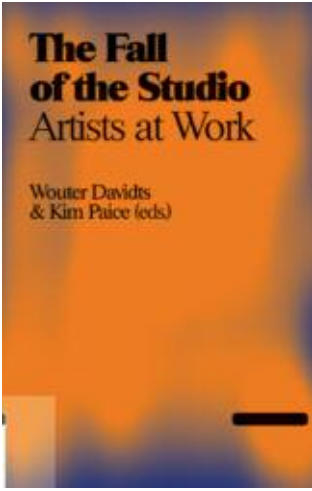


Collecting
Contemporary Art
Edited by Andrea Bellini,
Lillian Davies, Cecilia Alemani.

For the collector of contemporary art, the acquisition of new work is an aesthetic and intellectual adventure that records a personal journey and cuts a unique cross-section through the culture. Consequently every collector has a different story to tell about art and the art market today. The world of the collector overlaps with that of the artist but is also a realm of stratospheric prices, occasional plunges in value and gestures of bold speculation. As a public figure and commentator, the collector has regained a prominence and a spotlight role little seen in earlier decades, and *Collecting Contemporary Art* has been assembled to address the emergence of the twenty-first century collector. Published in JRP's superb Hapax series, this volume gathers interviews with 40 collectors from Europe, the Americas and Asia, among them Renato Alpegiani, Blake Byrne, Teresa Sapey, Tian Jun, Uli Sigg, David Roberts and Ivo Wessel.

Collecting Contemporary Art
ISBN 978-3-03764-015-9
Pbk, 4.25 x 6.5 in. / 128 pgs / 21 col.
U.S. \$15.00 CDN \$18.00
August/Art/Nonfiction & Criticism

VALIZ



The Fall of The Studio
Artists at Work

Text by Wouter Davidts, Kim
Paice, Julia Gelshorn, MaryJo
Marks, Kirsten Swenson, et al.

Valiz's *Antennae* series picks up new currents in the arts and commissions essays that transmit current waves of thought. *The Fall of the Studio: Artists at Work*, a collection of new essays examining the role and significance of the artist's studio in the cultural production and criticism of the second half of the twentieth century, is its first publication. It critically assesses the changes that have occurred in the nature and function of the artist's studio from the postwar period on. A blend of art history, art criticism and art theory, written in an accessible, non-academic style, the book illuminates a number of artists' studio habits—from the 1960s through the present—including Eva Hesse, Mark Rothko, Olafur Eliasson, Bruce Nauman, Robert Morris, Daniel Buren, Martin Kippenberger, Paul McCarthy, Jason Rhoades and Jan De Cock.

The Fall of The Studio
ISBN 978-90-78088-29-5
Pbk, 5.5 x 8.25 in. / 160 pgs /
20 b&w.
U.S. \$27.50 CDN \$33.00
December/Art/Nonfiction &
Criticism

TIMEZONE 8



China Talks
Interviews with 32 Contemporary
Artists by Jérôme Sans
Text by Jérôme Sans.

Never before have so many Chinese artists been given such a wide platform to discuss their works and lives so directly, in the form of dialogues with one of the world's most dynamic curators and critics, who allows the reader to meet the artist behind the art that is taking the world by storm. In this compilation of interviews and images, curator and critic Jérôme Sans initiates a dialogue with China's leading contemporary artists: Ai Weiwei, Fang Lijun, Huang Yong Ping, Michael Lin, Lin Yilin, Liu Wei, Liu Xiaodong, Qiu Zhijie, Shen Yuan, Song Dong, Sui Jianguo, Sun Yuan and Peng Yu, Wang Jianwei, Wang Du, Wang Guangyi, Wang Xingwei, Wu Shanzhuan, Xu Bing, Xu Zhen, Yan Pei-ming, Yan Lei, Yang Fudong, Yang Jiechang, Yang Shaobin, Yin Xiuzhen, Yue Minjun, Zeng Fanzhi, Zhang Huan, Zhang Xiaogang, Zheng Guogu and Zhou Tiehai.

China Talks
ISBN 978-988-18033-0-6
Pbk, 8.25 x 10.5 in. / 208 pgs /
32 color / 84 duotone.
U.S. \$45.00 CDN \$54.00
September/Asian Art & Culture/Nonfiction &
Criticism

TIMEZONE 8



Wu Hung on Contemporary
Chinese Artists
Edited by Wu Hung.

The companion volume to *Making History: Wu Hung on Contemporary Art*, this selection of essays on Chinese contemporary artists and their work brings to bear the critical acumen of one of China's leading commentators on modern and contemporary art. Wu Hung provides a much-needed context for a critical understanding and evaluation of the artists who took part in the groundbreaking exhibition *Between Past and Future*, which he curated (along with Christopher Philips) at the International Center of Photography in New York. Not confining his enquiries to commercially successful artists, Wu Hung also looks at artists whose work is intrinsically antithetical to commercialism, and who have consequently been overlooked by many of the publications now in print.

Wu Hung on Contemporary Chinese Artists
ISBN 978-988-18034-3-6
Hbk, 8.25 x 11.25 in. / 278 pgs /
200 b&w.
U.S. \$50.00 CDN \$60.00
October/Asian Art & Culture/Nonfiction &
Criticism

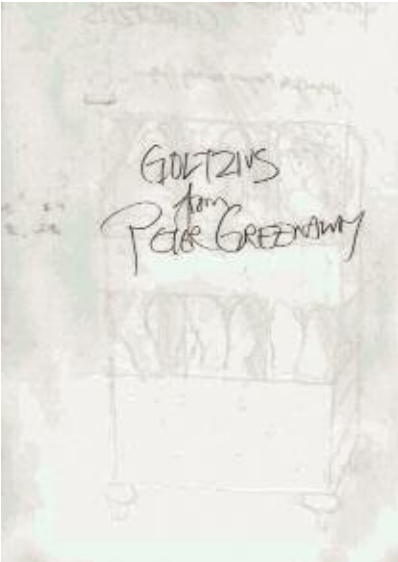
WALTHER KÖNIG



Hans Ulrich Obrist &
Christian Boltanski:
The Conversation Series
Vol. 19

Hans Ulrich Obrist and Christian Boltanski are not only associated through their longstanding friendship: Boltanski was also the first artist that Obrist ever exhibited. Over the course of this friendship the two have often met for discussions, the earliest of which, from 1994, are published here. Whether on a taxi-boat in Venice, in his atelier or at an exhibition in Ljubljana, Boltanski readily divulges information on his projects. His collaborations with other artists such as Ilya Kabakov, which have also led him into the field of performance arts such as opera and dance, are a particular theme of the conversations; on occasion, other interlocutors step in, such as the designer Jean Kalman or the sociologist Luc Boltanski (Christian Boltanski's brother). The result is an informal portrait of one of the most important artists of our time.

Hans Ulrich Obrist & Christian Boltanski:
The Conversation Series
ISBN 978-3-86560-513-9
Pbk, 5.5 x 8.5 in. / 70 pgs.
U.S. \$34.00 CDN \$41.00
September/Art/Nonfiction & Criticism



Peter Greenaway: Goltzius

Peter Greenaway's *Goltzius* is the second installment in his *Dutch Masters* series. Its story runs thus: sometime during the winter of 1590, the Dutch printmaker Hendrik Goltzius holds an interview with Margrave of Alsace, in the grand library at his castle on the Rhine. Goltzius needs money in order to build a printing press to print erotic illustrated books, and he entices Margrave of Alsace into paying for an extraordinary book of pictures of Old Testament Biblical stories, by dramatizing the erotic stories of Lot and his daughters, David and Bathsheba, Samson and Delilah and John the Baptist and Salome—stories in which themes of incest, adultery, female entrapment and necrophilia abound. Margrave's court is completely seduced by Goltzius' titillating storytelling, and swiftly sinks into a pit of lechery and religious politics, until the court is forced to buy its way out, and Goltzius can begin his ambitious endeavor.

Peter Greenaway was born in Wales in 1942. His films include *The Falls*, *The Belly of an Architect*, *Drowning By Numbers*, *The Cook, the Thief, His Wife, & Her Lover*, *Prospero's Books*, *The Pillow Book*, *Nightwatching* and others.

Peter Greenaway: Goltzius
ISBN 978-2-914563-50-5
Pbk, 8.25 x 7 in. / 128 pgs / 50 color.
 U.S. \$30.00 CDN \$36.00
 November/Literature

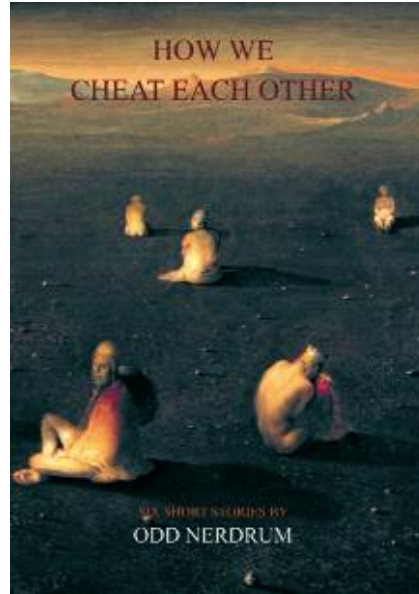


Adventures of Percival A Phylogenetic Tale

By Pierre Senges and Nicolas de Crécy
Edited by Daniele Riviere. Text by Dominique Lestel, Alain Richert.

The first installment in Dis Voir's new "illustrated fairy tales for adults," *The Adventures of Percival* is based on the classic probability proposition that a chimpanzee randomly typing will eventually type a Shakespeare sonnet. Here, McIntosh, a gardener-mathematician (and spiritual cousin of Baron Münchhausen), decides to take the fable seriously, and with the assistance of a typewriter and a chimpanzee called Percival, undertakes to enact the experiment. Naturally things don't go as planned, as the chimpanzee proves to be less compliant than expected and bizarre behavioral mergings occur between man and animal. Nicolas de Crécy's comic drawings sometimes illustrate and sometimes contradict Senges' narrative, or inveigle themselves between his lines like a creeper. Inspired by research in animal behavior led by Dominique Lestel, and by the work of the landscape artist-gardener Alain Richert, Senges' tale of interspecies cognition makes a conscious nod towards contemporary debates within the cognitive sciences.

Adventures of Percival
ISBN 978-2-914563-47-5
Pbk, 8.5 x 11 in. / 96 pgs / 60 b&w.
 U.S. \$30.00 CDN \$36.00
 October/Literature/Graphic Novels



Odd Nerdrum: How We Cheat Each Other

How We Cheat Each Other is a textbook on human deceit, as narrated by Odd Nerdrum. It consists of six short stories in dialogue form, drawing on Nerdrum's experiences in Iceland, Sweden, Norway, Russia and Germany, and spanning "The Last Days of Immanuel Kant" in the eighteenth century through to our time, and into the future. The theme of cheating takes various forms: Kant cheats the Dutch painter Haan Van Meegeren who in turn deceives the world with his forgeries; a German writer is cheated by his country after the Second World War; the protagonist of "The Diamond Man" is cheated by a spirit; in "The Sleepwalker" a Swedish painter is continually cheated by his environment; in "Marlowe" a neglected poet cheats the system that had ignored him for years; and the concluding story, "After Armageddon," ends with an explosion of all kinds of cheating against a backdrop of torture and slaughter.

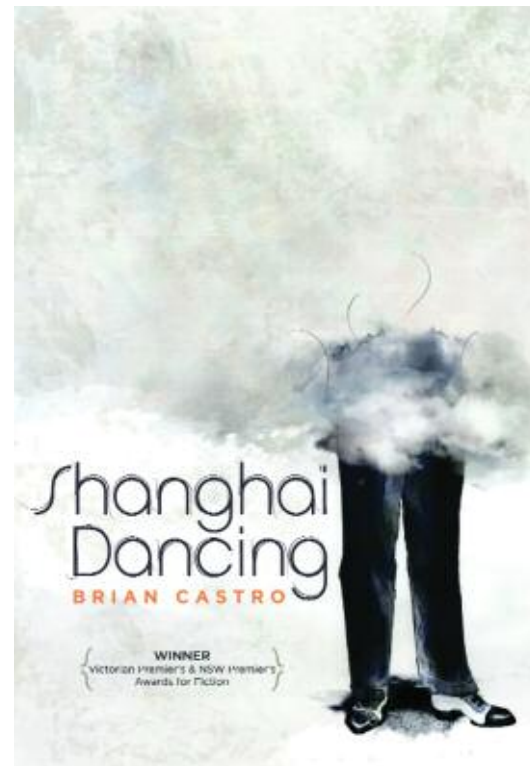
Odd Nerdrum: How We Cheat Each Other
ISBN 978-82-997978-0-1
Pbk, 6 x 8.25 in. / 626 pgs.
 U.S. \$25.00 CDN \$30.00
 August/Art/Nonfiction & Criticism

The Possible Life of Christian Boltanski

Text by Christian Boltanski, Catherine Grenier.

Christian Boltanski's votive installations, archives and objects, revolving around the fragile polarities of memory and amnesia, identity and anonymity, have made him one of the world's most renowned contemporary artists. And yet, despite the centrality of biography and testimony to his work, Boltanski's own story is little known and has never been fully told. Published on the occasion of the artist's sixty-fifth birthday, *The Possible Life of Christian Boltanski*, written in the form of a book-length interview (which the artist likens to a "psychoanalysis" or "confession") with the art historian Catherine Grenier, is Boltanski's oral autobiography. In it, he recounts his unusual wartime childhood ("my mother hid my father under the floorboards. He stayed there for a year and a half, between two floors in the house. He'd come out from time to time—I'm living proof of that!"), his career, friendships and marriage, successes and regrets, his approaches to art and teaching, how he created various installations, his relations with dealers and the public, and other matters that illuminate as never before his complex, enigmatic works. Boltanski is refreshingly phlegmatic about the realities of the world (art and otherwise), and he relates his remarkable stories—some enormously amusing, others tragic—with a matter-of-factness and self-deprecating humor that highlight his capacity for humane responsiveness. As both the self-portrait of a major contemporary artist and a frank, fascinating memoir, this is a document of capital importance.

The Possible Life of Christian Boltanski
ISBN 978-0-87846-746-4
Clth, 5.5 x 8 in. / 256 pgs / 3 color / 13 b&w.
 U.S. \$35.00 CDN \$42.00
 September/Art/Nonfiction & Criticism



Previously Announced

Shanghai Dancing

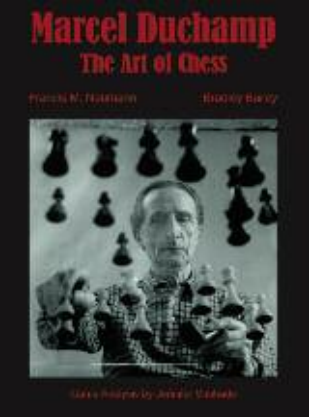
By Brian Castro.

After 40 years in Australia, António Castro packs a bag and walks out of his old life forever. The victim of a restlessness he calls "Shanghai Dancing," António seeks to understand the source of his condition in his family's wanderings. Reversing his parents' own migration, António heads back to their native Shanghai, where his world begins to fragment as his ancestry starts to flood into his present, and emissaries of glittering pre-war China, evangelical Liverpool and seventeenth-century Portugal merge into contemporary backdrops across Asia, Europe and Australia. A "fictional autobiography," *Shanghai Dancing* is a dazzling meditation on identity, language and disorientation that combines photographs and written images in the style of W.G. Sebald. *The Age* has described the book as "an extraordinary polyglot mix of sources: Portuguese, Chinese, English, Jewish and Catholic, and a mysterious recessive black gene... told in Castro's characteristically baroque prose, dense with its passion for language and serious wordplay." The winner of some of Australia's top literary prizes, *Shanghai Dancing* has been praised by its judges as "a work of major significance [that] challenges our expectations of storytelling... It is impressive as history, as fiction, as a book which stretches the literary form and which speaks to the universality of the human experience." *Shanghai Dancing* marks the U.S. debut of a major Australian literary figure.

Shanghai Dancing
ISBN 978-1-885030-42-9
Pbk, 5.75 x 8 in. / 464 pgs / 48 b&w.
 U.S. \$18.95 CDN \$23.00
 April/Literature

Brian Castro plays with past and present in this complex, teasing, polyrhythmic, carnivalesque dance through phantom Shanghai. —J.M. Coetzee

READYMADE PRESS



Marcel Duchamp: The Art of Chess
Edited by Francis M. Naumann.
Text by Francis M. Naumann, Bradley Bailey, Jennifer Shahade.
Marcel Duchamp was both an artist and a chess player, but until now, little was known of his chess activities. In analyzing Duchamp’s games—seeing how he reacted in specific situations during play—we can better understand how his mind worked, and gain insight into the strategies that motivated his work as an artist. Duchamp saw a correlation between art and chess, and actively sought opportunities to combine the two seemingly unrelated disciplines. Not only did he love the game, but he was aware of the reputation of chess as an intensely cerebral pursuit, and to the end of his life, he remained committed to challenging the French adage “d’être bête comme un peintre” (“to be stupid like a painter”), raising his art to equivalently complex, intellectual heights. Naumann shows us just how deeply intertwined the two activities were for Duchamp.

Marcel Duchamp: The Art of Chess
ISBN 978-0-9800556-2-7
Clth, 7.25 x 9.5 in. / 148 pgs / 19 color / 32 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

Exhibition Schedule
St. Louis, MO: St. Louis University Museum of Art, 05/06/09–08/16/09
New York: Francis M. Naumann Fine Art, 09/10/09–10/31/09

JRP|RINGIER



Paolo Mussat Sartor
Edited by Andrea Bellini. Text by Renato Miracco, Andrea Bellini.
The archives of Italian photographer Paolo Mussat Sartor date back to the early days of Arte Povera, when, as a friend to that movement’s protagonists, he was able to capture the intimate working lives of artists such as Mario Merz, Giuseppe Penone, Giovanni Anselmo, Alighiero e Boetti, Giulio Paolini, Luciano Fabro, Jannis Kounellis, Michelangelo Pistoletto and Gilberto Zorio, and to convey the atmosphere in which their work was created. Sartor’s black-and-white portraits situate their subjects emphatically, with an often formal compositional sensibility. An essential document for fans of Arte Povera and of postwar Italian art, this book also includes photographs of artists beyond that group, such as Daniel Buren, Gino de Dominicis, Luigi Mainolfi, Salvo, Luigi Ontani, Arman, Tony Cragg, Andro Wekua and Wilhelm Sasnal.

Paolo Mussat Sartor
ISBN 978-3-03764-004-3
Pbk, 6.75 x 9.5 in. / 296 pgs / 314 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

BLANTON MUSEUM OF ART



Francisco Matto: The Modern and The Mythic
Edited by Gabriel Pérez-Barreiro. Text by Robert C. Morgan, Cesar Paternosto.
Establishing congruences between Modernist abstraction and the Pre-Columbian traditions of the ancient Americas, Uruguayan artist Francisco Matto (1911–1995) was a pioneer of Latin American art, and one of the most significant students of El Taller Torres-García, the workshop school established by Joaquín Torres-García. Matto remained in his native Montevideo, Uruguay for all of his life, and was financially secure enough to not need to sell or promote his work; consequently, it rarely circulates in international exhibitions, instead remaining in the estate of the artist and a few private collections in Montevideo, New York, Houston and Belgium. *The Modern and the Mythic* is the first comprehensive U.S. publication on Matto, and presents more than five decades of artistic production, from the artist’s early work under Torres-García to his late works of the 1990s.

Francisco Matto: The Modern and The Mythic
ISBN 978-0-9815738-3-0
Pbk, 7 x 8.5 in. / 128 pgs / 57 color / 15 b&w.
U.S. \$29.95 CDN \$36.00
September/Art/Latin American Art & Culture

Exhibition Schedule
Austin, TX: Blanton Museum, 06/21/09–09/27/09

MITCHELL-INNES & NASH



Leon Kossoff: From the Early Years, 1957–1967
Foreword by Lucy Mitchell-Innes. Text by Al Alvarez.
A key figure in the “School of London”—the group of postwar British figurative painters that included Lucian Freud and Francis Bacon—Leon Kossoff was born in Islington and has lived and worked in London his entire life. Published on the occasion of a rare exhibition of early Kossoff paintings at New York’s Mitchell-Innes & Nash gallery, this monograph introduces 12 works, including fine examples of his figure paintings and cityscapes, dating from 1957–1967—most of which have never before been seen in the United States. Kossoff’s style is characterized by an impasto surface, built up in frothy layers that evoke emotional tumult. The volume provides such meticulous reproductions of these paintings that the reader is able to get a feel for their unique texture and surface. Also featured is an essay by English cultural critic Al Alvarez, rare photographs of Kossoff in his studio and a biography and timeline of his life and career.

Leon Kossoff: From the Early Years, 1957–1967
ISBN 978-0-9814578-1-9
Clth, 9.25 x 12.25 in. / 56 pgs / 17 color / 5 b&w.
U.S. \$30.00 CDN \$36.00
August/Art

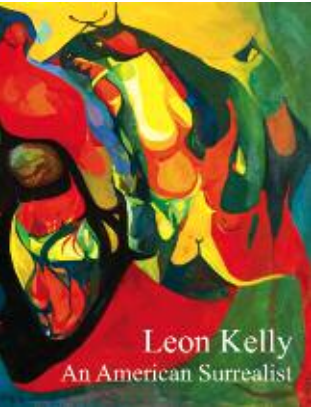
HATJE CANTZ



James Ensor: Catalogue Raisonné
Edited by Francis M. Naumann. Text by Martica Sawin.
Coinciding with renewed interest in James Ensor, this catalogue raisonné comes as an essential and definitive volume for Ensor buffs and all serious libraries of modern art. A legend in his own lifetime, Ensor (1860–1949) was—alongside Vincent van Gogh and Edvard Munch—a fearless independent whose work led directly to the development of German Expressionism and French Surrealism. Ensor achieved fame as the “painter of masks,” and for his bizarre still lifes and grotesque carnival scenes, in harsh, contrasting, brilliant colors, evolving out of the traditional Flemish dance of death. Now, the reader can explore the Belgian painter’s oeuvre thoroughly, in this opulently illustrated, full-color, slipcased catalogue raisonné. A comprehensive illustrated chronology offers additional details about the artist’s life and work, and forms an integral part of this splendid, highly valuable contribution to art historical research, ensuring the legacy of a great artist who continues to inspire contemporary art.

James Ensor: Catalogue Raisonné
ISBN 978-3-7757-2465-4
Slip, Clth, 9.75 x 12.75 in. / 448 pgs / 1,000 color.
U.S. \$270.00 CDN \$324.00
December/Art

FRANCIS M. NAUMANN FINE ART, NEW YORK



Leon Kelly: An American Surrealist
Edited by Francis M. Naumann. Text by Martica Sawin.
Leon Kelly (1901–1982) belongs to that unique strain of American Surrealism that produced Arshile Gorky, Pavel Tchelitchew and Joseph Cornell. Wildlife and biomorphic forms fill his brightly-hued canvases, increasingly (from the 50s onwards) rendered with an almost Bellmer-esque exactitude. Like many before him, Kelly made the pilgrimage to Paris in 1925, where he befriended the great art critic Félix Fénéon and members of the Surrealist circle; upon his return to the U.S. he benefited from the presence of the expat Surrealists around Julien Levy, who was an important early advocate of his work. But Kelly was reclusive (“I believe I have a strong shot of the chemical that makes hermits and monks,” he confessed), and later receded from public view. Now retrieved by the Surrealist and Dada scholars Martica Sawin and Francis Naumann, Leon Kelly is well served by this first major monograph, which includes excellent reproductions of both paintings and drawings.

Leon Kelly: An American Surrealist
ISBN 978-0-9800556-1-0
Clth, 9 x 11.5 in. / 104 pgs / 73 color / 30 b&w / 1 duotone.
U.S. \$60.00 CDN \$72.00
August/Art

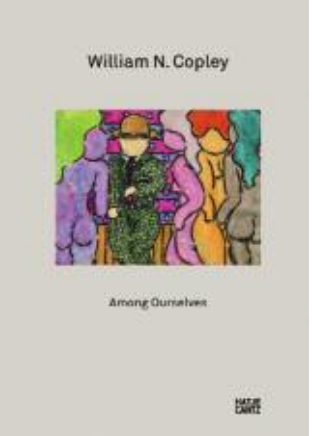
HATJE CANTZ



George Grosz: The American Years, 1938–1958
Text by Heike Fuhlbrügge, Ralph Jentsch, Jürg Judin, Barbara McCloskey.
The Dada caricaturist, draughtsman and painter George Grosz (1893–1959) spent more than half of his creative career—27 years—living and working in the United States. The effects of this emigration upon his art were once widely deemed to be wholly negative, since it seemingly marked a rejection of aggressively political satire: “I had simply lost all interest in human weaknesses and individual foibles,” wrote Grosz in his autobiography, “and the further I drew away from them, the closer I felt to nature.” Grosz was particularly passionate about the art of watercolor—so much so that shortly before his death in 1959 he began to write a book on watercolor technique—and his innovations in this area, alongside his caricatures of New York life and his more apocalyptic war paintings, have at last been retrieved from the respective shadows of Grosz’s own earlier work and of American Abstract Expressionism, which reigned supreme during Grosz’s American years. This is the first book devoted to this crucial phase in his life.

George Grosz: The American Years, 1938–1958
ISBN 978-3-7757-2435-7
Hbk, 9.75 x 12.5 in. / 240 pgs / 250 color / 50 b&w.
U.S. \$75.00 CDN \$90.00
November/Art

HATJE CANTZ



William N. Copley: Among Ourselves
Edited by Klaus Gerrit Friese. Text by Stephan Berg.
The life and career of William N. Copley (1919–1996) spans an exciting (if little-known) period in American art. As a gallerist, Copley established a powerful presence for Surrealism on the West Coast, exhibiting René Magritte, Max Ernst, Yves Tanguy, Joseph Cornell and Man Ray, before deciding, in 1947, to become a painter himself. He then moved to Paris, where he developed his own unmistakable style, a style which has come to be recognized as the native link between Surrealism and Pop art. In his emphasis on bold wavy outline and occasional use of text, Copley is now also considered a forerunner of the graffiti art practiced by the likes of Keith Haring. This important monograph reproduces a broad selection of Copley’s paintings, inspired by everyday American circumstances: his cowboys and pin-up girls, his erotic and pornographic fantasies and his set pieces from everyday life.

William N. Copley: Among Ourselves
ISBN 978-3-7757-2405-0
Hbk, 6.75 x 9.5 in. / 144 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
September/Art



Robert Motherwell: Open

Text by Matthew Collings, Mel Gooding, Robert Hobbs, Donald Kuspit, Robert S. Mattison, Saul Ostrow, John Yau.

Robert Motherwell, who died in 1991, was the youngest member of the first wave of Abstract Expressionists known as the New York School (a phrase he coined), which also included Jackson Pollock, Mark Rothko, Willem de Kooning and Barnett Newman. An articulate writer, Motherwell was pegged early on as the intellectual of the group. *Robert Motherwell: Open* is the first examination of the painter's *Open* series, which preoccupied him from 1967 until the last years of his life. Pared down and minimal, these paintings differ greatly from his more dynamic and monumental *Elegies* series, for which he is perhaps best known. Containing many previously unpublished paintings as well as works in public collections, this monograph—the most comprehensive and best-illustrated book on Motherwell currently in print—introduces a series of texts by critics and art historians John Yau, Robert Hobbs, Matthew Collings, Donald Kuspit, Robert Mattison, Mel Gooding and Saul Ostrow.

Robert Motherwell: Open
ISBN 978-1-901785-12-8
Hbk, 9.5 x 12 in. / 183 pgs / 98 color.
U.S. \$65.00 CDN \$78.00
September/Art



Ellsworth Kelly: Diagonal

Text by Johanna Burton.

As spacious and sleek as the work itself, this monograph reproduces two sculptures from 2004 and 2005, along with 17 new paintings dating from 2007 and 2008, eight of which consist of a black or white rectangle with a contrasting black, white or colored rectangle placed diagonally on top and extending beyond the boundary of the canvas below. In the catalogue, Johanna Burton writes, “What Kelly is producing does not end at the edge... a shadow is thrown, but rather than demarcating the shape and space of the work more clearly, it works to utterly confuse what is being looked at: these are paintings that, in places, don't end or, perhaps, refuse to show how they begin. Rather than a perceptual fluke or an experiment in phenomenology, however, this is, I think, a part of the painting.” The book accompanies the exhibition held at the Matthew Marks Gallery in the Spring of 2009. All plates are full color.

Ellsworth Kelly: Diagonal
ISBN 978-1-880146-51-4
Clth, 10.75 x 13 in. / 56 pgs / 27 color.
U.S. \$45.00 CDN \$54.00
July/Art



Sean Scully

Text by Tiffany Bell.

Throughout his 30-year career, the renowned Dublin-born artist Sean Scully has continually sought to reinvigorate abstract painting, and has succeeded in this attempt by finding ways *through* (rather than around) postwar American abstraction. Scully employs a reductive vocabulary of thick horizontal and vertical bands of color, which perform an interplay of mass, light and shadow, through which he reconciles the ordered character of early European Modernism, with its ideals of harmony and spirituality, and late American Modernism, with its use of less harmonious, expressionistic compositions. Scully has described this tension: “I'm trying to capture something that has a classical stillness and at the same time has enough emotion or dissonance to create an unresolved quality.” This volume, published concurrently with an exhibition at New York's Galerie Lelong, features 22 recent paintings, including works from Scully's much-admired *Wall of Light* and *Robe* series, plus recent watercolors and drawings.

Sean Scully
ISBN 978-88-8158-741-4
Hbk, 8.25 x 7.5 in. / 48 pgs / 20 color.
U.S. \$27.95 CDN \$34.00
November/Art

Exhibition Schedule
New York: Lelong Gallerie, 11/09



Frankenthaler at Eighty Six Decades

Text by Karen Wilkin.

Frankenthaler at Eighty commemorates painter Helen Frankenthaler's eightieth birthday with a selection of masterworks from her own collection. Published concurrently with an exhibition at New York's Knoedler & Company, this handsome volume—the cover of which features Frankenthaler's great painting, “A Green Thought in a Green Shade” (1981)—pays tribute to the painter's long and distinguished career, with a fully illustrated survey of the works chosen for the exhibition, which represent quintessential paintings from each period of her career. Also included are historic photographs of Frankenthaler and a detailed chronology studded with reprinted images from periodicals, including art magazine covers. An essay by curator Karen Wilkin—who worked closely with Frankenthaler in the curation of this exhibition, and who has worked with the painter extensively for decades—sheds new light on the painter's tremendous contribution to American art during the last half-century.

Frankenthaler at Eighty
ISBN 978-0-9820749-0-9
Clth, 11.25 x 12.25 in. / 74 pgs / 26 color / 17 duotone.
U.S. \$40.00 CDN \$48.00
August/Art



Verena Loewensberg: Prints

Text by Bernadette Walter.

The Zurich painter Verena Loewensberg (1912–1986) belonged to the core group of Swiss Concrete artists that included Max Bill, Camille Graeser and Richard Paul Lohse, artists spurred by the precedents of Malevich and Mondrian to produce entirely “self-sufficient” works of art. “We call those works of art concrete that came into being on the basis of their own innate means and laws,” Max Bill wrote—“without borrowing from natural phenomena.” Active from the movement's inception in 1936, Loewensberg produced woodcuts, linocuts and silkscreens in which stripes and cubes of color combine to generate highly kinetic arrangements, and which are now rated as the most splendid examples of Concrete graphics. Loewensberg's take on Concrete art was somewhat more fluid than that of (for example) Max Bill, admitting of curvature and warmth while still aspiring to its intellectual rigor. This collection of Loewensberg's printworks introduces American audiences to a much-neglected chapter in abstraction.

Verena Loewensberg: Prints
ISBN 978-3-905714-51-7
Pbk, 9 x 9 in. / 112 pgs / 100 color.
U.S. \$38.00 CDN \$46.00
August/Art

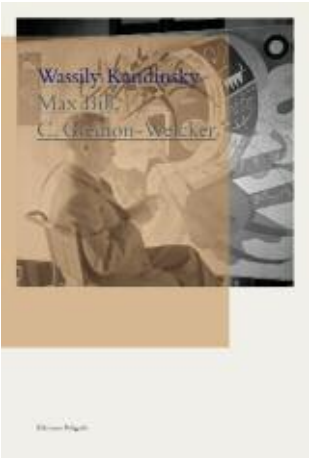


Joaquín Torres-García

Text by Margit Rowell.

A charismatic hero of Latin American Constructivism, Joaquín Torres-García (1874–1949) is revered today as one of Latin America's most influential artists. He was born in Montevideo, Uruguay, and was the founder of the Taller Torres-García, the most significant art educational community of its time, modeled after the Bauhaus. Celebrated as a painter and theoretician, Torres-García is also famed for breaking new ground in sculpture. From the late 1920s onwards, Torres-García elaborated Mondrian and Van Doesburg's Neo-Plasticism into a three-dimensional conception, making grids and planes in wood which he named “maderas.” These “maderas” informed his simultaneous experiments in children's toys, which he sold as educational tools for young minds. For this monograph, the great scholar and curator Margit Rowell introduces the many facets of this pioneer figure to a new generation.

Joaquín Torres-García
ISBN 978-84-343-1208-1
Hbk, 8 x 11 in. / 96 pgs / 78 color.
U.S. \$25.00 CDN \$30.00
September/Art

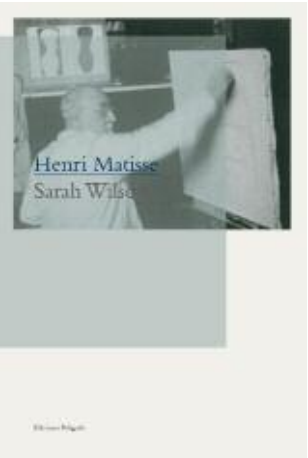


Vasily Kandinsky

Text by Carola Giedion-Welcker, Max Bill.

As a painter and a teacher, and co-founder of the Blaue Reiter, the Russian-born artist Vasily Kandinsky has played a leading role in the unfolding of modern art. Greatly influenced by music—“music is the ultimate teacher,” he once averred—Kandinsky painted his first abstract compositions during his Bavarian period (1906–1914), and these riotously musical canvases, with their intense symphonies of color and wildly jostling forms, have influenced successive generations of abstract artists to the present day. The Swiss artist, designer and founder of Concrete art, Max Bill, whose excellent preface opens this perfect introduction to the world of Kandinsky, was a student at the Bauhaus during the artist's tenure there, and was the editor of the first edition of Kandinsky's collected writings. His inclusion in this volume adds a useful historical perspective, while Carola Giedion-Welcker contributes a concise essay on the artist.

Vasily Kandinsky
ISBN 978-84-343-1213-5
Hbk, 8 x 11 in. / 96 pgs / 74 color.
U.S. \$25.00 CDN \$30.00
July/Art



Henri Matisse

Text by Sarah Wilson.

Henri Matisse (1869–1954) is without doubt the most important twentieth-century French artist, and one of the great colorists of art history. His work utterly refutes the cliché that the great discoveries of Modernism were attained by a heroic and violent abandonment of the past: he was firmly grounded in tradition (albeit in a much less restless and ironic approach than Picasso's). In the 1920s, Matisse's odalisques responded to European fantasies of “Oriental splendor”; during the 1930s, more classical themes of nymphs, fauns and the dance were treated in the splendid and sober Barnes murals, illustrations to Mallarmé and James Joyce. Permanently confined to a wheelchair from 1941 (when cancer was diagnosed), he developed his most spiritually uplifting work for the interior design of the Dominican Chapel of the Rosary at Vence, concurrent with his famous paper cut-outs (“cutting directly into color”). Sarah Wilson of the Courtauld Institute provides an introduction to Poligrafa's primer on this Modernist giant.

Henri Matisse
ISBN 978-84-343-1219-7
Hbk, 8 x 11 in. / 96 pgs / 72 color.
U.S. \$25.00 CDN \$30.00
October/Art

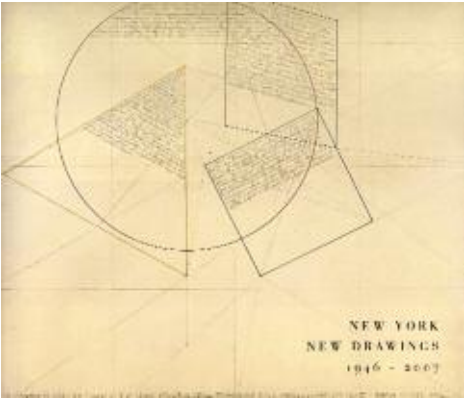


The Museum of Non-Objective Painting

Hilla Rebay and the Origins of the Solomon R. Guggenheim Museum Edited by Karole Vail. Text by Tracey Bashkoff, Don Quaintance, John Hanhardt.

Exploring the origins and early days of the Guggenheim Museum—when it was first known as the Museum of Non-Objective Painting—this volume reveals for the first time the Guggenheim’s complex architectural history, drawing on extensive correspondence between Founding Director Hilla Rebay and artist Rudolf Bauer (whose work the Guggenheim collected exhaustively) to reveal the leading role Bauer played in envisioning the collection and the museum. It also explores Rebay’s unusual curatorial conceptions and framing practices at the museum’s early locations. Karol Vail provides biographies of many lesser-known artists in the museum’s collection, while others discuss the museum’s early history and ambitions. Architectural drawings, installation views, photographs and color plates of selected artworks help track the rise of this great museum.

The Museum of Non-Objective Painting ISBN 978-0-89207-393-1 Hbk, 10.5 x 8.5 in. / 336 pgs / illustrated throughout. U.S. \$45.00 CDN \$54.00 August/Art



New York, New Drawings 1946–2007

Text by Elizabeth Finch. Interview by William Corbett.

New York: New Drawings 1946–2007 is a selection of 117 works on paper, mostly Minimalist and Post-Minimalist, from the famous Wynn Kramarsky drawings collection. This beautifully curated collection includes works by William Anastasi, Carl Andre, Robert Barry, Trisha Brown, Eva Hesse, Kristin Holder, Nancy Holt, Jasper Johns, Donald Judd, Ellsworth Kelly, Win Knowlton, Barry Le Va, Sol Lewitt, Robert Mangold, Brice Marden, Agnes Martin, Robert Morris, Ed Ruscha, Robert Ryman, Fred Sandback, Richard Serra, Robert Smithson and countless others. Following an introductory essay by Elizabeth Finch and a conversation between Wynn Kramarsky and poet/art critic William Corbett, 27 artists from the collection contribute written responses and reflections—poems, interviews, aphorism, homages—on the drawings included. Among these respondents are William Anastasi, Dove Bradshaw, Karen Schiff, Joel Schapiro, Lawrence Weiner, Marjorie Welish and Terry Winters.

New York, New Drawings 1946–2007 ISBN 978-84-936004-5-7 Hbk, 9.75 x 9.25 in. / 324 pgs / 117 color / 1 b&w. U.S. \$79.95 CDN \$96.00 August/Art



From Surface To Space: Malevich & Early Modern Art

Foreword by Karola Kraus. Text by Fritz Emslander, Tatjana Gorjatschewa.

The influence of the artist Kazimir Malevich was colossal from the start. Following his “Black Square” painting of 1915 and his formulation of Suprematism (defined as “an altogether new and direct form of representation of the world of feeling”), Malevich transmitted his ideas through his roving advocate El Lissitzky, whose Proun works prompted Kurt Schwitters’ Merzbau, which itself fulfilled Malevich’s aspiration for Suprematism that painterly forms be transferred “from the surface of canvas to space.” This book assesses Suprematism and its immediate impact, both on the Supremus group and beyond. Artists include Vasily Kandinsky, Ivan Kliun, Gustav Klucis, El Lissitzky, László Moholy-Nagy, Liubov Popova, Olga Rozanova, Alexandr Rodchenko, Kurt Schwitters, Nikolai Suetin and Vladimir Tatlin.

From Surface To Space, Malevich & Early Modern Art ISBN 978-3-86560-557-3 Pbk, 8.75 x 11 in. / 276 pgs / 125 color / 40 b&w. U.S. \$49.95 CDN \$60.00 August/Art



The End of the Line Attitudes in Drawing

Text by Brian Dillon.

The End of the Line: Attitudes to Drawing features 11 internationally acclaimed artists, including Jan Albers, Michaël Borremans, Marc Brandenburg, Fernando Bryce, Kate Davis, Monika Grzymala, David Haines, Kim Hiorhø, Sandra Vásquez de la Horra, Garrett Phelan and Naoyuki Tsuji. As a group, their work represents a vast range of possible interpretations of drawing, from meticulously rendered quotidian scenes to three-dimensional drawings that merge with and respond to architectural space. Though drawing foundered in art schools during the 1970s, tainted by academicism, recently it has undergone a resurgence of popularity, partly because of its accessibility as a tool for communicating personal visions and ideas. Each of these artists treats drawing as a primary means of expression and a practice in its own right. Writer and Cabinet magazine editor Brian Dillon explores these ideas and the context of drawing within contemporary art.

The End of the Line ISBN 978-1-85332-273-0 Pbk, 7.75 x 8.75 in. / 120 pgs / illustrated throughout. U.S. \$40.00 CDN \$48.00 August/Art

Exhibition Schedule Liverpool: The Bluecoat, 05/22/09–07/19/09 Edinburgh: Fruitmarket Gallery, 11/14/09–01/10/10



Target Practice Painting Under Attack 1949–78

Edited by Michael Darling. Text by Graham Bader, Michael Darling, Elizabeth Mangini, Mika Yoshitake.

Target Practice: Painting Under Attack 1949–78 is an international historical survey of the “attacks” that painting endured (and survived) in the years following World War II. For the artists discussed here, coming after Abstract Expressionism, painting had arrived at an impasse, and they devised ways to overcome its existing conventions. This phenomenon occurred all over the world, and Target Practice documents how and why artists felt compelled to shoot, rip, tear, burn, erase, nail, unzip and deconstruct painting in order to usher in new ways of thinking about their art. It shows that such ideas were of concern to well-known artists like Jasper Johns, Roy Lichtenstein and Andy Warhol, and also introduces lesser-known peers who were making equally challenging work.

Target Practice: Painting Under Attack 1949–78 ISBN 978-0-932216-64-9 Hbk, 10 x 12 in. / 156 pgs / 98 color / 39 b&w. U.S. \$50.00 CDN \$60.00 August/Art

Exhibition Schedule Seattle: Seattle Art Museum, 06/25/09–09/07/09



New York Cool Painting and Sculpture from the NYU Art Collection

Edited by Pepe Karmel. Text by Lynn Gumpert, Pepe Karmel, Alexandra Lange, Lytle Shaw.

In art, eras rarely begin with new decades, and New York Cool proves that the years between 1955 and 1965 were at least as vital a phase as “the 60s.” Taking a fresh look at a moment that has too long been viewed as a parenthesis between Abstract Expressionism and Minimalism/Pop art, this book documents the diversity of art made in New York during those years. James Lee Byars, Alex Katz, Yayoi Kusama, Agnes Martin, Kenneth Noland, Robert Rauschenberg and Frank Stella are presented here, alongside mentors such as Louise Bourgeois, Elaine and Willem de Kooning, Philip Guston, Robert Motherwell and poet Frank O’Hara.

New York Cool: Painting and Sculpture from the NYU Art Collection ISBN 978-0-615-18105-9 Pbk, 7.75 x 10.75 in. / 208 pgs / 82 color / 17 b&w. U.S. \$40.00 CDN \$48.00 August/Art

Exhibition Schedule Brunswick, ME: Bowdoin College Museum of Art, 04/17/09–07/19/09 Chattanooga, TN: Hunter Museum of American Art, 08/23/09–10/25/09



30 Americans

Text by Franklin Sirmans, Glenn Ligon, Robert Hobbs, Michele Wallace.

From its inception in the 1960s, the Rubell Collection has been able to boast a particularly fine range of African-American art. Recent New York exhibitions (such as the Harlem Studio Museum’s Freestyle and Frequency, or the Renaissance Society’s Black Is, Black Ain’t) inspired the Rubell family to mount an exhibition of their holdings in this area, reproduced here in 30 Americans. With a late addition to this exhibition, there are in fact 31 artists: Nina Chanel Abney, John Bankston, Jean-Michel Basquiat, Mark Bradford, Iona Rozeal Brown, Nick Cave, Robert Colescott, Noah Davis, Leonard Drew, Renée Green, David Hammons, Barkley L. Hendricks, Rashid Johnson, Glenn Ligon, Kalup Linzy, Kerry James Marshall, Rodney McMillian, Wangechi Mutu, William Pope L., Gary Simmons, Xaviera Simmons, Lorna Simpson, Shingue Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas, Mickalene Thomas, Kara Walker, Carrie Mae Weems, Kehinde Wiley and Purvis Young.

30 Americans ISBN 978-0-9821195-1-8 Hbk, 9 x 12.25 in. / 232 pgs / illustrated throughout. U.S. \$60.00 CDN \$72.00 August/Art/African American Art & Culture

HATJE CANTZ



Art to Hear: Masks
Metamorphoses of the Face
from Rodin to Picasso

As long as humankind has needed ritual, theater and dialogue, it has fashioned and deployed masks. Modern art’s relationship with masks underwent a transformation in the late nineteenth century, as Japanese and African mask craft penetrated the European consciousness; prior to this, though, they could be found in any artist’s studio, where they served as models for the execution of a portrait. Even death masks (e.g. of Napoleon, Géricault, Beethoven) were collected, for their phrenological and artistic qualities. This guided audio tour elaborates the perennial strangeness of the mask, using over 40 examples deriving from various cultures and dating from between 1860 and 1930. Literary commentary on the subject, by writers such as Oscar Wilde (“Give [a man] a mask, and he will tell you the truth”) and Claude Lévi-Strauss (whose *The Way of Masks* remains a basic text on the subject), complete the tour. The accompanying book presents annotated works by, among others, Rodin, Paul Gauguin and Arnold Böcklin, in large-format color illustrations.

Art to Hear: Masks
ISBN 978-3-7757-2416-6
Hbk, 8.75 x 8.75 in. / 52 pgs / 44 color / Audio CD.
U.S. \$30.00 CDN \$36.00
September/Art

MFA PUBLICATIONS



Conservation:
MFA Highlights
Text by Richard Newman.

Though conservation plays a decisive role in the public’s experience of artworks in museums, visitors are often unaware of what it takes to keep them vibrant, intact and in some cases existent, and until now there has never been a comprehensive, accessible volume that explains this science to the layperson. Here, the respected conservation scholar Richard Newman recounts tales of uncovered forgeries and unknown masterpieces from more than 130 years of MFA history—tales of important works rescued from neglect and abuse, and of new insights that have helped us understand how artists and craftspeople throughout history worked, lived and created the masterpieces we now see on display. Covering objects from all periods, media and genres—ancient to contemporary, painting to furniture, Eastern to Western—this latest volume in the MFA Highlights series invites readers to share a backstage look at the restoration, study and even discovery of some of the world’s most remarkable artworks.

Conservation: MFA Highlights
ISBN 978-0-87846-729-7
Pbk, 7 x 9 in. / 200 pgs / 150 color / 20 b&w.
U.S. \$22.50 CDN \$27.00
January/Art/Museum Studies

CHARTA

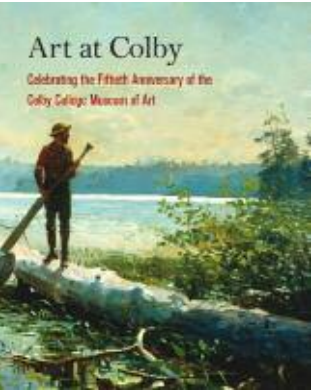


Expressive Edge
By Margaret Sheffield

Analyzing the history of sculpture from an unusual angle, Margaret Sheffield tackles the character and function of “edge” in sculptural line, from classical Greece to the present. She identifies three kinds of sculptural edge: the “containing” edge (as found in Classical sculpture), the “expansive” (Baroque) and the “in flux” (as seen in contemporary sculpture). In Michelangelo’s *Slaves* series, for instance, which was completed in 1547, the figures’ broken lines project turmoil in deprivation, whereas the broken edges of an Isamu Noguchi piece express an entirely different, Eastern view of beauty as irregularity. Rodin’s “multiple silhouettes” portray passionate vitality; in the Futurist Boccioni’s work, violently uneven—almost serrated—edges reveal Futurism’s adoration of vigor, industry and speed. Sheffield takes us up to the present moment with a look at contemporary artist Maya Lin, whose mobile edges counter sculptural permanence with an evocation of flux, and Pipilotti Rist’s video installations.

Expressive Edge
ISBN 978-88-8158-737-7
Pbk, 6.75 x 9.5 in. / 128 pgs / 10 color / 40 b&w.
U.S. \$37.95 CDN \$46.00
November/Art/Nonfiction & Criticism

COLBY COLLEGE MUSEUM OF ART



Art at Colby
Celebrating the Fiftieth Anniversary of the Colby College Museum of Art
Edited by Sharon Corwin.

With more than 170 artworks and commissioned texts, including original poems, by 98 writers and artists—such as Barbara Haskell, Bill Berkson, Carol Troyen, Michael Leja, Rachael Ziady DeLue, Geoffrey Batchen, Sanford Schwartz, Anne M. Wagner, Ron Padgett, Irving Sandler and Lydia Yee—*Art at Colby* highlights artworks that represent the full scope of the museum’s superb holdings. The works span the entire history of American art (with a particularly fine selection of painting from New York since 1960), and also include examples of European and Asian works. Texts by a range of writers—scholars, curators, critics and artists—are paired with gorgeous reproductions of pieces from the collection: James Cuno on Henri Fantin-Latour, for instance, Rackstraw Downes on John Marin, Alex Katz on Winslow Homer and Richard Hell on Joe Brainard.

Art at Colby
ISBN 978-0-9822922-1-1
Clth, 9.75 x 12 in. / 376 pgs / 202 color / 8 duotone.
U.S. \$50.00 CDN \$60.00
August/Art

Exhibition Schedule
Waterville, ME: Colby College
Museum of Art, 07/12/09–02/21/10

HATJE CANTZ



Hess Art Collection
Text by Donald M. Hess, Myrtha Steiner.

Swiss businessman and wine producer Donald M. Hess is also the founder of the Hess Art Collection, one of the world’s most important private holdings of contemporary art, which are in large part open to the public in the museums of the Hess wineries at Napa, California, Glen Carlou in Paarl, South Africa and Bodega Colomé in Calchaquí Valley, Argentina. (A fourth museum is being planned at the Peter Lehmann Winery, in Barossa Valley, Australia.) This volume evidences Hess’s eye for quality with its judicious selection of over 40 years of important works by such established artists as Robert Motherwell, Francis Bacon, Anselm Kiefer and Franz Gretscher, as well as those who are perhaps less well known, including Magdalena Abkowitz and Leopoldo Maler. The eclecticism of Hess’s taste means that perusing this copiously illustrated collection throws up many happy discoveries.

Hess Art Collection
ISBN 978-3-7757-2139-4
Hbk, 9.75 x 11 in. / 360 pgs / 345 color.
U.S. \$60.00 CDN \$72.00
January/Art

KERBER

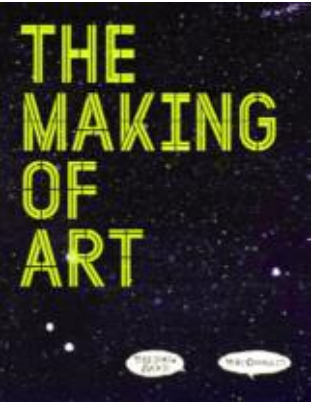


Fortunate To Be An Artist
Peter Iden Interviews
Edited by Ingrid Mössinger.

This large-format compilation brings together interviews between the respected Frankfurt art critic Peter Iden and 15 significant contemporary artists from Europe and America: Georg Baselitz, Anthony Cragg, Raimund Girke, Gotthard Graubner, Dennis Hopper, Anselm Kiefer, Nina-Sten Knudsen, Markus Lüpertz, Wolfgang Mattheuer, Ingrid Mössinger, Karl-Georg Pfahler, Markus Prachensky, Lothar Quinte, Helmut Schmidt, Richard Serra and Norbert Tadeusz. For many years, Peter Iden has enjoyed a reputation as one of Germany’s most admired critics, and for each of his interviews he takes evident care to research thoroughly the work of his interlocutor, with the result that he elicits particularly revelatory responses. Each interview is accompanied by color reproductions of works and a brief biographical summary.

Fortunate To Be An Artist
ISBN 978-3-86678-174-0
Hbk, 9.5 x 11.75 in. / 256 pgs / 51 color.
U.S. \$55.00 CDN \$66.00
August/Art/Nonfiction & Criticism

WALTHER KÖNIG



The Making of Art
Edited by Martina Weinhart.
Text by Max Hollein.

The mechanisms, rhetoric and strategies of today’s art world are probably closer to popular conceptions of the film industry than to the romantic image of the solitary studio-bound artist—so byzantine are the relations between artists, collectors and critics that sit just behind the artwork itself, propping it up, so to speak. The artists in *The Making of Art* show and trace these structures, offering some transparency as to how this world—so foreign and remote to many of us—really operates. Artists contributing to this elucidation are Pawel Althamer, Azorru, Tami Ben-Tor, Joseph Beuys, Merlin Carpenter, Clegg & Guttmann, Phil Collins, Tracey Emin, Fischli & Weiss, Andrea Fraser, Ryan Gander, Thomas Hirschhorn, Jörg Immendorff, Komar & Melamid, Sean Landers, Louise Lawler, Manuel Ocampo, Martin Parr, Sigmar Polke, Cheri Samba, Nedko Solakov, Wolfgang Tillmans and John Waters.

The Making of Art
ISBN 978-3-86560-586-3
Pbk, 8.5 x 11.25 in. / 256 pgs / 250 color.
U.S. \$38.00 CDN \$46.00
September/Art/Nonfiction & Criticism

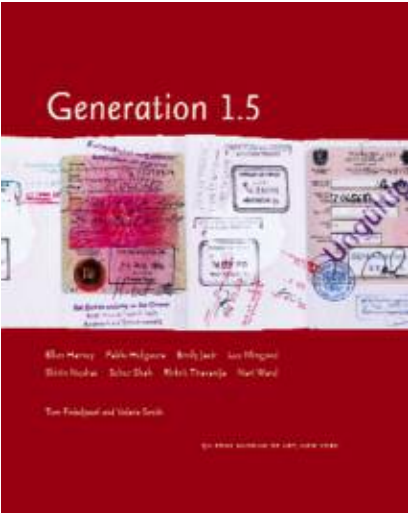
RADIUS BOOKS



Land/Art: New Mexico
Introduction by Bill Gilbert,
Kathleen Shields. Text by Lucy Lippard, William L. Fox.

Land Art emerged in the 1970s when a handful of New York’s more adventurous artists departed the gallery scene to make work in the open landscapes of the American West—Robert Smithson, James Turrell and Walter De Maria among them. Today, the genre has been renamed “environmental art,” and encompasses the global community, the microscopic world, cyber space, suburban sprawl and the urban environment. *Land/Art* documents a series of events presented by 18 New Mexico arts organizations which explore the relationship between land, art and community through exhibitions, site-specific works and lectures. Featuring works by more than 40 artists, including the Center for Land Use Interpretation, Laurie Anderson, Erika Blumenfeld, Basia Irland, Patrick Dougherty, Catalina Delgado Trunk and Shelley Niro, this volume includes an introduction by critic Lucy Lippard, one of Land Art’s best-known exponents.

Land/Art: New Mexico
ISBN 978-1-934435-17-5
Clth, 10.5 x 11.5 in. / 196 pgs / 70 color.
U.S. \$45.00 CDN \$54.00
January/Art



Generation 1.5

Text by Valerie Smith, Tom Finkelpearl, Kiran Desai, Suketu Mehta, Moukhtar Kokache, Shiva Balaghi.

In an increasingly globalized cultural landscape, artists are often asked to represent their “home” country. But what if identifying home is a complex matter? The Queens Museum of Art organized the exhibition *Generation 1.5* with this sort of ambiguity of origin in mind. With a title taking its name from the Korean-American phrase describing people who moved to a new country between the ages of 12 and 18, *Generation 1.5* featured eight artists who made this transition—Ellen Harvey, Pablo Helguera, Emily Jacir, Lee Mingwei, Shirin Neshat, Seher Shah, Rirkrit Tiravanija and Nari Ward. This volume examines *Generation 1.5* and the featured artists through interviews and essays that address cultural representation, cosmopolitanism, personal expression, alienation, the pain of transition, immigration, exile, and the complexity and limitations of identity politics. With essays and interviews by Man Booker Prize winner Kiran Desai, Pulitzer Prize finalist Suketu Mehta plus noted sociologists, artists, writers and curators.

Generation 1.5
ISBN 978-1-929641-13-0
Hbk, 8 x 10 in. / 176 pgs / 79 color.
U.S. \$24.95 CDN \$30.00
July/Art

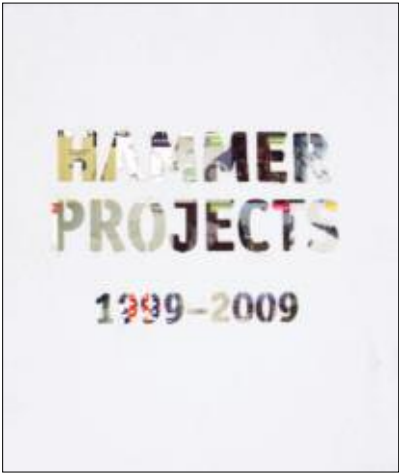


Post Tsunami Art

Emerging Artists from South-East Asia
Edited by Eleonora Battiston, Primo Marella.
Introduction by Simon Soon.

It seems that the destiny of South East Asia, at least as far as art is concerned, is inversely proportional to that of the international economic situation and to the consequent ability to react when faced with catastrophe. In 2004, at the height of a flourishing global economy, Southeast Asia—including Indonesia, Malaysia and the Philippines—suffered one of the deadliest catastrophes in the history of humankind, the Asian Tsunami. It began with an under-ocean earthquake which sparked a series of devastating tsunamis that eventually killed more than 225,000 people in 11 countries. Emerging from this post-tsunami era is a generation of artists who are hitting their collective stride and attracting the interest of international collectors and institutions as artists of this region never have before—as if their energy might prove a source of renewal for the rest of the world. This volume documents an exhibition of 18 such artists—Yee I-Lann, Entang Wiharso, Agus Suwage, Haris Purnomo, Wayan Suja, Gede Mahendra Yasa, Ketut Moniarta, Ristyo Eko (R.E.) Hartanto, Davy Linggar, Ronald Ventura, Yasmin Sison, Geraldine Javier, Nona Garcia, Annie Cabigting, Wire Tuazon, Alfredo Esquillo, Lyra Garcellano and Emmanuel Santos—held at Milan’s Primo Marella Gallery.

Post Tsunami Art
ISBN 978-88-6208-090-3
Hbk, 9.5 x 11.25 in. / 168 pgs / 140 color.
U.S. \$45.00 CDN \$54.00
October/Art/Asian Art & Culture



Hammer Projects

1999–2009
Text by Ann Philbin, Christopher Miles,
James Elaine, Lauren Bonn.

Since 1999, the Hammer Museum’s Hammer Projects series has furnished international and local artists with a laboratory-like environment to create new work or to present existing work in a new context. Published to commemorate the tenth anniversary of the series, this volume compiles all 80 of the projects featured so far—by artists including Amy Adler, Edgar Arceneaux, Fikret Atay, Walead Beshty, Paul Chan, Aaron Curry, Tara Donovan, Nathalie Djurberg, Tony Feher, Mark Grotjahn, Mark Handforth, Arturo Herrera, Elliott Hundley, Jim Isermann, Runa Islam, Jesper Just, Emma Kay, Margaret Kilgallen, Barry McGee, Paul Morrison, Paul Pfeiffer, Hiraki Sawa, Simon Starling, Kaari Upson, Kara Walker, Phoebe Washburn, Pae White and Sun Xun—alongside texts by Hilton Als, Regine Basha, Aaron Betsky, Nayland Blake, Alex Farquharson, Russell Ferguson, Malik Gaines, Tim Griffin, Massimiliano Gioni, Dave Hickey, Vasif Kortun, Libby Lumpkin, Midori Matsui, Linda Norden, Raphael Rubinstein, Laurie Simmons, Dean Sobel, Ali Subotnick and Steven Vincent.

Hammer Projects
ISBN 978-0-943739-35-9
Hbk, 10 x 12 in. / 432 pgs / illustrated throughout.
U.S. \$60.00 CDN \$72.00
December/Art



Political, Minimal

Edited by Klaus Biesenbach.
Text by Jenny Schlenzka,
Michael Archer.

Political, Minimal surveys works of art from the past 40 years that use a strongly reduced, geometrical formal vocabulary, but which nonetheless manage to retain slim narrative clues, through a repertoire of shapes such as circles, pyramids, balls and cubes. From these most minimal of cues, these versatile artists are able to address subjects that range from ecological observations to body politics, from social and economical matters to ethical questions. Locating an imaginative mid-ground between the “purified” rhetoric of Minimalism and more politicized forms of art, among the artists contributing to this fascinating conceit are Adel Abdessemed, Monica Bonvicini, Tom Burr, Annabel Daou, Edith Dekyndt, Felix Gonzalez-Torres, Hans Haacke, Mona Hatoum, Damien Hirst, Alfredo Jaar, Derek Jarman, Terence Koh, Klara Liden, Kris Martin, Helen Mirra, Seth Price, Gregor Schneider, Santiago Sierra, Taryn Simon, Rosemarie Trockel and Aaron Young.

Political, Minimal
ISBN 978-3-941185-07-4
Pbk, 9 x 9 in. / 148 pgs / 44 color.
U.S. \$45.00 CDN \$54.00
October/Art



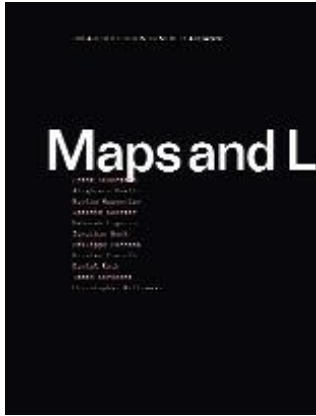
Return to Function

Text by Jane Simon, Martha Schwendener, Stephen Fleischman, Ami Barak.

Return to Function surveys contemporary artists who make functional objects that verge on “the designed”—from vehicles to clothes to mobile studio units—which happily confirm that the once-firm line between fine art and the applied arts is indeed dissolving. These artists—Jules De Balincourt, Claire Fontaine, François Curlet, Fabrice Hyber, J. Morgan Puett, Michael Rakowitz, Joe Scanlan, Franck Scurti, Ricardo Miranda Zúñiga and others—make objects that are simultaneously critical and practical. By choosing to create objects that meet utilitarian criteria, they show that artworks can be a part of the larger social, political and economic fabric. This volume features an in-depth discussion of seminal artists working in this vein, including Lucy Orta, Andrea Zittel and Jorge Pardo.

Return to Function
ISBN 978-09-1388-335-8
Pbk, 6.25 x 9 in. / 96 pgs / 25 color / 5 b&w.
U.S. \$24.95 CDN \$30.00
August/Art

Exhibition Schedule
Madison, WI: Madison Museum of Contemporary Art,
05/01/09–08/23/09
Des Moines, IA: Des Moines Art Center, 10/02/09–01/10/10



Maps and Legends

Edited by Luca Cerizza.

For this pleasingly compact introduction to the wilder shores of contemporary European and American art, the BSI Art Collection in Geneva invited several writers, critics, artists and scientists—including Luca Cerizza, Joachim Koester, Helen Mirra and Hans Ulrich Obrist—to write responses to the works of artists held in its collection. The results, which range from the essayistic to outright fiction, make *Maps and Legends* an excellent example of the sheer scope of possible responses one can have to an artwork. Reproductions and installation shots of 11 artists—Franz Ackermann, Alighiero e Boetti, Marine Hugonnier, Joachim Koester, Deborah Ligorio, Jonathan Monk, Philippe Parreno, Kirsten Pieroth, Daniel Roth, Tomas Saraceno and Christopher Williams—make this book an informative read and a delightfully designed publication.

Maps and Legends
ISBN 978-3-905829-13-6
Hbk, 5.5 x 7.25 in. / 280 pgs / 66 color / 13 b&w.
U.S. \$27.00 CDN \$32.00
August/Art



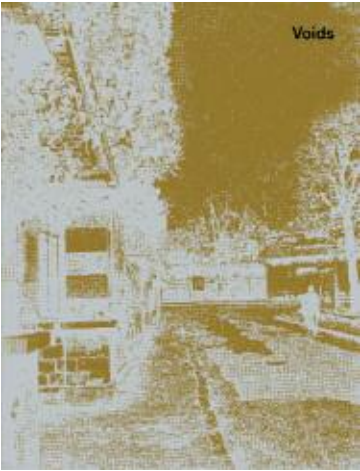
FAX

Text by João Ribas.

Though the technology for transmitting information long-distance dates from the nineteenth century, it was the fax machine, made commercially available in the 1970s, that turned facsimiles into a primary form of communication. Artists readily exploited the fax machine for its graphic and interactive possibilities, positing the medium as a precursor to the then-nascent field of new media art and within the legacy of mail art. *FAX* presents works by a multigenerational group of nearly 100 artists, architects, designers, scientists and filmmakers—Mel Bochner, Liam Gillick, Wade Guyton, Glenn Ligon, Jan De Cock, Cerith Wyn Evans, Morgan Fisher and Aurélien Froment, among others—that use the fax machine as a tool for thinking and drawing. Published to accompany an exhibition at New York’s Drawing Center, *FAX* includes the drawings, texts, examples of early telecommunications art (with inevitable transmission errors), junk faxes and fax lore that were all transmitted via the gallery’s fax line.

FAX
ISBN 978-0-942324-38-9
Pbk, 8.5 x 11 in. / 200 pgs / 150 b&w.
U.S. \$25.00 CDN \$30.00
October/Art

Exhibition Schedule
New York: The Drawing Center,
04/17/09–07/23/09
Baltimore: Contemporary Museum,
09/18/09–11/13/09



Voids
A Retrospective
Edited by Matthieu Copeland, Clive Phillpot, John Armleder, Mai-Thu Perret.

Between Nietzsche’s “death of God” and the ascent of Buddhism in twentieth-century America and Europe, the idea of the “void” has permeated Western art and culture. The means by which artists and thinkers have dismantled conventions of reality and perception with acts of emptying, removing, destroying, or emphasizing nothingness, are numerous, as this massive survey testifies. *Voids* serves as a catalogue to the Centre Pompidou’s retrospective of empty exhibitions, curated by the dream team of Laurent Le Bon, John Armleder, Mathieu Copeland, Gustav Metzger, Mai-Thu Perret and Clive Phillpot, and featuring Yves Klein, Robert Barry, Art & Language, Stanley Brouwn, Laurie Parsons, Bethan Huws, Robert Irwin, Maria Eichhorn and Roman Ondák; but it also supplies a crucial anthology of texts, with contributions by artists and writers such as Stuart Comer, Brian O’Doherty, Ralph Rugoff, Jon Savage, Sarah Wilson, Peter Downsbrough, Lawrence Weiner, Sherrie Levine, Seth Price, Trisha Donnelly, Wade Guyton and Olivier Mosset, among others. Available in both paperback and hardcover editions.

Voids
ISBN 978-3-03764-017-3
Pbk, 8.5 x 11 in. / 528 pgs / 100 color / 200 b&w.
U.S. \$50.00 CDN \$60.00
June/Art

Voids
ISBN 978-3-03764-036-4
Hbk, 8.5 x 11 in. / 528 pgs / 100 color / 200 b&w.
U.S. \$80.00 CDN \$96.00
June/Art

Exhibition Schedule
Bern, Switzerland: Kunsthalle Bern,
09/10/09–10/11/09



For The Blind Man In The Dark Room Looking For The Black Cat That Isn’t There
Edited by Will Holder.

Curated by Anthony Huberman at the Contemporary Art Museum St. Louis, the group exhibition and catalogue *For the Blind Man in the Dark Room Looking for the Black Cat That Isn’t There* explores the speculative nature of knowledge and insists on the importance of curiosity and the things we don’t understand. Arranged around the premise that the world—and art—is not a code that needs cracking, the works in the exhibition center on the fruitfulness of not-knowing, un-learning, and productive confusion. David Hullfish Bailey, Marcel Broodthaers, Hans-Peter Feldmann, Fischli & Weiss, Rachel Harrison, Giorgio Morandi, Matt Mullican, Rosalind Nashashibi & Lucy Skaer, Frances Stark, Rosemarie Trockel and others present explanations that playfully don’t explain. Dedicated to the inquisitive mind, *For The Blind Man* celebrates our ability to get lost and the stories we use to find our way in the dark. The book is edited, arranged and designed by London-based writer Will Holder and includes a new essay by curator Anthony Huberman.

For The Blind Man In The Dark Room Looking For The Black Cat That Isn’t There
ISBN 978-0-9777528-6-7
Pbk, 9.75 x 13.5 in. / 200 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
October/Art

Exhibition Schedule
St. Louis, MO: Contemporary Art Museum St. Louis, 09/11/09–01/03/10



Walking in My Mind
Text by Brian Dillon, Stephanie Rosenthal, Mami Kataoka, Sue Blackmore.

Walking in My Mind is published concurrently with an exhibition of the same name, for which London’s Hayward Gallery is envisioned as a “giant brain,” whose neural pathways the public can inhabit and traverse. Packed with photographs of large-scale installations (some of which are newly commissioned) by ten influential contemporary artists—Charles Avery, Thomas Hirschhorn, Yayoi Kusama, Bo Christian Larsson, Mark Manders, Yoshitomo Nara, Jason Rhoades, Pipilotti Rist, Chiharu Shiota and Turner Prize-winner Keith Tyson—this volume explores the ways in which an artist’s mind processes and pictures information to itself, revealing the very foundations of creative functioning. Comprising diverse media, including drawing, painting, video and sculpture, these installations reflect a range of thought processes, from the meditative to the chaotic. The volume includes working plans and in-progress drawings by participating artists, as well as texts by curators Stephanie Rosenthal and Mami Kataoka, psychologist Susan Blackmore and a piece of short fiction and texts by writer and UK editor of *Cabinet* magazine, Brian Dillon.

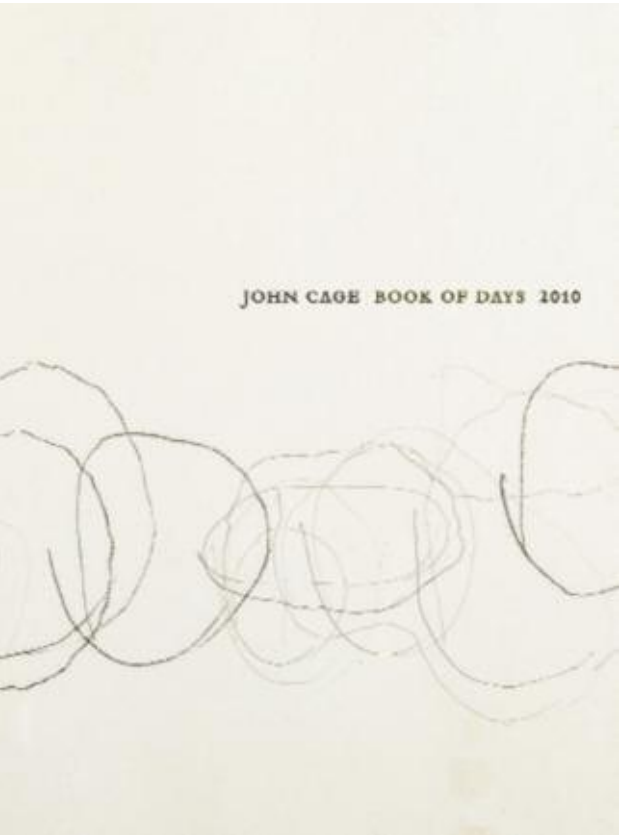
Walking in My Mind
ISBN 978-1-85332-277-8
Pbk, 8 x 10 in. / 148 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
October/Art

Exhibition Schedule
London: Hayward Gallery, 06/23/09–09/09/09

The New Millennium Paper Airplane Book
By Klara Hobza. Introductions by Klara Hobza, Liz Linden, Rochelle Steiner.
Klara Hobza’s *The New Millennium Paper Airplane Book* is a collection of some of the artist’s favorite paper airplanes and stories by their creators, gathered from *The New Millennium Paper Airplane Contest* exhibition, held at the New York Hall of Science in Queens, New York, in 2008. This project was itself an homage to the historic paper airplane contest that took place in 1967 at the same venue—which, in a note of minor irony, was built to display rockets for the 1964 World’s Fair. The competition was open to the public, and participants were invited to fly their planes in a number of judging categories including distance flown, duration aloft, beauty, spectacular failure and children’s designs. For this book, Hobza has also included some additional paper airplane contributions from fellow enthusiasts met along the way. Each page within the book is designed to be torn out and folded into a paper airplane. A complete list of step-by-step folding instructions is also included, so you can remake your favorites.

Klara Hobza was born in Plzen, Czech Republic, and currently lives and works in New York City.

The New Millennium Paper Airplane Book
ISBN 978-0-9608488-5-0
Pbk, 8.5 x 11 in. / 104 pgs / 104 b&w.
U.S. \$15.95 CDN \$19.00
September/Art



THE JOHN CAGE TRUST
John Cage Book of Days
2010 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 its director, Laura Kuhn, the *John Cage Book of Days* is a 2010 pocket calendar that brings together the composer’s words with noteworthy historical events in Cage’s life, as well as tiny fragments drawn from his visual artworks. Bound in a soft cover that features one of his famous *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
ISBN 978-1-935-202-01-1
Pbk, 6 x 4.5 in. / 120 pgs / 52 color.
U.S. \$25.00 CDN \$30.00
June/Music/Calendar

INSTITUTE OF CONTEMPORARY
ART, UNIVERSITY OF
PENNSYLVANIA, PHILADELPHIA



Dirt on Delight:
Impulses That Form
Clay

Foreword by Claudia Gould.
Text by Ingrid Schaffner, Jenelle
Porter, Glenn Adamson.

Dirt on Delight is the catalogue for the ICA Philadelphia’s hit exhibit of 2009; in a rave review for *The New York Times*, Roberta Smith observed that this “close to groundbreaking” show, in its diversity, reminds us that ceramics “has one of the richest histories of any medium on the planet,” and the works gathered here range from modestly-scaled pots to larger installations, crossing false delin-eations between fine arts, crafts and “outsider” practices. Among the artists included are Robert Arneson, Kathy Butterly, Nicole Cherubini, Lucio Fontana, Viola Frey, Jane Irish, Ron Nagle, George Ohr, Ken Price, Sterling Ruby, Peter Voulkos, Beatrice Wood and Betty Woodman.

Dirt on Delight: Impulses That Form Clay
ISBN 978-0-88454-117-2
Pbk, 9.75 x 7.75 in. / 112 pgs / 80 col.
U.S. \$35.00 CDN \$42.00
October/Art

Exhibition Schedule
Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 01/15/09–06/21/09
Minneapolis: Walker Art Center, 07/12/09–11/29/09

BLAFFER GALLERY, THE ART MUSEUM
OF THE UNIVERSITY OF HOUSTON



Electric Mud

Text by David Pagel, Sara
Cochran. Introduction by
Claudia Schmuckli.

“The sizzling, scintillating juice that flows between viewers and the works in this show may seem to be magic because none of them has to be plugged in,” writes *Los Angeles Times* critic David Pagel, extolling the media featured in *Electric Mud*, which is published concurrently with an exhibition that Pagel organized at Houston’s Blaffer Gallery. Pagel’s “juice” and the “electric mud” of this volume’s title refer to paint and clay, which are examined here for their physi-cal similarities and fluid bound-aries. Six full-color illustrations are given to each artist included: Brian Calvin, Anna Sew Hoy, Ron Nagle, Michael Reafsnyder, James Richards and Patrick Wilson—all of whom collapse the fictitious dis-tinctions between art and craft, painting and ceramics, form and function, leisure and labor, still life and real life, confounding the boundaries between each. The edi-tion includes essays by Pagel and Sara Cochran, Phoenix Art Museum curator.

Electric Mud
ISBN 978-0-941193-44-3
Pbk, 7 x 8.5 in. / 94 pgs / 36 color.
U.S. \$16.00 CDN \$19.00
August/Art

CHARTA



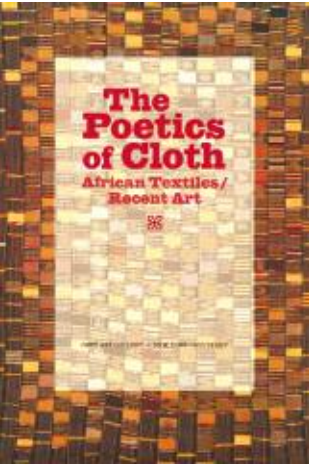
Glass Stress

Text by Laura Mattioli Rossi.

While we may think of Marcel Duchamp as the artist who rein-vigorated the possibilities of glass for Modernism, many artists before and since have found ways to explore its fecund ambiguities of fragility and hardness, surface and immateriality. *Glass Stress* pro-vides the best assessment yet of contemporary art’s diverse uses of this substance, tracking technical innovations alongside aesthetic ones. The artists examined here are Josef Albers, Arman, Jean Arp, Barbara Bloom, Louise Bourgeois, Sergio Bovenga, Daniel Buren, Lawrence Carroll, Tony Cragg, Jan Fabre, Luciano Fabro, Lucio Fontana, Francesco Gennari, Dan Graham, Mona Hatoum, Roni Horn, Mimmo Jodice, Marya Kazoun, Joseph Kosuth, ORLAN, Giuseppe Penone, Anton Pevsner, Man Ray, Silvano Rubino, Kiki Smith, Jana Sterbak, Lino Tagliapietra, Koen Vanmechelen, Fred Wilson, Kikimo Yoshida and Chen Zen.

Glass Stress
ISBN 978-88-8158-743-8
Hbk, 8.5 x 11.75 in. / 144 pgs / 110 color.
U.S. \$55.00 CDN \$66.00
November/Design & Decorative Arts

GREY ART GALLERY , NEW YORK
UNIVERSITY



The Poetics of Cloth:
African Textiles/
Recent Art

Edited by Lynn Gumpert.
Text by Kofi Anyidoho,
Lynn Gumpert, John Picton.
Contributions by Jennifer S.
Brown, Lydie Diakhaté, Janet
Goldner, Doran H. Ross.

Accompanying the Grey Art Gallery’s exhibition of the same name, *The Poetics of Cloth: African Textiles/Recent Art* brings some 60 contemporary paintings, sculptures, videos and photographs by artists living in Africa and abroad into dialogue with a selection of mid-twentieth-century and recent African textiles. Artists include El Anatsui, Samuel Cophie, Viyé Diba, Sokari Douglas Camp, Groupe Bogolan Kasobane, Abdoulaye Konaté, Rachid Koraïchi, Atta Kwami, Grace Ndiritu, Nike Okundaye, Owusu-Ankomah, Yinka Shonibare, Malick Sidibé, Nontsikelelo “Lolo” Veleko, Rikki Wemega-Kwawu and Sue Williamson, while texts are by renowned Africanist scholar John Picton, Ghanaian poet Kofi Anyidoho and the Grey Art Gallery’s Lynn Gumpert, among others.

The Poetics of Cloth: African Textiles/Recent Art
ISBN 978-0-615-22083-3
Pbk, 6.5 x 9.5 in. / 112 pgs / 48 color.
U.S. \$25.00 CDN \$30.00
August/Art/African Art & Culture

ROYAL ONTARIO MUSEUM



Wedgwood
Artistry and Innovation
Text by Peter Kaellgren.

Wedgwood has long been the gold standard in ceramics, an exemplar of English craftsmanship famed for its iconic blue-and-white pat-terns and unique glazes, and for the company’s leading role in the industrialization of what was once an artisan trade, which so revolu-tionized the English ceramics industry in the eighteenth century. In commemoration of the 250th anniversary of Josiah Wedgwood’s founding of the world-famous china and crystal production house, this volume features nearly 100 examples of the finest Wedgwood holdings from the Royal Ontario Museum’s collection. Included are well-loved classics such as pieces of “Queen’s Ware” from the table of Catherine the Great, copies of the famed “Portland Vase,” a black basalt relief that weighs over 800 pounds, exquisite cameo medal-lions and jewelry, and examples of contemporary Wedgwood pieces.

Wedgwood
ISBN 978-0-88854-466-7
Flexi, 5 x 7 in. / 200 pgs / 125 color / 2 b&w.
U.S. \$25.00
August/Design & Decorative Arts

Exhibition Schedule
Toronto: Royal Ontario Museum, 06/07/08–12/31/09

KERBER



Fascinating Tinplate
A Toy Collection

Text by Carsten Fleischhauer,
David Pressland, Guntram
Turkowski.

Fascinating Tinplate depicts one of the largest private collections of tinplate toys in Germany, a collection that is here made public for the first time, in close-up pho-tographs that lovingly animate a lost world of playthings. With their handpainted touches, fun wind-up mechanisms and evocations of a bygone epoch’s nationalistic pride, tinplate toys offer a visual experi-ence that contemporary toy pro-duction can only dream of, and this particular collection, which focuses in particular on early rarities of tinplate, conveys some of the flavor of the working and living conditions of yesteryear. We see begoggled drivers hunched over their steering wheels, passengers parading along a train platform and all manner of railways, cars, steamships, zeppelins and aeroplanes, all photographed as installed, to conjure a living panorama of daily life in the Wilhelminian Empire and the Weimar Republic.

Fascinating Tinplate
ISBN 978-3-86678-181-8
Hbk, 7.75 x 9.5 in. / 304 pgs / 289 color / 6 b&w.
U.S. \$45.00 CDN \$54.00
August/Design & Decorative Arts/Antiques & Collectibles

MFA PUBLICATIONS



Now in Paperback

The Maker’s Hand
American Studio Furniture,
1940–1990

Text by Edward S. Cooke, Kelly H.
L’Ecuyer, Gerald W. R. Ward.

The Studio Furniture movement began around the middle of the twentieth century, as a revival of the Victorian Arts and Crafts Movement, and as a reaction against the ongoing domination of mass-produced rote furniture. Over the course of subsequent decades, studio furniture has taken many directions, from the reproduction of period styles to designs that resemble sculpture more than fur-niture. *The Maker’s Hand* is the most authoritative book to date about the Studio Furniture move-ment. It details the history and development of Studio Furniture, from its origins in post-World War II America to its current promi-nence. Also included are extensive biographies of some 40 furniture makers, as well as guides to the main exhibitions, schools and gal-leries. Profusely illustrated with works by Wendell Castle, Sam Maloof, Molly Gregory, Wharton Esherick and many others, this is an indispensable guide to the inventive world of Studio Furniture.

The Maker’s Hand
ISBN 978-0-87846-663-4
Pbk, 9.25 x 10.25 in. / 168 pgs / 104 color / 71 b&w.
U.S. \$35.00 CDN \$42.00
September/Design & Decorative Arts

CARNEGIE MUSEUM OF ART



Carnegie Museum
of Art: Decorative
Arts and Design
Collection Highlights

Edited by Jason T. Busch.
Text by Jason T. Busch,
Rachel Delphia, Sarah Nichols,
Dawn Reid, Richard Simmons.

Carnegie Museum of Art is renowned for its collection of dec-orative arts and design objects. This volume presents, for the first time, the collection’s highlights, from early porcelain to Arts and Crafts furniture to contemporary turned wood. More than 100 illus-trated entries detail almost 200 European and American objects from the 1750s to the present. Included are ceramics, furniture, metalwork and glass by notewor-thy designers and manufacturers, such as Meissen, Tiffany, Herter Brothers, Marcel Breuer, Peter Voulkos and Ron Arad. Also featured are the museum’s impor-tant holdings of early western Pennsylvania furniture, innovative-ly designed chairs, and contempo-rary glass and aluminum objects.

Carnegie Museum of Art: Decorative Arts and Design
ISBN 978-0-88039-052-1
Pbk, 7.25 x 8.75 in. / 224 pgs / 250 color / b&w / 10 duotone.
U.S. \$19.95 CDN \$24.00
January/Design & Decorative Arts



M/M (Paris): Inventory 2

M/M (Paris) is an influential partnership formed in 1992 by Paris-based designers Michael Amzalag and Mathias Augustyniak. Fusing a disciplined design ethic with Postpunk aesthetics and a unique collaborative and multidisciplinary approach, M/M (Paris) has worked with musicians, fashion designers and contemporary artists such as Björk, Madonna, Stella McCartney, Pierre Huyghe and Philippe Parreno. The duo is most known for the layered, collaged, hand-drawn look of their graphic work, which extends from artistic collaborations to product design. *Inventory 2*, a handsome paper-back edition, features an in-depth look at the furniture, lighting, posters, candles, wallpaper, design objects, books, films and other works the duo creates as part of their varied and conceptually rigorous practice. The only comprehensive compendium of the M/M (Paris) oeuvre, this volume (which accompanied an exhibition at the Drawing Center in New York City in 2008) serves as an update to their sold-out 2006 catalogue, while introducing new works that have appeared in the past three years.

M/M (Paris): Inventory 2
ISBN 978-1-905620-30-2
Pbk, 5.75 x 9.5 in. / 320 pgs / 185 color / 97 b&w.
U.S. \$35.00 CDN \$42.00
Available/Design & Decorative Arts



Cover Art by H5: This Is the End

Introduction by Adrian Shaughnessy.
Text by Yorgo Tloupas, Alexis Bernier.
Since the mid-1990s, the French design team H5 has produced numerous record covers and visuals for both small and large labels, developing its ethos in tandem with the development of French electronic music, particularly bands associated with the “French Touch” such as Air and Alex Gopher. Ludovic Houplain and Antoine Bardou-Jacquet (H5’s founders, later joined by Hervé de Crécy) started out by making sleeves for their friends Etienne de Crécy and Alex Gopher, gravitating towards the use of typography instead of photography and an economical two-color aesthetic. *This is the End: Cover Art by H5* focuses entirely on the company’s music design, and includes several essays and an interview. It comes with a vinyl EP specially produced for this publication, with contributions from Alex Gopher, Air and de Crécy & Darkel.

Cover Art by H5: This Is the End
ISBN 978-3-03764-011-1
Pbk, 10.75 x 10.75 in. / 244 pgs / 194 color / 107 b&w / Vinyl Record.
U.S. \$55.00 CDN \$66.00 **SDNR30**
August/Design & Decorative Arts



AC/DC: Contemporary Art/Contemporary Design

Text by Paola Antonelli, Anthony Dunne, Alice Rawsthorn, Hal Foster, Gaetano Pesce, Wava Carpenter, Alexandra Midal, et al.
AC/DC: Contemporary Art/Contemporary Design tackles the difficult, traditionally divisive relationship between art and design. Recently, new practices and perspectives in both worlds have surfaced, putting this division under new scrutiny. An overview of the topic which will particularly appeal to students and specialists, this fully illustrated volume is one of the few anthologies to document the dialogue about the crossover between art and design taking place among experts from both fields. These experts include Paola Antonelli, Anthony Dunne, Alexandra Midal, Rick Poynor, Alice Rawsthorn, Paul Ardenne, Diedrich Diederichsen and Hal Foster. The book emerged from a symposium of the same name held in 2007 in Geneva, and is the companion volume to *Wouldn’t It Be Nice...*, published in 2008, which addressed projects that dare to blur that once-impermeable line between art and design.

AC/DC: Contemporary Art/Contemporary Design
ISBN 978-3-03764-012-8
Pbk, 6.25 x 8.75 in. / 280 pgs / 94 color / 2 b&w.
U.S. \$45.00 CDN \$54.00
August/Design & Decorative Arts

Brazil Contemporary

Architecture, Art and Visual Culture and Design
Edited by Paul Meurs, Frits Gierstberg, Jaap Guldemond. Text by Paul Meurs, Frits Gierstberg, Jaap Guldemond, Bregje van Woensel, Ineke Holtwk, Luciano Figueredo.

Brazil Contemporary celebrates the vibrancy of Brazilian culture through a diverse selection of art, architecture, pop culture and ephemera featuring the country’s characteristic fusion of street aesthetics, high and low cultural references, political engagement and traditional craftsmanship. Brazil, one of the largest countries in the world, boasts an astonishingly heterogeneous population that has given rise to an eclectic national style. This well illustrated volume documents three months of Rotterdam-based exhibitions and events—organized jointly by the Museum Boijmans Van Beuningen, the Netherlands Architecture Institute and the Dutch Photo Museum—exploring the many facets of Brazil’s creative output. It gathers works by some of the country’s greatest artists, architects and designers such as Rivane Neuenschwander, Iran do Espírito Santo, Ernesto Neto, Lucia Koch, Ricardo Basbaum, Renate Lucas, Oscar Niemeyer, Lina Bo Bardi and Paulo Mendes da Rocha, with a particular focus on Helio Oiticica, who died in 1980, and who is often heralded as the father of the country’s culturally fluid aesthetic style. An immensely productive painter and sculptor, Oiticica’s work bridges the Modern and Postmodern, Minimal and Post-Minimal, while evidencing influences as diverse as Mondrian and Samba. At over 300 pages, this catalogue is as packed with much diversity and richness as the culture it examines.

Brazil Contemporary
ISBN 978-90-5662-677-8
Pbk, 6.75 x 9.5 in. / 320 pgs / 400 color.
U.S. \$45.00 CDN \$54.00
September/Art/Architecture/Latin American Art & Culture

Exhibition Schedule
Rotterdam: Museum Boijmans Van Beuningen; The Netherlands Architecture Institute; and the Netherlands Fotomuseum, 05/30/09–08/23/09



Carlo Mollino: Arabesques

Text by Lisa Ponti, Carmen Guererro, Fulvio Ferrari.

Arabesques is a celebration of the life and achievements of Carlo Mollino (1905–1973)—architect, designer, author and photographer, and one of Italy’s most extraordinary cultural innovators. In a 100 color and 80 black and white illustrations, and with commentary by an array of contemporary Mollino scholars, it examines his famously elegant furniture designs, a selection of his most iconic buildings, his wonderfully futuristic aeroplane and automobile designs and a portfolio of his photographic portraits of women. It reveals a man almost impossible to grasp in his entirety, with a ravenous intellect and a temperament both friendly and proud, whose work requires the attentions of several scholars—among them Lisa Ponti, Carmen Guererro and Fulvio Ferrari—to assess here. Yet Mollino’s approach was itself often synthetic; his interiors (which were almost always commissioned) integrated his furniture, interior design and architecture towards a unified aesthetic environment, expressing a coherent aesthetic of elegance and energetic sinuousness. *Arabesques* makes sense of this rare instance of a true Renaissance man, and will sweep the reader up in Mollino’s infectious energy and polymorphous genius.

Carlo Mollino: Arabesques
ISBN 978-88-370-4857-0
Pbk, 9.5 x 11.75 in. / 288 pgs / 100 color / 80 b&w.
U.S. \$60.00 CDN \$72.00
August/Design & Decorative Arts/Photography



The Mosque

Political, Architectural and Social Transformations
Edited by Ergün Erkoçu, Cihan Buğdacı.

The Netherlands' approximately 800,000 Muslims have access to almost 500 mosques. While mosques were once quietly accommodated in old school buildings, factories or churches, today the construction of new mosques is up—one of the factors literally increasing the visibility of Islam in Dutch society. The current debate about the religious, social, political and cultural position of the mosque is integral to society—not only in the Netherlands but internationally. *The Mosque: Political, Architectural and Social Transformations* embraces a vision that extends beyond the Euro-Islamic equation. The first part of this volume introduces an architectural analysis of the mosque. The second part of the book contextualizes the mosque in a larger sociopolitical debate. Adopting an interdisciplinary approach, the book includes insights from a politician, a theologian, a sociologist, a philosopher, an anthropologist and an architecture historian.

The Mosque
ISBN 978-90-5662-691-4
Hbk, 8.75 x 8.75 in. / 192 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
September/Architecture & Urban Studies/Middle East Art & Culture



Radical Games

Popping the Bubble of 1960s Architecture
Text by Lara Schrijver.

Through three radical critiques of Modernist architecture, illustrated by the iconic—and very different—works of the Situationist International, Venturi Scott Brown and Archigram, *Radical Games* offers new perspectives on the architecture of the 1960s. It illuminates some of the pitfalls of contemporary architectural thought and questions a number of preconceptions that remain with us from the prevalent discourses of the 1960s. Perched on the cusp of Postmodernism and global capitalism, the critiques in this volume demonstrate a perceptive understanding of Modernism, as well as contemporary conditions, such as our increasingly image-saturated society. It is also clear, however, that these radical projects were so entwined with Modernism that the architectural conversation of the 1960s was driven to an impasse, which the contemporary debate has not yet been able to escape.

Radical Games
ISBN 978-90-5662-678-5
Pbk, 6.75 x 9.5 in. / 240 pgs / 60 color / 40 b&w.
U.S. \$40.00 CDN \$48.00
September/Architecture & Urban Studies

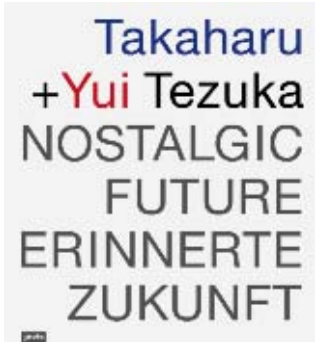


Textile Architecture

Historical Development and Architectural Adoption of Textiles
Edited by Sylvie Krüger.

An enormous, electronically operated umbrella stretches across a courtyard, flexible panels replace solid walls, an air-filled bubble is turned into a performance hall: this volume presents promising projects that envision a future when textiles are widely and innovatively employed as architectural elements. Though they are frequently reduced to a decorative afterthought in contemporary interior design, textiles are extremely versatile, with a range of tactile qualities and surprising strength, which gives them tremendous architectural potential, ranging from simple solutions to high-tech applications. Presenting projects by prominent architects such as Rem Koolhaas, Herzog & de Meuron, Kengo Kuma and Graft Architects, this richly illustrated edition—which serves as a resource book as well as a source of inspiration—provides an overview of the wide ranging possibilities for the application of textiles in building design.

Textile Architecture
ISBN 978-3-86859-017-3
Hbk, 8.5 x 11 in. / 244 pgs / 200 color / 150 b&w.
U.S. \$65.00 CDN \$78.00
November/Architecture & Urban Studies

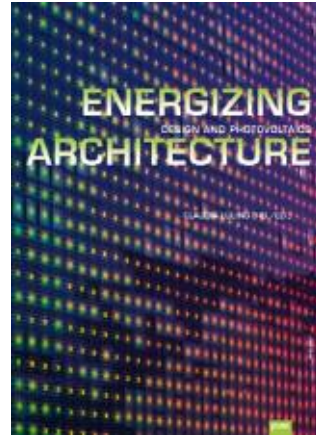


Takaharu + Yui Tezuka: Nostalgic Future

Edited by Peter C. Schmal, Paul Andreas.

The Toyko firm Tezuka Architects, headed by Takaharu and Yui Tezuka, is enjoying an increasingly international reputation for its refined blend of traditional and contemporary Japanese aesthetics, developing solutions which seem refreshingly unconventional while remaining anchored in the scale and needs of everyday life. (The names of their recent projects—"Roof House," "Wall-less House" and "Sky House"—convey the flavor and feel of this amalgam.) Tezuka buildings often sport such features as large sliding-door fronts and verandas, and make particular use of wood and lightweight steel in order to effect a smooth back-and-forth flow between building and environment. In this respect their buildings call to mind centuries-old Japanese architectural tradition, which is absorbed into present-day developments in design and construction technologies. Large public buildings such as the Fuji kindergarten and the Natural History Museum in Matsunoyama demonstrate the popularity of this synthesis.

Takaharu + Yui Tezuka: Nostalgic Future
ISBN 978-3-86859-021-0
Pbk, 7 x 7.5 in. / 128 pgs / 150 color.
US \$40.00 CDN \$48.00
December / Architecture & Urban Studies



Energizing Architecture

Design & Photovoltaics
Edited by Claudia Lühling.

The harnessing of solar energy via photovoltaic (i.e. solar electrical) technology has become one of the world's highest priorities, as dwindling oil resources compel nations all over the world to reconsider their energy policies. Soon, many countries will be able to produce as much as 25 percent of their electricity through photovoltaics—that is, if architecture can rise to the challenge and integrate its visual and design language with that of photovoltaic systems. This challenge has already been tackled in a huge variety of projects, and *Energizing Architecture* presents the full range of possible photovoltaic modules, using realized buildings as examples. Intended for planners, architects and anybody concerned with the field of environmental design, it provides an index of all relevant materials, and demonstrates that the integration of photovoltaics into architectural practice can be achieved with aesthetically pleasing results.

Energizing Architecture
ISBN 978-3-939633-71-6
Pbk, 6.75 x 9.25 in. / 176 pgs / 150 color.
U.S. \$48.00 CDN \$58.00
November/Architecture & Urban Studies/Sustainability



A Process Revealed

Edited by Andrew Waugh, Karl-Heinz Weiss, Matthew Wells.
Text by Henrietta Thompson.

This volume details the design and construction process behind the Murray Grove, an extraordinary nine-storey residential development in central London. The tallest building of its kind to be made entirely of timber, the structure will have a profound effect on the way we build in the future. Constructed on time *and* under budget, the building has pushed forward the boundaries of wood use in contemporary construction. The book shows how London-based architectural firm Waugh Thistleton worked closely with the engineer and manufacturers throughout the design and assembly to enhance the building's performance and make the structure possible. Detailed technical information, diagrams and descriptions are included here, along with a full description of the process by *Wallpaper* magazine Design and Arts Editor Henrietta Thompson.

A Process Revealed
ISBN 978-0-9558620-6-9
Clth, 6.25 x 8.25 in. / 96 pgs / 50 color / 70 b&w.
U.S. \$34.95 CDN \$42.00
August/Architecture & Urban Studies



Culture, Nature

Art and Philosophy in the Context of Urban Development
Edited by Harald Lemke, Anke Haarmann.

This volume documents a series of events that took place in the summer of 2008 as part of the Summer on the Elbinsel festival in Wihelmsburg, Austria, which boasted a diverse group of international artists, including Critical Art Ensemble, Mike Davis, Lisa Heldke, Dan Peterman, Susan Leibovitz Steinman and Thomas Heyd. Comprising two volumes, this edition questions the contemporary grasp of the culture/nature dichotomy. Examining the functionality of the master plan in the quest for a socially and ecologically fair future, the book presents as alternatives cooperative planning processes, artistic interventions and philosophical reflections. Community gardening, gentrification processes and citizens' participation are among the themes that the participants in this timely project address, in their aim to use sustainable artistic methods to reflect an urban response to climate change.

Culture, Nature
ISBN 978-3-939633-93-8
Slip, Pbk, 2 vols, 6.75 x 8.5 in. / 392 pgs / 150 color.
U.S. \$28.00 CDN \$34.00
November/Architecture & Urban Studies



The Future Has Arrived

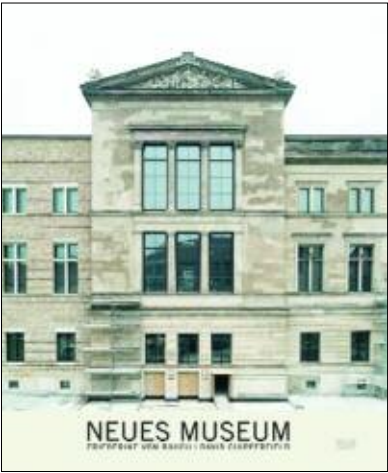
Architecture in a Sustainable World
Edited by Michael Juul Holm.
Text by Poul Erik Tojner, Peter Andreas Sattrup, Ole Thyssen, Wilfried Wang. Preface by Kjeld Kjeldsen.

With today's ecological imperatives, contemporary architecture faces its greatest challenges since Modernism. In 2009, Denmark hosted an international summit on climate and sustainability. The Louisiana Museum is supporting this event with a major exhibition, *The Future Has Arrived: Architecture for a Sustainable World*, the second show in the series *The Frontiers of Architecture*. This exhibition catalogue presents a spectrum of new visions for sustainable global development, based upon the three parameters of economy, environment and social change, with essays by German architect Wilfried Wang, Danish philosopher Ole Thyssen and interviews with Ecosistema Urbano, Foster & Partners, Philippe Rahm and R&Sie(N).

The Future Has Arrived
ISBN 978-87-91607-66-0
Flexi, 8.75 x 8.25 in. / 144 pgs / illustrated throughout.
U.S. \$40.00 CDN \$48.00
December/Architecture & Urban Studies/Sustainability

Exhibition Schedule
Humlebæk, Denmark: Louisiana Museum of Modern Art,
05/29/09–10/04/09

HATJE CANTZ



Friederike von Rauch & David Chipperfield: Neues Museum

The Neues Museum—an important mid-nineteenth century example of Neoclassical architecture and the centerpiece of Berlin’s Museum Island—was badly damaged during World War II. From 1997-2009, British architect David Chipperfield worked to restore the structure—which was originally completed by Friedrich August Stueler in 1859—to its pre-war function. Located behind the Altes Museum, the space housed the Egyptian Collection. Chipperfield’s controversial plans followed a principle of conservation (or amalgamation) rather than reconstruction; he preserved the skeleton of the original building, with its elaborate finishes, attractive brickwork, frescoes and ornamentation, merging and contrasting these characteristics with his own subtle interpolations of clean white lines and quiet geometrical structures. The results are astounding, setting new standards in the field and opening up exciting possibilities for museum conversions. This volume celebrates Chipperfield’s work in a series of beautiful images by the Berlin-based architectural photographer Friederike von Rauch. Von Rauch is well known for her unusual and exacting approach to architectural photography: eschewing digital technology and only using natural light, she presents a crisp and vibrant series of images that eloquently tell the story of Chipperfield’s unorthodox but successful restoration.

Friederike von Rauch & David Chipperfield: Neues Museum
ISBN 978-3-7757-2376-3
Hbk, 9.75 x 11.25 in. / 96 pgs / 43 color.
U.S. \$45.00 CDN \$54.00
September/Architecture & Urban Studies

HATJE CANTZ



Walter Niedermayr & HG Merz: Station Z
Memorial Sachsenhausen
Text by Andrzej Szczypiorski.

Featuring a prologue by Polish author and former concentration camp prisoner Andrzej Szczypiorski and photographs by Walter Niedermayr, this volume presents H.G. Merz’s award-winning Sachsenhausen Holocaust memorial, which preserves the “Station Z” crematorium.

Walter Niedermayr & HG Merz: Station Z
ISBN 978-3-7757-2397-8
Hbk, 9.5 x 6.75 in. / 80 pgs / 46 color.
U.S. \$30.00 CDN \$36.00 **SDNR30**
November/Architecture/Photography

JOVIS



Sensing Space
Future Architecture by Technology
Text by Nadin Heinrich, Franziska Eidner.

The incorporation of new technology into architecture continues to define our everyday lives, whether it be tiny sensors woven almost invisibly into materials, buildings which communicate with their surroundings via the facades, or “intelligent” houses that adapt to fit their inhabitants. *Sensing Space* investigates the potential of interactive technologies as an integral component of contemporary architecture.

Sensing Space
ISBN 978-3-939633-95-2
Pbk, 6.75 x 8 in. / 160 pgs / 100 color.
U.S. \$28.00 CDN \$34.00
November/Architecture & Urban Studies

JOVIS

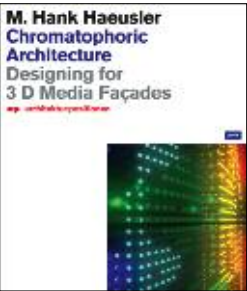


As-If: Negotiating Spaces
The New Exhibition Building of the Museum of Contemporary Art in Leipzig
Edited by Barbara Steiner, Christian Teckert, Paul Grundei.

Completed in 2005, the new building GfZK-2 for the Gallery of Contemporary Art in Leipzig, Germany, designed by the architects As-If Berlinwien, invites a dialogue between curatorial/ artistic activities and architecture. This volume presents the building and its underlying concepts.

As-If: Negotiating Spaces
ISBN 978-3-86859-007-4
Pbk, 7.5 x 9.5 in. / 256 pgs / 100 color / 50 b&w.
U.S. \$42.00 CDN \$50.00
November/Architecture/Museum Studies

JOVIS



Chromatophoric Architecture
Designing for 3D Media Facades
By M. Hank Haeusler.

A “voxel” (“volumetric” + “pixel”) is the three-dimensional equivalent of a pixel, and one of the most important developments in design technology. Where spatial designs were previously constrained by the physical attributes of construction materials, voxel displays enable surface attributes such as dynamic relief, multilayered surface, decay function, privileged perspective, movement and speed and design process.

Chromatophoric Architecture
ISBN 978-3-939633-96-9
Pbk, 6.75 x 8 in. / 144 pgs / 56 color.
U.S. \$28.00 CDN \$34.00
November/Architecture & Urban Studies

HATJE CANTZ



Sauerbruch Hutton Architects: Museum Brandhorst
Text by Andreas Burmester, Andres Lepik, Armin Zweite.

With its technical innovations in lighting and ecologically sound climate control, Matthias Sauerbruch and Louisa Hutton’s new building for the Udo and Anette Brandhorst Collection of Modern and Contemporary Art in Munich’s state museum complex sets new standards for museum architecture—documented herein.

Sauerbruch Hutton Architects: Museum Brandhorst
ISBN 978-3-7757-2355-8
Hbk, 6.75 x 9.5 in. / 128 pgs / 70 color.
U.S. \$40.00 CDN \$48.00 **SDNR30**
October/Architecture & Urban Studies

WASMUTH



Form Defining Strategies
Experimental Architectural Design
Edited by Asterios Agkathidis, Markus Hudert, Gabi Schillig.

This book examines experimental design methodologies in the field of architecture and their implementation in academic settings. Theoretical considerations by guest essayists and numerous examples of conceptual designs complement the holistic approach to the subject matter. The studies collected here emerged during a weekly workshop with architecture students at the Technical University of Darmstadt.

Form Defining Strategies
ISBN 978-3-8030-0710-0
Pbk, 5.5 x 7.5 in. / 126 pgs / 30 color / 250 b&w.
U.S. \$24.00 CDN \$29.00 **FLAT40**
August/Architecture & Urban Studies

GUGGENHEIM MUSEUM



Art, Architecture, and Innovation: Celebrating the Guggenheim Museum

This 27-minute documentary film celebrates the fiftieth anniversary of the opening of Frank Lloyd Wright’s Guggenheim Museum in New York, mixing historical footage with intimate recollections and assessments.

Art, Architecture, and Innovation: Celebrating the Guggenheim Museum
ISBN 978-0-89207-392-4
DVD (NTSC).
U.S. \$15.95 CDN \$19.00
July/Architecture/Museum Studies

WASMUTH



Interrogating POP in Architecture
Edited by Daniela Konrad. Preface by Jürgen Mayer H.

As architects devise ever more radical gestures with which to wow an increasingly architecture-literate public, the discipline itself has had to engage conceptions of “popular culture.” This volume traces the discussions of a group of students, teachers and invited guests from the fields of architecture, landscape architecture and psychology, all of whom worked together at the TU (Technical University) Berlin to discuss this subject.

Interrogating POP in Architecture
ISBN 978-3-8030-0694-3
Pbk, 6.75 x 7.75 in. / 170 pgs / 150 color / 15 b&w.
U.S. \$32.00 CDN \$38.00 **FLAT40**
August/Architecture & Urban Studies

THE MUSEUM OF MODERN ART, NEW YORK



The Museum of Modern Art in the 21st Century
Text by Glenn D. Lowry.

The Museum of Modern Art’s recent redesign—the largest and most comprehensive building program in the Museum’s history—embraces the changing nature of the institution and establishes it as an evolving idea, a flexible entity rather than a fixed treasure house. As the current generation of curators puts its mark on the Museum through acquisitions, exhibitions and installations, the building becomes a place where the history of art is constantly revisited, inquired into and reshaped, by its visitors as well as by its staff. *The Museum of Modern Art in the 21st Century* is an illustrated overview of an institution that is dedicated to accommodating the diversity of contemporary art and an increasingly complex and nuanced understanding of modern art. An essay by Museum director Glenn Lowry examines MoMA’s current role in contemporary art as part of its long history of disrupting established paradigms, focusing on the building as a site where viewers actively experience art rather than passively receive it.

The Museum of Modern Art in the 21st Century
ISBN 978-0-87070-764-3
Pbk, 6 x 8 in. / 80 pgs / 77 color.
U.S. \$9.95 CDN \$12.00
October/Architecture & Urban Studies

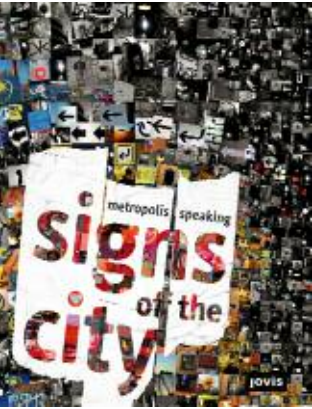


Automatic Cities
The Architectural Imaginary
in Contemporary Art
By Robin Clark. Text by Giuliana Bruno.

The “architectural imaginary” describes architecture in its broadest sense: images of cities drawn from collective experience and imagination. Hailing from 11 countries, each of the 14 artists who have contributed to *Automatic Cities* engage the psychological and sociopolitical aspects of architecture through their work, mapping the influence of the architectural imaginary on contemporary visual art. The book is organized into four thematic groupings. Matthew Buckingham, Ann Lislegaard and Paul Noble treat architecture’s relationship to language; “Architecture and Memory” includes installations by Saskia Olde Wolbers, Hiraki Sawa and Rachel Whiteread; “Architecture as Model” encompasses installations by Michaël Borremans, Los Carpinteros, Catharina van Eetvelde and Katrin Sigurdardóttir; and the theme of surveillance is explored by Jakob Kolding, Sarah Oppenheimer, Julie Mehretu and Matthew Ritchie.

Automatic Cities
ISBN 978-0-934418-71-3
Clth, 9.25 x 8.5 in. / 160 pgs / 80 color / 10 b&w.
U.S. \$45.00 CDN \$54.00
November/Art

Exhibition Schedule
San Diego: Museum of Contemporary Art,
09/26/09–01/31/10



Signs of the City
Metropolis Speaking
Edited by Rudolf Netzelmann,
Peter Winkels, Stephan Horn.

The modern city always exerts a semiotic bombardment: we are surrounded on all sides by a pictographic labyrinth, whether in notices, posters, graffiti or advertising. But with the use of digital cameras and GPS receivers, this bombardment can be turned into a tool for creativity, for the pursuit of chance associations and synchronicities. In *Signs of the City*, teenagers and young adults in Barcelona, Berlin, London and Sofia do just that, with the aid and encouragement of professional artists. The book is the result of a project that lasted one year, incorporating workshops, online activities, conferences and exhibitions, and that initiated a network between over 30 institutions. The perspectives that emerge from the lenses of these teenagers and young adults are of course fresh and surprising, and offer new takes on the four European metropolises, through the most innovative possibilities of data processing.

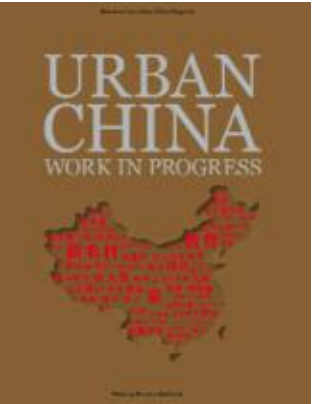
Signs of the City
ISBN 978-3-86859-014-2
Pbk, 8.5 x 10.75 in. / 176 pgs / 200 color.
U.S. \$45.00 CDN \$54.00
November/Architecture & Urban Studies



Learning From Hangzhou
By Mathieu A. Borysevicz.
Foreword by Denise Scott-Brown,
Robert Venturi, Clarisa Diaz.
Translated by Yan Yang.

Over the last ten years, the ancient city of Hangzhou, China, has tripled in size and added over a million people to its population. *Learning from Hangzhou* is an extended photoessay that situates Hangzhou within the physically and culturally transformative pressures of China’s unbridled economic expansion. Between 2003 and 2008, more than 3,000 images of Hangzhou were taken, and then sorted for recurrent subject matter. This resulting condensed portrait catalogues such themes as the ubiquity of demolition and construction in Hangzhou, its architectural eclecticism, graffiti, advertising and the tenuous relationship between architecture and signage, all of which collide in an orgy of permissiveness—in a city once renowned for its tranquil beauty. This photo essay, which takes its cue from the seminal *Learning from Las Vegas* by Robert Venturi and Denise Scott Brown, is accompanied by texts that explicate Hangzhou’s emblematic role in China’s larger transformations.

Learning From Hangzhou
ISBN 978-988-18033-6-8
Flexi, 11 x 10 in. / 332 pgs / 270 color / 14 b&w.
U.S. \$45.00 CDN \$54.00
October/Architecture & Urban Studies/Asian Art & Culture



Urban China Work
in Progress
Selections from the Magazine
Edited by Brendan McGetrick.

Work In Progress is a multidisciplinary publication that brings together a number of China’s most influential contemporary writers, photographers and critics to assess the scope of Chinese culture and its recent, rapid industrialization. Culled from the pages of *Urban China*, a monthly magazine that covers politics, sociology, mass media, architecture, art and literature, the book offers an intimate view of a century of radical modernization in China. It covers a broad range of topics oriented around three basic themes—society, family and education—offering personal perspectives on a culture that is hugely influential, and increasingly discussed, but little understood. Presented here for the first time in English, this fully-illustrated compilation features essays, photos, maps, diagrams and illustrations that establish a new paradigm for the study of Chinese culture, presenting local commentary on politics, history, art and urban life.

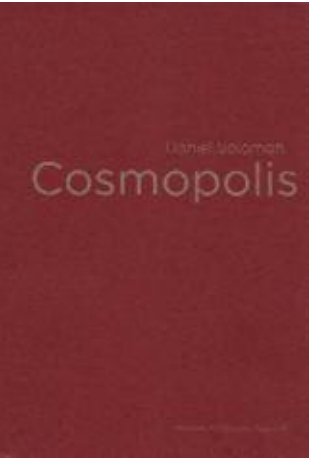
Urban China Work in Progress
ISBN 978-988-18033-9-9
Pbk, 10 x 12.5 in. / 208 pgs / 355 color / 114 b&w.
U.S. \$40.00 CDN \$48.00
October/Architecture & Urban Studies



Public Works,
Unsolicited Small
Projects for the Big Dig
Edited by J. Meejin Yoon,
Meredith Miller.

Boston’s Big Dig was the most expensive urban public work in U.S. history. The city’s elevated six-lane highway, called the Central Artery, and the two tunnels under Boston Harbor, were some of the most congested, accident-prone motorways in the United States. The city’s solution, nicknamed The Big Dig, was to replace the elevated highway with a series of eight-to-ten-lane underground expressways. *Public Works* presents a series of 14 disarmingly modest, speculative interventions by the Boston-based MY Studio, a multidisciplinary design firm operating in the space between architecture, art and landscape. Collectively, these interventions expose, connect and reconfigure the relationship between the underground expressways and the new parks that emerged in the Big Dig’s wake, demonstrating the effect design can have on our conception of public space.

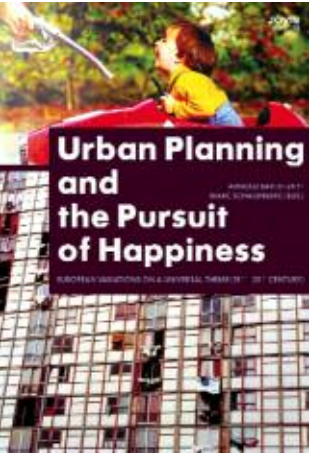
Public Works, Unsolicited Small Projects for the Big Dig
ISBN 978-988-17712-1-6
Boxed Pbk, 6.5 x 8.5 in. / 192 pgs / 150 color / 20 b&w / 10 duotone.
U.S. \$32.00 CDN \$38.00
August/Architecture & Urban Studies



Cosmopolis
by Daniel Solomon
Edited by Douglas S. Kelbaugh.

In this illustrated talk (the text of the 2007 Raoul Wallenberg lecture), the author, architect and urban designer Daniel Solomon discusses the fragility of public space and the uses of architecture in relation to “community design,” proposing the model of a “cosmopolis” in which the needs of society are fostered and met. Solomon has an instinctive understanding of what is at stake and what needs to be recovered in the public realm, and addresses these subjects with urgent candor. He observes that architects and urban designers very rarely stray into “community design” (a term he acknowledges as an oxymoron, since how can one possibly *design* a community?), and that while at least a discourse exists for environmental issues in cities, there is almost none for “cosmopolitan” issues, and that architecture schools need to include the conception of a cosmopolis in their pedagogy.

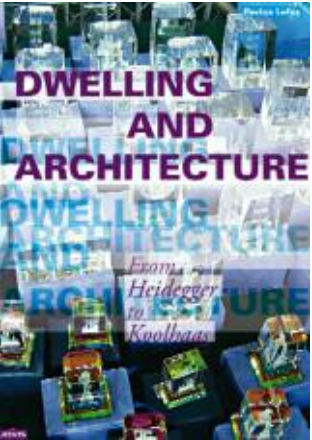
Cosmopolis
ISBN 978-1-891197-44-4
Pbk, 6.5 x 9 in. / 48 pgs / 34 color / 10 b&w.
U.S. \$17.95 CDN \$22.00
August/Architecture & Urban Studies



Urban Planning
and the Pursuit of
Happiness
European Variations on
a Universal Theme in the
18th–20th Century
Edited by Marc Schalenberg,
Arnold Bartetzky.

The ultimate goal of urban planning must always be utopian—to improve the lives of citizens, at work or at play. The course of history shows that notions of civic “happiness” as expressed in urban design can take many different forms, from Baron Haussmann’s Parisian boulevards in the nineteenth century to the many urban experiments of the twentieth century. Not that the ideals of planners always match the needs of the inhabitants; as we know, all too often the opposite occurs, and the actual usages of urban space end up undermining the intentions of their original conceptions. *Urban Planning and the Pursuit of Happiness* assembles 12 case studies culled from various countries and eras, from the Enlightenment to late Modernism, that compare the perspectives of state planners and users of urban space.

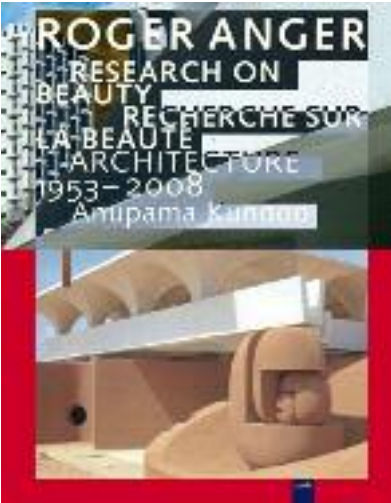
Urban Planning and the Pursuit of Happiness
ISBN 978-3-86859-020-3
Pbk, 6.5 x 9.5 in. / 208 pgs / 50 color / 50 b&w.
U.S. \$39.95 CDN \$48.00
November/Architecture & Urban Studies



Dwelling and
Architecture
From Heidegger to Koolhaas
By Pavlos Lefas
Foreword by Rod Hackney.

For the German philosopher Martin Heidegger, “Dwelling” (“Wohnen”) was a crucial development of his fascination with “Being” (“Sein”), an ontological extension whose practice humankind had to learn and relearn. In his landmark essay “Building Dwelling Thinking,” Heidegger linked this approach to “dwelling” to an ethic of “building,” asserting that “man’s relation to locations, and through locations to spaces, inheres in his dwelling,” and that consequently “only if we are capable of dwelling can we then build.” *Dwelling and Architecture: From Heidegger to Koolhaas* explores the influence of Heidegger’s conceptions on the various disputes regarding the major narratives of modern and contemporary architecture. Concentrating on the philosopher’s intimate approach to the Positivism of Le Corbusier, it traces Heidegger’s thinking into the current debate on architecture generated by modern-day architects and thinkers such as Aaron Betsky and Rem Koolhaas.

Dwelling and Architecture
ISBN 978-3-86859-012-8
Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 30 b&w.
U.S. \$39.95 CDN \$48.00
November/Architecture & Urban Studies



Roger Anger:
Research on Beauty
Architecture 1953–2008
Text by Anapuma Kundoo.

This book is the first comprehensive monograph to focus on the visionary French architect Roger Anger, recipient of the 1967 Belgian Premier Prix International d'Architecture. A sculptural plasticity and a highly individual take on the Modernist vernacular infuse all of his work; but Anger, who died in 2008, will be remembered for his ambitious master plan for the utopian Indian city of Auroville, based on the idea of a proliferating, open-ended galaxy, designed to be self-sufficient and promoted as the "dream of a new city for the future" and a haven from sectarianism and nationalism. A graduate of Paris's École des Beaux-Arts, Anger arrived in India in 1956; within the space of a decade, he had risen to become Auroville's chief architect, and the essence of his work as an architect, painter and sculptor is reflected in that unique construction. The volume documents Anger's prolific and innovative projects of the 1950s and 1960s, which include more than 100 buildings, such as Grenoble's L'Île Verte, three 28-storey housing towers, which were for some time the highest residential buildings in Europe.

Roger Anger: Research on Beauty
ISBN 978-3-86859-006-7
Hbk, 8.5 x 11 in. / 192 pgs / 60 color / 230 b&w.
U.S. \$39.95 CDN \$48.00
November/Architecture & Urban Studies



Jeroen Doorenweerd
Text by Dominic van den Boogerd, Wouter Vanstiphout.

Working very much like an architect, Dutch artist Jeroen Doorenweerd is best known for public projects and surprising interventions that provide for community interaction, challenge individuals' relationship with the built environment and intensify everyday experiences. This is the first comprehensive monograph devoted to Doorenweerd.

Jeroen Doorenweerd
ISBN 978-90-5662-676-1
Pbk, 9 x 11 in. / 208 pgs / 407 color / 6 b&w.
U.S. \$45.00 CDN \$54.00
August/Architecture & Urban Studies



Paul Robbrecht & Hilde Daem:
Pacing en Daem
Contributions by Stefan Devoldere, Iwan Strauven, Paul Robbrecht. Text by Maarten Delbeke.

This is the first new monograph devoted to the work of the Belgian architectural team, Paul Robbrecht and Hilde Daem (both born in 1950) to be published in nearly a decade. Practicing for the past 33 years, the duo is known for their collaborations with visual artists.

Paul Robbrecht & Hilde Daem: Pacing en Daem
ISBN 978-3-86560-615-0
Hbk, 8.5 x 10 in. / 216 pgs / 148 color.
U.S. \$75.00 CDN \$90.00
September/Architecture & Urban Studies



Rudolf Fränkel and Neues Bauen
Work in Germany, Romania and the United Kingdom
Text by Gerardo Brown-Manrique.

German-Jewish architect Rudolf Fränkel was among the leaders of the pre-war avant garde in Berlin. He later emigrated to Bucharest, London and the United States, where he taught at Miami University, Ohio. This is the first comprehensive monograph devoted to Fränkel's work.

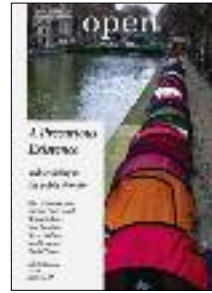
Rudolf Fränkel and Neues Bauen
ISBN 978-3-8030-0695-0
Pbk, 7.75 x 10.25 in. / 148 pgs / 10 color / 200 b&w.
U.S. \$50.00 CDN \$60.00 **FLAT40**
August/Architecture & Urban Studies



Burkhard Pahl & Monika Weber-Pahl:
Structure in Mind
Foreword by Peter Cachola Schmal.

This first comprehensive showcase of the Darmstadt-based practice of Pahl & Weber-Pahl presents projects from the past 20 years, from their multiple-award-winning railway station in Bochum and the footbridge at the IBA Emscher Park, to their internationally acclaimed interpretation of a ski jumping hill in Willingen, Germany.

Burkhard Pahl & Monika Weber-Pahl:
Structure in Mind
ISBN 978-3-86859-016-6
Hbk, 9.75 x 12 in. / 224 pgs / 200 color / 100 b&w.
U.S. \$60.00 CDN \$72.00
November/Architecture & Urban Studies



Open 17: A Precarious Existence
Vulnerability in the Public Domain
Edited by Jorinde Seijdel, Liesbeth Melis.

This edition of *Open* investigates the precariousness of the artist, both culturally and socially. The precarious city and the precariousness of public space are duly considered.

Open 17: A Precarious Existence
ISBN 978-90-5662-694-5
Pbk, 6.75 x 9.5 in. / 160 pgs / illustrated throughout.
U.S. \$40.00 CDN \$48.00
September/Architecture & Urban Studies



The Architecture of Democracy
Federal Government Buildings
1990–2010

Text by Engelbert Lütke Daldrup, Michael Mönninger, Wolfgang Pehnt, Christian Welzbacher, Gerwin Zohlen.
Since reunification in 1990, Germany's federal government has erected scores of architectural-ly groundbreaking buildings. This volume presents more than 80 projects.

The Architecture of Democracy
ISBN 978-3-7757-2356-5
Hbk, 9.75 x 11.75 in. / 368 pgs / 650 color.
U.S. \$75.00 CDN \$90.00 **SDNR30**
October/Architecture & Urban Studies



Hunch 12: Bureaucracy
There is No Building Without Regulations and Good Architecture Doesn't Always Follow the Rules.
Edited by Salomon Frausto. Contributions by Thomas A.P. van Leeuwen, Reinhold Martin, Keller Easterling, Martini Stierli, Ilka Ruby, Andreas Ruby.

Issue 12 of the Dutch architecture journal *Hunch*—published by Rotterdam's renowned Berlage Institute—investigates bureaucracy in today's built environment.

Hunch 12: Bureaucracy
ISBN 978-90-5662-690-7
Pbk, 9.5 x 11.75 in. / 176 pgs / 40 color / 100 b&w.
U.S. \$35.00 CDN \$42.00
September/Architecture & Urban Studies



Architecture in the Netherlands
Yearbook 2008–09
Edited by Samir Bantal, JaapJan Berg, Anne Luijten, Kees van der Hoeven.

Curated by Samir Bantal, JaapJan Berg, Kees van der Hoeven and Anne Luijten, this edition of the *Architecture in the Netherlands* yearbook features 30 of the most remarkable architectural projects realized on Dutch soil in 2008. Taken together, these projects present an overview of current trends, design strategies, architectural typologies and topical themes.

Architecture in the Netherlands
ISBN 978-90-5662-686-0
Pbk, 9.5 x 12.5 in. / 184 pgs / illustrated throughout.
U.S. \$60.00 CDN \$72.00
September/Architecture & Urban Studies



OASE 78: Immersed Sound and Architecture
Edited by Pnina Avidar, Raviv Ganchrow, Julia Kursell.

This issue of the Dutch architecture journal *OASE* presents a reflection on the spatial aspects of sound alongside an examination of the transformative and temporal aspects of space. *Immersed* presents new theoretical insights as well as relevant case studies.

OASE 78: Immersed
ISBN 978-90-5662-689-1
Pbk, 6.75 x 9.5 in. / 144 pgs / 25 b&w.
U.S. \$35.00 CDN \$42.00
September/Architecture & Urban Studies



Prix de Rome.nl 2009
Visual Arts
Text by Moosje Goosen.

This volume presents Maze de Boer, Rosella Biscotti, Nicoline van Harskamp, Rob Hornstra, Heidi Linck, Ólafur Ólafsson, Marc Oosting, Sara Rajaei, Helmut Smits and Jasmijn Visser—the long-listed artists for Holland's 2009 Prix de Rome award, bestowed upon an artist under the age of 35.

Prix de Rome.nl 2009
ISBN 978-90-5662-681-5
Pbk, 7.75 x 10.5 in. / 128 pgs / 85 color.
U.S. \$35.00 CDN \$42.00
September/Art



Aperture Magazine 195: Summer 2009

Edited by Melissa Harris.

The Summer 2009 issue of *Aperture* features a conversation between photography critic Fred Ritchin and Don McCullin, a photographer famed for his unflinching visions of conflict zones; German photographers Daniel and Geo Fuchs on location at the now-quiet former headquarters of the Stasi (the East German secret police); genre-bending contemporary fashion photography, assessed by photographer, writer and curator Jason Evans; a series of little-known photographs by Maya Deren, the acclaimed American avant-garde filmmaker and author; and a reconsideration of *Look* magazine by the award-winning writer Mary Panzer. The issue also includes a portfolio from Suyeon Yun, an up-and-coming Korean-born photographer; Explorations by British photography publisher and curator Chris Boot of the gay sexual identity through the medium of photography and on the web; and a portfolio of photographs influenced by Edward Hopper's paintings, with commentary by Jeffrey Fraenkel and Robert Adams (British author Geoff Dyer once surmised that Edward Hopper “could claim to be the most influential American photographer of the twentieth century—even though he didn't take any photographs”). Exhibition reviews include Carlo McCormick on William Eggleston, Susan Morgan on the Getty Center exhibition *Dialogue Among Giants: Carleton Watkins and the Rise of Photography in California*, Brian Dillon on Dayanita Singh, Vicki Goldberg on Miroslav Tichý, and Jason Oddy on Shirana Shahbazi.

Aperture Magazine 195: Summer 2009

ISBN 978-1-59711-110-2

Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.

U.S. \$14.95 CDN \$18.00

June/Journals/Photography



Aperture Magazine 196: Fall 2009

Edited by Melissa Harris.

In the Fall 2009 issue of *Aperture*, Alessandra Mauro revisits William Klein's seminal visual diary of Rome, a photobook classic now reissued by Aperture. In 1956, Klein explored the city with Federico Fellini, Pier Paolo Pasolini, Alberto Moravia and other avant-garde Italian writers and artists who served as his guides while he was waiting to assist Fellini on his film *Nights of Cabiria*. During the process, he produced a classic portrait of the city. Acclaimed essayist and poet (and author of *Being With Children*) Phillip Lopate considers the newest color work from the young American photographer Sally Gall, while Mary-Charlotte Domandi discusses Debbie Fleming Caffrey's impressive career from the early 1970s to the present, including her famous work documenting rural poverty among the workers in the sugarcane fields and sugar mills of Louisiana. Other features include emerging Dutch photographer Rob Hornstra's fascinating project on Russia, as well as an impressive array of work by established, emerging and international practitioners, considered by leading writers in the field. Exhibition reviews include Brian Dillon on Roni Horn, Anthony Downey on contemporary German photography and Holly Brubach on the International Center of Photography's Year of Photography.

Aperture Magazine 196: Fall 2009

ISBN 978-1-59711-111-9

Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.

U.S. \$14.95 CDN \$18.00

September/Journals/Photography

Aperture Magazine 197: Winter 2009

ISBN 978-1-59711-112-6

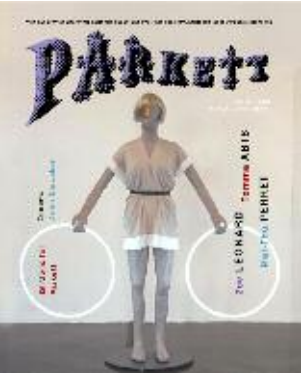
Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.

U.S. \$14.95 CDN \$18.00

December/Journals/Photography



D.A.P. is pleased to announce the twenty-fifth anniversary of *Parkett*, the revered Swiss art publication and editions publisher. *Parkett* will celebrate its quarter-centenary with three special, expanded issues of the publication, each of which will feature four collaborating artists, rather than the usual three. A complete retrospective of all 200 of its artists' editions produced since 1984, originates at the 21st Century Museum of Contemporary Art in Kanazawa, Japan, in the fall of 2009, and the publication of *Artists' Editions for Parkett: 200 Art Works 25 Years*, a super-collectible catalogue raisonné accompany the retrospective. Over the decades, *Parkett* has grown to become both a large library and a small museum. Neither a journal nor a magazine, it is published thrice per year, along with the artists' editions for which it is justly famous—by such influential figures as Ed Ruscha, Jeff Koons, Louise Bourgeois, Paul McCarthy, Maurizio Cattelan, Yayoi Kusama, Pierre Huyghe, Richard Phillips, Pipilotti Rist and Julie Mehretu to name only a few. Called “the best art publication by miles” by *Time Out London*, *Parkett* is the most comprehensive book series on contemporary art worldwide; its acclaimed backlist includes 50 titles with 140 in-depth artists' portraits and more than 800 texts. All of the in-print back issues are available through D.A.P., as well as the forthcoming issue 85, featuring Maria Lassnig, Beatriz Milhazes, Josh Smith and Jean-Luc Mylayne; and issue 86, featuring Carol Bove, Josiah McElheny, Philippe Parreno and John Baldessari.



Parkett No. 84:
Zoe Leonard, Tomma Abts, Mai-Thu Perret

ISBN 978-3-907582-44-2

Pbk, 8 x 10 in. / 300 pgs /

illustrated throughout.

U.S. \$32.00 CDN \$38.00

Available/Journals

Parkett No. 85:
Maria Lassnig, Beatriz Milhazes, Jean-Luc Mylayne, Josh Smith

ISBN 978-3-907582-45-9

Pbk, 8 x 10 in. / 300 pgs /

illustrated throughout.

U.S. \$32.00 CDN \$38.00

July/Journals

Parkett No. 86:
John Baldessari, Carol Bove, Josiah McElheny, Philippe Parreno

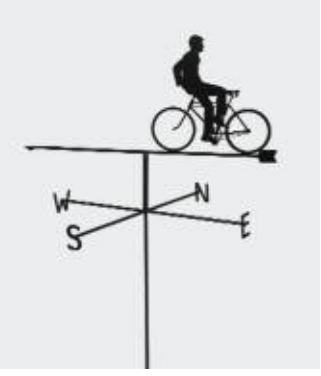
ISBN 978-3-907582-46-6

Pbk, 8 x 10 in. / 300 pgs /

illustrated throughout.

U.S. \$32.00 CDN \$38.00

November/Journals



Artists' Editions for Parkett:
200 Art Works 25 Years

Artists' Editions for Parkett:

200 Art Works 25 Years

ISBN 978-3-907582-25-1

Pbk, 6 x 8 in. / 460 pgs / 200 color.

U.S. \$45.00 CDN \$54.00

November/Art

Exhibition Schedule

Kanazawa, Japan: 21st Century Contemporary Art Museum,
09/04/09–09/30/09

ESOPUS FOUNDATION LTD.



Esopus 12
Edited by Tod Lippy.

The theme of *Esopus 12* is *Black and White*. The issue includes artists' projects by Fiona Banner, Michael Iskowitz and James Pyman; 100 frames from Charles Burnett's classic 1977 film, *Killer of Sheep* (with an essay by critic Armond White); fascinating, often harrowing recollections from a group of soldiers who performed in a tour of *The Fantasticks* on Vietnam's front lines in 1969; Stanley Greenberg's photographs of particle physics laboratories; a facsimile edition of a 1974 artist's book by the late artist, poet, writer and scientist Bern Porter; a new installment of the *Modern Artifacts* series with the MoMA archives—and much more. An audio CD features brand-new tracks from a wide range of musical acts—including Nina Nastasia, Me Succeds, Miles Benjamin Anthony Robinson, The Ruby Suns, Sam Amidon and six others. All songs are based on a black-and-white film of the artists' choice.

Esopus 12
ISBN 978-0-9815745-1-6
Pbk, 9 x 11.5 in. / 156 pgs / illustrated throughout / Audio CD.
U.S. \$14.00 CDN \$17.00
July/Journals

Esopus 13
ISBN 978-0-9815745-2-3
Pbk, 9 x 11.5 in. / 172 pgs / illustrated throughout / Audio CD.
U.S. \$14.00 CDN \$17.00
November/Journals

CABINET



Cabinet 34: Testing
Edited by Sina Najafi. Text by Mark Dery, Brian Dillon, Emily Thompson.

Cabinet 32 puts our culture of constant examination, and self-examination itself, to the test, scrutinizing the historical conventions that have produced our contemporary obsession with quantifying and judging everything from aptitude and health to personality and durability. The thematic section of this issue includes Mark Dery on the history of the IQ test; Mats Bigert on the pitch drop experiment (the world's longest continuously running laboratory experiment, which began in 1927); Charlotte Delbanco on animal testing; and Christopher Turner on projective personality tests. The unthemed section boasts a brief visual history of the AK-47 as the quintessential symbol of political resistance; Allen S. Weiss on the sense and no-sense theory of proper names; Emily Thompson on early silent films; and Brian Dillon on Antonin Artaud's strange sojourn to Ireland. *Cabinet* always surprises with a host of artists' projects; this issue's is by Trish Morrissey.

Cabinet 34: Testing
ISBN 978-1-932698-32-9
Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.
U.S. \$12.00 CDN \$14.00
September/Journals

CABINET

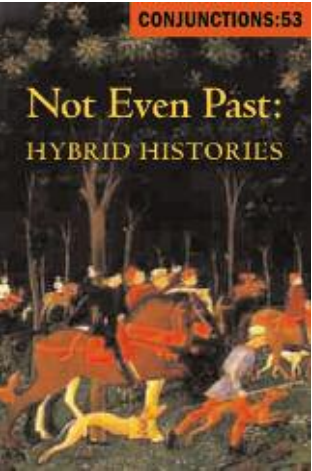


Cabinet 35: Dust
Edited by Sina Najafi. Text by Valerie Smith, Steven Connor, Jeff Dolven, Margaret Wertheim.

Dust is everywhere, a perennial presence in the corners of culture. Dust can be deathly (domestic dust is mostly desiccated human skin), deadly (poisonous dust is the product of industry and war) or beautiful (the dusty matte surface of make-up, a light dusting applied by the confectioner, glittering motes caught in a sun-beam). In British English, "dust" is another name for dirt, or matter in the wrong place, implying that it can be moved from one spot to another, but never—as with matter or metaphor—completely eradicated. *Cabinet 35* examines dust's ubiquity. Features include Steven Connor on the manifold forms and patterns of magic dust; Brian Dillon on Proust's vacuum cleaner; and Valerie Smith and Matt Mullican on marble dust drawings. Elsewhere in the issue, Steve Reinke catalogues untimely deaths; Helen Polson muses over the fate of lost teeth; Jeff Dolven reviews Conlon Nancarrow's compositions for musical machines; and Margaret Wertheim takes on the mathematical structure known as E8.

Cabinet 35: Dust
ISBN 978-1-932698-33-6
Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.
U.S. \$12.00 CDN \$14.00
December/Journals

BARD COLLEGE



Conjunctions: 53, Not Even Past, Hybrid Histories
Edited by Bradford Morrow.

For the past 25 years, the journal *Conjunctions* has been known for introducing unlikely literary juxtapositions. Issue 53 takes such mergers as its theme, examining the hybrids that are created when fiction and poetry enter the supposedly objective realm of history. Many questions are raised by the pairings presented: is it possible, for instance, that the narrative artist can forge a heightened vision of what was, or what might have been, that becomes more compelling, more telling, than the historian's account? What does it mean when an historical incident becomes myth, and that myth influences history? The instigators of these queries are a stellar selection of voices from contemporary fiction, poetry and drama, including Robert Coover, Nathaniel Mackey, Peter Gizzi, Elizabeth Robinson, William H. Gass, Can Xue, Howard Norman and Paul West. They share a knack for conjuring historical periods, events and characters in a blur of fact, fiction and a visionary hybrid of the two.

Conjunctions: 53, Not Even Past, Hybrid Histories
ISBN 978-0-941964-69-2
Pbk, 6 x 9 in. / 360 pgs.
U.S. \$15.00 CDN \$18.00
December/Journals

POLIGRAFA



Fernando Bryce: Américas

Peruvian artist Fernando Bryce reclaims documents—photographs, newspaper clippings, advertisements, publicity materials, maps, pamphlets, bureaucratic reports and popular propaganda—by redrawing them manually. This volume presents a facsimile of his *Américas* series, including "South of the Border" from the MoMA collection—in a signed and numbered edition of 500 copies.

Fernando Bryce: Américas
ISBN 978-84-343-1200-5
Pbk, 8 x 12 in. / 128 pgs / 118 tritone. Signed Edition of 500 copies.
U.S. \$60.00 CDN \$72.00 **SDNR30**
July/Limited & Special Editions/Art

RM/TOLUCA ÉDITIONS

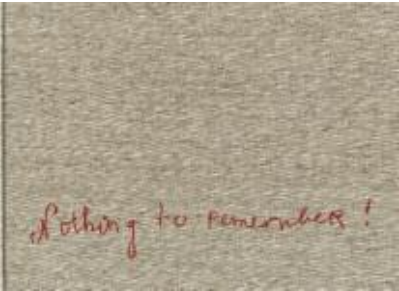


Toluca Éditions 2003–2009
Text by Oswaldo Sánchez, Constance Rubini.

Paris-based Toluca Éditions publishes intimate collaborations between an artist working in the medium of photography, a writer and a designer. Featuring work by Nobuyoshi Araki, Mitch Epstein, Thomas Ruff, Malick Sidibé and others, the editions are by now rightly world-renowned. This volume documents all of the collaborations since 2003, when Toluca set up shop.

Toluca Éditions 2003–2009
ISBN 978-84-92480-59-3
Hbk, 11.70 x 8.25 in. / 136 pgs / 130 color.
U.S. \$39.95 CDN \$48.00
October/Photography

STEIDL/HAUSER & WIRTH



Louise Bourgeois: Nothing to Remember!

Nothing to Remember! is a facsimile of 22 delicately-colored prints on hand-drawn music paper created between 2004 and 2006 by Louise Bourgeois. This artist's book follows an earlier publication, *Ode à l'Oubli (Ode to Forgetfulness)*, which Bourgeois made entirely out of fabric, using linens and clothing remnants from her past. *Nothing to Remember!* is an immediate collectible, with only limited quantities available.

Louise Bourgeois: Nothing to Remember!
ISBN 978-3-86521-659-5
Clth, 15.5 x 11 in. / 56 pgs / illustrated throughout.
U.S. \$150.00 CDN \$180.00 **SDNR30**
June/Art

APERTURE

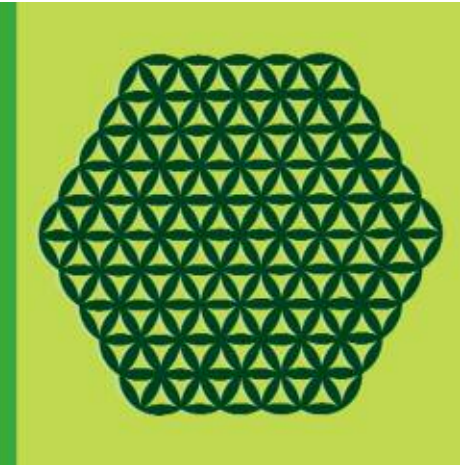


Thomas Ruff: Jpegs
Signed and Numbered Edition
Text by Bennett Simpson.

In 2007, Thomas Ruff completed his monumental *Jpegs* series, which explores the distribution and reception of images in the digital age. First gathered in a deluxe, oversized 2008 trade edition, the series is now available in this limited edition, signed and numbered by the artist.

Thomas Ruff: Jpegs
ISBN 978-1-59711-107-2
Slip, Clth, 11.25 x 15 in. / 132 pgs / 65 color. Signed and numbered limited Edition of 150 copies.
U.S. \$250.00 CDN \$300.00 **SDNR30**
August/Limited & Special Editions/Photography

EVIL TWIN PUBLICATIONS



Fritz Haeg: The Sundown Salon Unfolding Archive
Edited by Fritz Haeg, Stacy Wakefield.

From 2001 to 2006, peripatetic artist Fritz Haeg (of *Edible Estates* fame) hosted a series of gatherings known as Sundown Salon in his geodesic domed residence in the hills of Los Angeles. Haeg's own activities include radical gardening, housing design, curation, grassroots education and political activism; such pursuits dovetail nicely with his salons, at which participants did everything from knitting to dancing. Over the years dozens of artists and orgnizations participated, including Assume Vivid Astro Focus, Anna Sew Hoy, Feral Childe, Eve Fowler, Katie Grinnan, Janfamily, Pipilotti Rist, robbinschilds and *KnitKnit*, *LTTR*, *K48* and *index* magazines. *Sundown Salon*, a beautifully constructed document of those activities, is just as polymorphous, serving as both a book and an exhibition. Printed on a single accordion-folded page, the text (on one side) can be flipped through and read, or the pictures (on the other) can be unfurled to display a 140-foot artwork. Conceived by Haeg in collaboration with Evil Twin Publications' Stacy Wakefield, *Sundown Salon* comes in five different covers, which were created from drawings made by salon participants. The book includes texts by Chris Abani, Amy Adler, Lisa Anne Auerbach, Trinie Dalton, Malik Gaines, Sabrina Gschwandtner, Marc Herbst, Robby Herbst, Alice Könitz, Eileen Myles, Emily Roysdon and many, many others.

Fritz Haeg: The Sundown Salon Unfolding Archive
ISBN 978-0-9763355-1-1
Clth, 8.5 x 8.5 in. / 380 pgs / 800 color / 90 b&w. Limited edition of 500 copies.
U.S. \$150.00 CDN \$180.00
July/Limited & Special Editions/Art



Olaf Otto Becker, "River 1, 07/2007, Position 12, 69°40'58.67" N,
49°52'28.68" W, Altitude 735 M," photograph, 2007.
See *Olaf Otto Becker: Above Zero*, published by Hatje Cantz, page 71.

PERES PROJECTS, BERLIN/LOS ANGELES



Dash Snow: Polaroids

This first comprehensive survey of Dash Snow’s Polaroid photography chronicles the artist’s early marauding on Manhattan’s Lower East Side and conveys Snow’s love of the photograph as memento. The joy and abandon of hard partying are converted by his Polaroid camera into powerful images that embrace the transience of the euphoric moment. All images are reproduced both fully-bled and actual size, as “objects,” against a black background.

Dash Snow: Polaroids
ISBN 978-0-9817658-4-6
Pbk, 11 x 11 in. / 280 pgs / 246 color.
U.S. \$75.00 CDN \$90.00
August/Art/Photography

WALTHER KÖNIG



John Bock: Klütterkammer

With wooden covers and beautiful interior design mimicking a personal sketchbook or exercise book, *Klütterkammer* documents an exhibition of the same name, held at the Institute of Contemporary Arts in London, which was conceived by Bock as a fantasy compendium of his artistic affiliations.

John Bock: Klütterkammer
ISBN 978-3-86560-554-2
Hbk, 8.5 x 12 in. / 96 pgs / 58 color / 52 b&w.
U.S. \$49.00 CDN \$59.00
August/Art

HATJE CANTZ



Johannes Kahrs

Berlin-based Johannes Kahrs paints suggestive, ghostly forms in shifting tones and gradations of grey and black pastel, leaving contours blurred. Detached from their original context, almost unrecognizable representational fragments emerge. With introductory text by Ralph Rugoff, director of London’s Hayward Gallery, this volume provides the first comprehensive survey of Kahrs’ oeuvre.

Johannes Kahrs
ISBN 978-3-7757-2401-2
Clth, 9.25 x 11 in. / 152 pgs / 107 color.
U.S. \$60.00 CDN \$72.00
August/Art

STEIDL/MODERNA MUSEET



Dalí Dalí featuring Francesco Vezzoli

Francesco Vezzoli analyzes Salvador Dalí’s paintings—alongside the performative aspects of his personality—with a focus on his pop culture encounters, viewed through the lens of gender and queer theory.

Dalí Dalí featuring Francesco Vezzoli
ISBN 978-3-86521-936-7
Hbk, 8.5 x 11 in. / 256 pgs / 200 color and b&w.
U.S. \$57.00 CDN \$68.00
January/Art

Exhibition Schedule
Stockholm: Moderna Museet, 09/19/09–01/17/10

HATJE CANTZ



Olaf Nicolai: Coral Gardens and Their Magic

Olaf Nicolai’s earlier volume *Rewind Forward* received the 2003 Golden Letter from the Stiftung Buchkunst for being the “most beautiful book in the world.” From the same design team (Markus Dressen and Jan Wenzel), *Coral Gardens and Their Magic* will also wow fans of great bookmaking.

Olaf Nicolai: Coral Gardens and Their Magic
ISBN 978-3-7757-2449-4
Pbk, 7.75 x 10.5 in. / 144 pgs / 100 color.
U.S. \$60.00 CDN \$72.00
December/Art

HATJE CANTZ

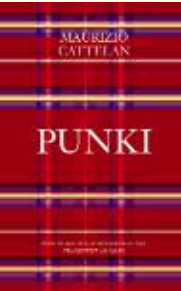


Ahmed Alsoudani

Baghdad-born Ahmed Alsoudani left Iraq for the United States in 1999. He studied painting at Yale University while seeking political asylum, and graduated in 2008. Currently based in Berlin, Alsoudani’s work reflects the troubled contemporary history of his home country, while participating in a tradition of painting that depicts war and atrocity. This volume collects recent works.

Ahmed Alsoudani
ISBN 978-3-7757-2358-9
Hbk, 10 x 13 in. / 96 pgs / 55 color.
U.S. \$55.00 CDN \$66.00
September/Art/Middle East Art & Culture

WALTHER KÖNIG



Maurizio Cattelan: Punk

Edited by Maurizio Cattelan. Text by Andreas Bee.
Jolly Rotten Punk is a richly illustrated game of deception in book form, as well as an unconventional new work from the master agent provocateur of the contemporary art scene.

Maurizio Cattelan: Punk
ISBN 978-3-86560-602-0
Clth, 4 x 6 in. / 152 pgs / 47 color.
U.S. \$33.00 CDN \$40.00
September/Art

JRP|RINGIER



Josh Smith

New York painter Josh Smith first became known for using his name as a motif in his work—an ironic act of self-marketing. Later series further demonstrated his ability to collage manual input and mechanical reproduction, challenging myths of creation. In this artist’s book, Smith highlights the process of art reproduction.

Josh Smith
ISBN 978-3-03764-035-7
Pbk, 6.75 x 8.76 in. / 268 pgs / 254 color.
U.S. \$45.00 CDN \$54.00
August/Art

JRP|RINGIER



John Miller

Edited by Beatrix Ruf. Text by Alexander Alberro, Joseph Brandon, Jutta Koether.
Using well-used genres like figurative painting, travel photography and landscape, John Miller has, since the 1970s, challenged the function of the author and the concomitant loss of aura for the artwork. He has regularly shifted his practice, actively resisting the reduction of his work to any critical tag. This volume remaps Miller’s oeuvre.

John Miller
ISBN 978-3-03764-032-6
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
November/Art

Exhibition Schedule
Zurich: Kunsthalle, 08/29/09–11/08/09

FUEL PUBLISHING

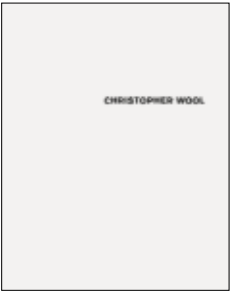


Jake & Dinos Chapman: Bedtime Tales for Sleepless Nights

Edited by Damon Murray, Stephen Sorrell.
In *Bedtime Tales for Sleepless Nights*, the Chapman Brothers reconceive the Victorian morality tale for less sanctimonious (and more misanthropic) times. This volume offers fans and younger readers alike a beautiful, large-scale publication that has a winsomeness entirely its own.

Jake & Dinos Chapman: Bedtime Tales for Sleepless Nights
ISBN 978-0-9558620-9-0
Clth, 9.5 x 12.5 in. / 32 pgs / 12 color.
U.S. \$34.95 CDN \$42.00
October/Art

WALTHER KÖNIG



Christopher Wool: Vol 1: 2006–2008 & Vol 2: Porto Köln

Text by Julia Friedrich, Ulrich Loock.
This two-volume slipcased artist’s book features nearly 50 paintings and silkscreen works on paper from the past two years by New York-based Christopher Wool. Generously illustrated, these volumes include essays that focus on how Wool’s spartan vocabulary migrates throughout the various mediums and techniques he employs.

Christopher Wool: Vol 1: 2006–2008 & Vol 2: Porto Köln
ISBN 978-3-86560-572-6
Slip, Hbk, 2 vols, 9 x 11.5 in. / 136 pgs / 65 color / 45 b&w.
U.S. \$64.00 CDN \$77.00
September/Art

WALTHER KÖNIG



Jake & Dinos Chapman: Memento Moronika

Edited by Veit Görner. Kristin Schrader.
Memento Moronika presents a selection of Jake and Dinos Chapman’s sculpture, assembled for an exhibition at the Hanover Kesnergesellschaft, a venue with which the Chapmans have a long-standing relationship. Great installation views and close-ups of drawings, paintings and sculptures are featured.

Jake & Dinos Chapman: Memento Moronika
ISBN 978-3-86560-582-5
Pbk, 6.5 x 9.5 in. / 94 pgs / 110 color / 6 b&w.
U.S. \$35.00 CDN \$42.00
August/Art

KUNSTHAUS BREGENZ



Antony Gormley

Text by Antonio Damasio, Markus Steinweg. Antony Gormley has renewed figurative sculpture by pitching works based on his own body against a variety of scales to articulate a sense of embodied “awe” and spatial expansiveness for the human body. This volume accompanies Gormley’s 2009 show in Bregenz.

Antony Gormley
ISBN 978-3-86560-616-7
Clth, 8.75 x 12 in. / 152 pgs / 60 color.
U.S. \$63.00 CDN \$76.00 **FLAT40**
November/Art

Exhibition Schedule
Bregenz, Austria: Kunsthaus Bregenz,
07/13/09–10/04/09

KERBER



Peter Blake: Collages & Works on Paper 1956–2008

Text by Walter Guadagnini, Belinda Grace-Gardner. Peter Blake (born 1932) is one of the founding fathers of Pop art; he designed the classic collaged cover for the Beatles album *Sgt. Pepper’s Lonely Hearts Club Band*. This volume contains album covers, portrait tracings and recent collages.

Peter Blake: Collages & Works on Paper 1956–2008
ISBN 978-3-86678-226-6
Hbk, 6.75 x 9.75 in. / 144 pgs / 43 color.
U.S. \$40.00 CDN \$48.00
August/Art

WORCESTER ART MUSEUM



Rona Pondick: The Metamorphosis of an Object

Edited by Susan L. Stoops. Text by Susan L. Stoops, George Fifield, Dakin Hart, Nancy Princenthal. This volume considers Pondick’s hybrid sculptures in detail, illuminating their historical relation to art’s originating impulses and offering an alternative model for understanding sculpture.

Rona Pondick: The Metamorphosis of an Object
ISBN 978-0-936042-20-6
Clth, 9.75 x 12.25 in. / 126 pgs / 116 color / 5 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

Exhibition Schedule
Worcester, MA: Worcester Art Museum,
04/18/09–10/11/09

WALTHER KÖNIG



Jonathan Meese: Totale Neutralität

In a torrent of collages, drawings, photos of the artist and bold Teutonic graphics, Jonathan Meese’s *Totale Neutralität* expresses his dream of a utopian “dictatorship of art,” with the credo that “art must be more radical than reality, then the evil spirits don’t stand a chance.” This artist’s book includes a DVD showing Meese at work, installing an exhibition and in his studio in Berlin.

Jonathan Meese: Totale Neutralität
ISBN 978-3-86560-506-1
Hbk, 8.5 x 12 in. / 150 pgs / 114 color / DVD (PAL).
U.S. \$60.00 CDN \$72.00
August/Art

JRP|RINGIER

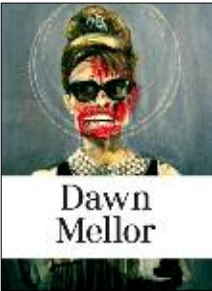


Justin Lieberman

Edited by Lionel Bovier. Text by Justin Lieberman, Catherine Taft, Jacques Vidal. Tearing into the cultural fabric with reckless humor, Justin Lieberman (born 1977) launches assaults on media and pop imagery in collages, sculpture and painting. Favoring the handmade over the mass-produced, Lieberman gobbles up such materials as lottery tickets, newspaper clippings and advertisements and recombines them in the name of excess and transgression.

Justin Lieberman
ISBN 978-3-03764-008-1
Hbk, 8 x 11.25 in. / 64 pgs / 46 color.
U.S. \$35.00 CDN \$42.00
August/Art

JRP|RINGIER

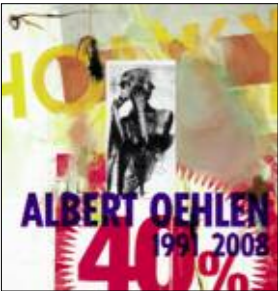


Dawn Mellor

Edited by Raphael Gyga, Heike Munder. Dawn Mellor takes popular female icons like Madonna, Courtney Love, Britney Spears and even Hillary Clinton, and paints them into narratives in which the artist herself plays a fictional role—as a sadistic voyeur, a pathological pornographer, or a murderous stalker. Mellor’s blackly humorous scenarios are rendered in a style that simultaneously evokes Surrealism, Pop art and the underground trashiness of a Joe Coleman.

Dawn Mellor
ISBN 978-3-905829-98-3
Hbk, 8.5 x 11.5 in. / 64 pgs / 28 color / 2 b&w.
U.S. \$35.00 CDN \$42.00
August/Art

HOLZWARTH PUBLICATIONS

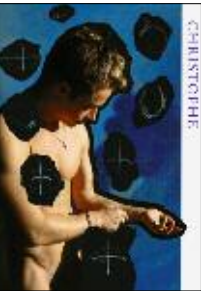


Albert Oehlen: 1991 2008

Interview by Max Dax. This volume takes up the concept of one of Oehlen’s recent installations, in which he juxtaposed paintings from 2008 with his “post-non-figurative” work from 1991. Of his recent paintings, he states, “I wanted emotions! Big colorful things with immediate appeal.” The book as a whole proves the range of his artistic curiosity, which challenges itself, the viewer and the medium of painting with its ever-evolving approach.

Albert Oehlen: 1991 2008
ISBN 978-3-935567-48-0
Hbk, 11.25 x 11.5 in. / 88 pgs / 44 color.
U.S. \$50.00 CDN \$60.00 **FLAT40**
August/Art

STEIDL PHOTOGRAPHY INTERNATIONAL



Brian Clarke: Christophe

A multi-faceted tribute to male beauty, Brian Clarke’s *Christophe* constructs a depiction of the eponymous youth through photographs, collages, watercolors, sketchbook drawings, newspaper clippings and hotel stationery. This volume is a compact version of *CDJ*, one of the seven volumes of Clarke’s *Work*.

Brian Clarke: Christophe
ISBN 978-3-86521-772-1
Pbk, 4.75 x 7 in. / 152 pgs / illustrated throughout.
U.S. \$26.00 CDN \$31.00
January/Art

KERBER



Erik Bulatov: O

Edited by Kristin Rieber. Text by Damien Sausset. Erik Bulatov (born 1933) is one of the most influential artists in the former Soviet Union. This lavish, partially handcrafted book is published on the occasion of the painter’s first solo exhibition in Berlin, and is dedicated to his three most recent series of works. French critic Damien Sausset discusses Bulatov’s most recent drawings and paintings, as well as earlier works from the 1970s.

Erik Bulatov: O
ISBN 978-3-86678-234-1
Hbk, 8.75 x 8.75 in. / 72 pgs / 22 color.
U.S. \$38.00 CDN \$46.00
August/Art

CHARTA



Marc Quinn

Text by Danilo Eccher, Marc Quinn. YBA sculptor Marc Quinn orients his work around the mortality of our bodies and the most primal themes of existence. This volume documents a project, created for the 53rd Venice Biennale, in which Quinn elaborated Shakespeare’s *Romeo and Juliet* into a discourse on love and a dialogue with Verona—through sculptures installed throughout the city, both indoors and in piazzas.

Marc Quinn
ISBN 978-88-8158-725-4
Hbk, 8.5 x 11.25 in. / 168 pgs / 95 color.
U.S. \$55.00 CDN \$66.00
October/Art

NAI PUBLISHERS



Marc Bijl: In Case You Didn’t Feel Like Showing Up

Text by Rein Wolfs, Henk Oosterling, Katarina Gregos, Javier Panera. Dutch artist Marc Bijl shifts as effortlessly between anarchism, gothic culture, art and life as he does between the media of image, text and music. Echoes of Marcel Broodthaers and Joseph Beuys abound. Marc Bijl: In Case You Didn’t Feel Like Showing Up
ISBN 978-90-5662-682-2
Pbk, 8.75 x 11 in. / 152 pgs / 200 color.
U.S. \$40.00 CDN \$48.00
September/Art
Exhibition Schedule
Salamanca, Spain: DAZ, 05/15/09–09/20/09

NIEVES



Harmony Korine: Pigxote

Consisting of 49 photographs from Korine’s private archive, *Pigxote* reveals a largely unexamined side of the artist’s creative process. It depicts a mysterious young girl moving through a televised landscape of intuitively arranged “experiential moments,” and offers further insight into the poetic mind of one of Nashville’s finest sons. Harmony Korine: Pigxote
ISBN 978-3-905714-62-3
Pbk, 7.75 x 10 in. / 96 pgs / 49 b&w.
U.S. \$28.00 CDN \$34.00
August/Photography

L&M ARTS



Liza Lou
Text by Linda Nochlin, Robert Pincus-Witten.
Famed for the labor intensiveness of her works, Liza Lou here attains new levels of technical mastery and thematic complexity with a series developed over the past three years. The formal beauty of Lou’s beaded pieces is often underscored by themes of injustice or violence.

Liza Lou
ISBN 978-0-9790942-3-1
Hbk, 9 x 12 in. / 136 pgs / 58 color / 7 b&w.
U.S. \$60.00 CDN \$72.00
August/Art

HATJE CANTZ



Judy Ledgerwood
Edited by Wolfgang Häusler, Christa Häusler.
With powerful, confident gestures, Judy Ledgerwood fills her gigantic canvases with rows of large forms, such as circles and loops, which initially recall such male-dominated styles as Abstract Realism or Pop art. But Ledgerwood’s formal vocabulary is also full of references to ornamental and crafts traditions and decorative color combinations.

Judy Ledgerwood
ISBN 978-3-7757-2421-0
Hbk, 9.5 x 11.75 in. / 160 pgs / 85 color.
U.S. \$60.00 CDN \$72.00
January/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Wangechi Mutu: In Whose Image?
Text by Angela Stief. Interview by Gerald Matt.
Kenyan-born Wangechi Mutu makes collage works from such materials as ink, clippings from fashion, porn and popular science magazines, glitter, packing tape and rabbit fur. In her fragmented and grotesque figures, Mutu comments ironically on the stereotypes of exotic femininity, transforming them into freakily distorted human shapes. This volume focuses on Mutu’s portraits.

Wangechi Mutu: In Whose Image?
ISBN 978-3-941185-06-7
Pbk, 8.5 x 11.75 in. / 76 pgs / 70 color.
U.S. \$25.00 CDN \$30.00
November/Art/African Art & Culture

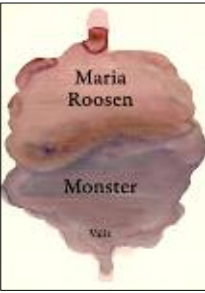
WALTHER KÖNIG



Rebecca Warren
Edited by Hans Ulrich Obrist. Text by Julia Peyton-Jones, Martin Herbert, Barry Schwabsky.
With her classically formal clay and bronze sculptures, London-based Rebecca Warren positions herself within the predominantly male figurative tradition, which includes Degas and Rodin, while maintaining the contemporary stance of questioning her predecessors’ authority. Here she presents new works alongside well-known pieces from throughout her career.

Rebecca Warren
ISBN 978-3-86560-594-8
Hbk, 8.5 x 10 in. / 96 pgs / 61 color.
U.S. \$49.95 CDN \$60.00
August/Art

VALIZ



Maria Roosen: Monster
Text by Wim Van Mulders, Hanne Hagaraars.
Breasts, silver mushrooms, a melancholy fir tree, giant slippers, a water tower with a crazy red wig, pricks dangling from a string, milk cans: these are a sampling from the ten works that Maria Roosen has chosen for this substantial volume, which is further buttressed with texts by Hanne Hagaraars and Wim Van Mulders.

Maria Roosen: Monster
ISBN 978-90-78088-28-8
Hbk, 9.5 x 13.5 in. / 56 pgs / 130 color.
U.S. \$29.95 CDN \$36.00
October/Art

HATJE CANTZ



Katharina Fritsch
Edited by Bice Curiger. Text by Milovan Farronato, Robert Fleck, Susanne Hudson.
Known for her enormous sculptures, whose disorienting effects the viewer feels instantly, German artist Katharina Fritsch plays on primeval desires and fears. This volume includes 80 works from throughout Fritsch’s career.

Katharina Fritsch
ISBN 978-3-7757-2471-5
Hbk, 8.5 x 11.25 in. / 160 pgs / 80 color / 40 b&w.
U.S. \$55.00 CDN \$66.00
November/Art

Exhibition Schedule
Zurich: Kunsthaus, 06/03/09–08/30/09

JRP|RINGIER



Kirstine Roepstorff: The Inner Sound that Kills the Outer
Edited by Agustin Pérez Rubio. Text by Patricia Ellis, Angela Rosenberg.
The mixed-media collages of Kirstine Roepstorff spill over with messy glee. A new mechanical theater installation, “Stille Teater” (“Quiet Theater”), is documented here alongside essays and an interview.

Kirstine Roepstorff: The Inner Sound that Kills the Outer
ISBN 978-3-03764-025-8
Pbk, 9.25 x 11.25 in. / 208 pgs / 61 color / 20 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

KERBER



Rowena Dring: Falls The Shadow
Edited by Oliver Zybok. Text by Joseph Wolin, Oliver Zybok.
It is only on close inspection that we realize that Rowena Dring’s works are not painted, but stitched fabric over canvas. The artist uses photos taken on her many travels, which she processes through various digital filters to simplify the motifs, finally sewing together the remnants of the photos with fragments of cotton.

Rowena Dring: Falls The Shadow
ISBN 978-3-86678-222-8
Hbk, 8.25 x 11 in. / 80 pgs / 59 color.
U.S. \$45.00 CDN \$54.00
August/Art

VALIZ



Berend Strik: Thixotropy
Text by Sophie Berrebi, Gertrud Sandqvist, Antje von Graevenitz, Laurie Cluitmans.
Berend Strik embroiders photographs—some of which are found, some of which are taken by him—with thread, gauze and other materials, exploiting the consequent contrast between the soft gossamer textures of threads and the thematic and formal harshness of the photographic imagery. In this, his most substantial monograph to date, Strik adds writings to the interplay.

Berend Strik: Thixotropy
ISBN 978-90-78088-736-0
Flexi, 6.75 x 9.5 in. / 288 pgs / 150 color / 150 b&w.
U.S. \$42.50 CDN \$51.00
October/Art

CHARTA



Gigi Rigamonti: Cross Stories
Edited by Manuela Gandini. Text by Manuela Gandini, Milli Gandini, Gigi Rigamonti.
Cross Stories introduces the multidisciplinary oeuvre of Italian artist Gigi Rigamonti. Inspired by John Cage’s chance operations, Rigamonti travels widely, sketching scenes such as outdoor markets and shop windows, which become the dynamic, abstract collages featured here, composed of such materials as tempera, newspaper and dried flowers.

Gigi Rigamonti: Cross Stories
ISBN 978-88-8158-736-0
Pbk, 6.75 x 9.5 in. / 96 pgs / 49 color / 5 b&w.
U.S. \$29.95 CDN \$36.00
November/Art

KERBER



Rainer Fetting: Return of the Giants
Text by Jürgen Fitschen, Arie Hartog.
With a Degas-like enthusiasm for distended gesture, Rainer Fetting (born 1949) produces bronze sculptures of men in various states of everyday posture. The title (*Return of the Giants*) is taken from a new series of 30 figures (the “giants” in question are the painters Vincent van Gogh and Paul Gauguin, politicians and nude men).

Rainer Fetting: Return of the Giants
ISBN 978-3-86678-231-0
Hbk, 9.5 x 12.25 in. / 160 pgs / 228 color / 15 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

CHARTA



Patricia Cronin: Harriet Hosmer, Lost and Found
A Catalogue Raisonné
Text by Patricia Cronin, William H. Gerds. Preface by Maura Reilly.
Written and illustrated (in watercolor) by American conceptualist Patricia Cronin, this is the only catalogue raisonné of Hosmer (1830–1908), the first professional woman sculptor.

Patricia Cronin: Harriet Hosmer, Lost and Found
ISBN 978-88-8158-732-2
Hbk, 6.75 x 9.5 in. / 104 pgs / 36 color / 1 b&w.
U.S. \$39.95 CDN \$48.00
September/Art

Exhibition Schedule
New York: Brooklyn Museum of Art, 06/14/09–01/24/10

THE POWER PLANT



Lawrence Weiner: The Other Side of A Cul-De-Sac

Edited by Gregory Burke. Text by Wystan Curnow.

Very red and very shiny, this artist’s book—also the catalogue for Lawrence Weiner’s show at the Power Plant in Toronto—collects a variety of sentences and statements by the veteran Conceptualist, typeset with Weiner’s customary care, and accompanied by a text by poet Wystan Curnow, and an essay by Gregory Burke. It is printed in a limited edition of 900.

Lawrence Weiner: The Other Side of A Cul-De-Sac
ISBN 978-1-894212-25-0
Hbk, 7.5 x 9 in. / 48 pgs / 35 color.
U.S. \$35.00 CDN \$42.00
July/Art

JRP|RINGIER



Josef Dabernig: Handwritten Copies

Edited by Christoph Keller, Brigitte Huck.

The “writing works” of Josef Dabernig range from the manual transcription of scientific texts and historical guides to the tracking of everyday habits and routines, and encompass the fields of mathematics, architecture, urban planning, material science and art theory. This publication features the two most ambitious samples of “writing works” he has ever undertaken.

Josef Dabernig: Handwritten Copies
ISBN 978-3-03764-006-7
Pbk, 9 x 12.25 in. / 148 pgs / illustrated throughout.
U.S. \$28.00 CDN \$34.00
August/Art

WALTHER KÖNIG



Aleksandra Mir: Triumph

Edited by Matthias Ulrich. Text by Max Hollein, Gabi Langen.

Born in Poland, Aleksandra Mir has resided in Palermo for the past several years. For her 2008 project “Triumph,” Mir collected, cleaned and archived more than 2,500 trophies, which are catalogued here. Each has been individualized with an engraving telling its specific story.

Aleksandra Mir: Triumph
ISBN 978-3-86560-576-4
Pbk, 8.5 x 11 in. / 64 pgs / 30 color / 15 b&w.
U.S. \$28.00 CDN \$34.00
September/Art

Exhibition Schedule
Frankfurt am Main: Schirn Kunsthalle Frankfurt,
05/14/09–07/26/09

JRP|RINGIER



Scott King: Anxiety & Depression

Climb Out of the Cellar of Your Mind

A headlong plunge into the dregs of contemporary human futility, *Anxiety and Depression*—published in JRP’s Hapax series—describes, with relentless and clerical rigor, how we live now. Author Scott King has packed this almost anthropological survey with case studies in self-hatred, anxiety and despair, as well as exercises in which the reader can measure his or her daily humiliations.

Scott King: Anxiety & Depression
ISBN 978-3-905829-95-2
Pbk, 4.25 x 6.5 in. / 64 pgs / illustrated throughout.
U.S. \$15.00 CDN \$18.00
August/Art

ONESTAR PRESS



Fallen Books

A Project by Melissa Dubbin and Aaron S. Davidson.

For book lovers, *Fallen Books* will have the grim fascination of a car wreck or crime scene. It collects photographs of toppled books and bookcases from libraries in seismically active areas, organized chronologically with the cool appraising eye of a mortician, with captions from newspapers or librarian’s notes, and with the pages for each incident color-coded according to the Mercalli Scale.

Fallen Books
ISBN 978-2-915359-30-5
Pbk, 6 x 8 in. / 224 pgs / 224 color.
U.S. \$40.00 CDN \$48.00
August/Art

ASPEN ART PRESS



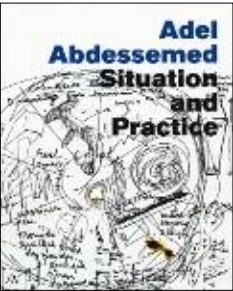
Kris Martin: Idiot

Each new work by Belgian artist Kris Martin puts a fresh spin on the roles of process and duration in art. In this artist’s book, Martin has written out the entirety of Fyodor Dostoyevsky’s *The Idiot*, substituting his own name for that of the book’s hero, Myshkin, in an extreme act of adulation and identification with Myshkin’s desire for spiritual transformation.

Kris Martin: Idiot
ISBN 978-0-934324-45-8
Pbk, 4 x 5.5 in. / 1,498 pgs.
U.S. \$15.00 CDN \$18.00
November/Art

Exhibition Schedule
Aspen: Aspen Art Museum, 12/10/09–01/24/10

MASSACHUSETTS INSTITUTE OF TECHNOLOGY,
LIST VISUAL ARTS CENTER



Adel Abdessemed: Situation and Practice

Text by Tom McDonough, Pier Luigi Tazzi, Noam Chomsky, Jane E. Farver.

Since the mid-1990s, Algerian-born, New York-based Adel Abdessemed has unerringly located and triggered the religious, sexual and racial taboos of our culture. This volume takes a broad look at Abdessemed’s activities, from his “street acts” to more recent works.

Adel Abdessemed: Situation and Practice
ISBN 978-0-938437-70-3
Pbk, 9.25 x 11.25 in. / 128 pgs / illustrated throughout.
U.S. \$40.00 CDN \$48.00
August/Art

WALTHER KÖNIG



Matti Braun: Kola

Text by Christiane Meyer-Stoll, Maaretta Jaukkuri, Catrin Lorch, Rudolf G. Smend.

German-Finnish artist Matti Braun creates layered installations that allow objects from one culture to come into contact with those of another, resulting in intentional misunderstandings: a 2003 exhibition includes, among other references, lines by Indian poet Rabindranath Tagore and imagery from Steven Spielberg’s 1982 *E.T.*, for instance. This is Braun’s first comprehensive monograph.

Matti Braun: Kola
ISBN 978-3-86560-596-2
Hbk, 8 x 11 in. / 242 pgs / 85 color / 23 b&w.
U.S. \$44.00 CDN \$53.00
August/Art

WALTHER KÖNIG



Diana Thater: Gorillagorillagorilla

Edited by Peter Pakesch. Text by Adam Budak.

Diana Thater’s recent “gorillagorillagorilla,” detailed here, continues the artist’s merging of fictive cinematic space and the physical exhibition space in order to disrupt the viewer’s position and perception of identity.

Diana Thater: Gorillagorillagorilla
ISBN 978-3-86560-590-0
Pbk, 8.75 x 11 in. / 168 pgs / 18 color / 62 b&w.
U.S. \$46.00 CDN \$55.00
August/Art/Film & Video

JOVIS



Dieter Finke: Works

Edited by Barbara Steiner, Leon Janucek.

Wolves, owls, falcons, alligators and horses are the subject of German sculptor Dieter Finke’s work, collected here. Much reduced in form, Finke’s delicate bronzes, cast from unusual materials like wood or cardboard, convey inherent drama and expressiveness, perhaps alluding to the brittle nature of relations between man and animal.

Dieter Finke: Works
ISBN 978-3-86859-065-4
Hbk, 9.5 x 12.75 in. / 204 pgs / 100 color.
U.S. \$65.00 CDN \$78.00
November/Art

LEO KOENIG INC.

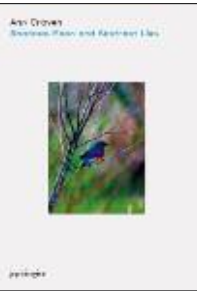


Brandon Lattu: Office Gray Case

This exquisite artist’s-book-as-exhibition-catalogue was produced to accompany rising Los Angeles conceptualist Brandon Lattu’s first European survey, at Kunstverein Bielefeld, Germany. Rather than show standard thematic groups of work, Lattu here presents individual images of books from his library—to scale, scanned and reconstructed without pages—that were originally created for a work in his *Library* series.

Brandon Lattu: Office Gray Case
ISBN 978-3-86560-351-7
Hbk, 11.25 x 11.75 in. / 88 pgs / illustrated throughout
U.S. \$55.00 CDN \$66.00
March/Art

JRP|RINGIER



Ann Craven: Shadows Moon and Abstract Lies

Edited by Florence Derieux. Text by Amy Granat, Matt Keegan, Josh Smith, François Quintin.

Ann Craven’s serial paintings of moons, birds and abstractions reflect the example of predecessors such as Vija Celmins, Allan McCollum and Agnes Martin, whose standards of precision are inseparable from the physiological rhythms of their lives as applied to their art. Among her contemporaries are Wade Guyton, Kelley Walker and Josh Smith.

Ann Craven: Shadows Moon and Abstract Lies
ISBN 978-3-905829-97-6
Hbk, 8 x 11.25 in. / 64 pgs / 68 color.
U.S. \$35.00 CDN \$42.00
August/Art

WALTHER KÖNIG



Daniel Roth: Car Gwyllt

Edited by Stefan Gronert. Text by Xander Karskens, Stephan Berg.

Bound as a leatherette notebook, *Car Gwyllt* introduces an important German artist. Roth’s installations attempt a destabilization of rational order through a range of media—drawings, objects, photographs, texts and both documentary and fictional elements—that combine to spin strange narratives between objects, confounding routine taxonomy.

Daniel Roth: Car Gwyllt
ISBN 978-3-86560-577-1
Flexi, 6.75 x 8.5 in. / 112 pgs / 53 color / 8 b&w.
U.S. \$39.95 CDN \$48.00
August/Art

JRP|RINGIER



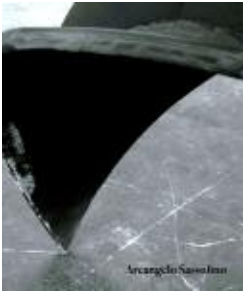
Martin Boyce

Text by Paul Elliman, Catrin Lorch, Caoimhin Mac Giolla Leith.

Martin Boyce (born in Glasgow, 1967) works at the interstices of design, architecture and daily life, reinterpreting and disturbing the very substance of works by Arne Jacobsen, Mies van der Rohe, and Charles and Ray Eames in order to create “fragile landscapes.” This is his first complete monograph.

Martin Boyce
ISBN 978-3-905770-74-2
Pbk, 9.25 x 11.25 in. / 160 pgs / 112 color.
U.S. \$55.00 CDN \$66.00
September/Art

JRP|RINGIER



Arcangelo Sassolino

Edited by Jasper Sharp. Text by Christoph Doswald.

The imposing machine-sculptures of Arcangelo Sassolino (born 1967) draw on the character and functions of construction equipment, often exercising extreme force on a range of materials with a detached sci-fi ominousness. This first monograph provides a rich visual appraisal of the artist’s works and an overview of their historical context.

Arcangelo Sassolino
ISBN 978-3-905829-93-8
Hbk, 8.5 x 10 in. / 92 pgs / 61 color / 3 b&w.
U.S. \$35.00 CDN \$42.00
August/Art

HATJE CANTZ



Anton Henning: Antonym

Edited by Reinhard Spieler, Ulrike Lorenz. Text by Alexander Eiling, Stefanie Müller.

A survey of Henning’s work—which connects an abstract, ornamental stylistic vocabulary with avant-garde, trash and salon art.

Anton Henning: Antonym
ISBN 978-3-7757-2445-6
Hbk, 11 x 9.5 in. / 208 pgs / 110 color.
U.S. \$45.00 CDN \$54.00
November/Art

Exhibition Schedule
Ludwigshafen: Wilhelm-Hack-Museum,
05/16/09–08/16/09
Mannheim: Kunsthalle Mannheim
05/16/09–08/06/09

HATJE CANTZ



Adrian Ghenie

Text by Anette Hüscher, Jürg Judin.

Power and its abuse, forced exile and migration are the themes of the painting of Adrian Ghenie (born 1977). Raised amid the propaganda of Ceausescu’s Romania, Ghenie has already produced a powerful body of work in response to this inheritance of deluded and abusive dictatorship—work which in the span of just a few years has already won much attention and acclaim.

Adrian Ghenie
ISBN 978-3-7757-2463-0
Hbk, 11.5 x 9.75 in. / 112 pgs / 70 color.
U.S. \$55.00 CDN \$66.00
December/Art

ARTSPACE BOOKS



The Veil Suite

Art by Izhar Patkin & Poetry by Agha Shahid Ali

A meditation on love and loss, *The Veil Suite* is a collaboration between Israeli-born painter, Izhar Patkin, and Kashmir’s most revered poet, the late Agha Shahid Ali. Shahid’s poem, which uses Dante’s form of the canzone, was written specifically for this collaboration, and is his last work.

The Veil Suite
ISBN 978-1-891273-07-0
Hbk, 8 x 9.5 in. / 80 pgs / 50 color.
U.S. \$20.00 CDN \$24.00
November/Art/Middle East Art & Culture

JRP|RINGIER



Lori Hersberger: Phantom Studies

Edited by Lionel Bovier. Text by Vincent Pécoil, Thierry Raspail, Oliver Koerner von Gustort.

An unabashed color sensualist, Lori Hersberger (born 1964) uses any means at his disposal—painting, architecture, video, and recently, mirrors and fluorescent inks—to further expand his artistic vocabulary. Color may be sprayed, dripped, or applied with sponges, advancing beyond the pictorial frame towards an “all-around” gesture.

Lori Hersberger: Phantom Studies
ISBN 978-3-03764-007-4
Pbk, 9.5 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
September/Art

CHARTA



Iván Navarro: The Threshold

Text by Anne Ellegood, Antonio Arévalo, Justo Pastor Mellado, Iván Navarro.

This volume presents Brooklyn-based sculptor Iván Navarro’s project for the Chile pavillion at the Venice Biennial. During the past decade, Navarro has become known for remaking Modernist furniture using neon tubes that carry a high-voltage threat, to suggest a range of political concerns, prompted by his Pinochet-era youth in Chile and by U.S. death penalty laws.

Iván Navarro: The Threshold
ISBN 978-88-8158-728-5
Pbk, 8.5 x 12 in. / 80 pgs / 47 color.
U.S. \$37.95 CDN \$46.00
September/Art

KERBER



Sebastian Kuhn

Edited by Sebastian Kuhn. Text by Richard Grayson, Birgit Möckel.

In chaotic bursts of variously colored plastics, Sebastian Kuhn’s sculptures (which often proliferate into the category of installation) update the constructions of Tatlin for our times, incorporating musical and scientific references into their unruly, bundled forms. This catalogue is beautifully produced with a suedette cover and an assortment of paper stocks within.

Sebastian Kuhn
ISBN 978-3-86678-136-8
Hbk, 8.25 x 10.75 in. / 152 pgs / 47 color / 71 b&w.
U.S. \$65.00 CDN \$78.00
August/Art

MITCHELL-INNES & NASH



Axel Geis

Text by Mark Gisbourne.

Invoking the tradition of Velázquez, Goya and Manet, the young German painter Axel Geis takes faces and figures derived from cinema and sets them against seemingly unfinished backdrops, in accord with Baudelaire’s “Painter of Modern Life”: “to extract from fashion the poetry that resides in its historical envelope.”

Axel Geis
ISBN 978-0-9814578-2-6
Pbk, 8.75 x 10 in. / 34 pgs / 12 color.
U.S. \$20.00 CDN \$24.00
August/Art

BORTOLAMI



Richard Aldrich

Text by Jay Sanders.

Richard Aldrich’s abstract painting juggles delicacy of line and palette with warmth of touch, a combination that fills his works with a cheerful humanity, or what *Art in Review* memorably described as a “slackerish cosmopolitanism.” Collage elements introduce a playful take on Whistler’s famous portrait of his mother.

Richard Aldrich
ISBN 978-0-615-26984-9
Pbk, 5.5 x 8.5 in. / 95 pgs / 42 color.
U.S. \$25.00 CDN \$30.00
July/Art

WALTHER KÖNIG



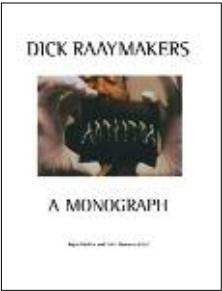
Y.Z. Kami: Endless Prayers

Foreword by Ziba de Weck. Text by Julien Jonas Bismuth, Doris van Drathen.

Emerging Persian-born figurative painter Y.Z. Kami’s canvases feature flat, matte portraits resembling Byzantine frescos or Egyptian Fayum portraits. Included here are such works from the past decade, along with abstracted collages, made from poetry and prayer texts, inspired by the whirling motions of Sufi dervishes.

Y.Z. Kami: Endless Prayers
ISBN 978-3-86560-563-4
Hbk, 7 x 10 in. / 192 pgs / 115 color.
U.S. \$59.95 CDN \$72.00 **FLAT40**
August/Art/Middle East Art & Culture

NAI PUBLISHERS



Dick Raaymakers: A Monograph

Edited by Arjen Mulder.

As a multimedia artist, Dick Raaymakers (born 1930) embraces a diversity of genres and styles, from sound animations for films to “action music,” never-ending vocal textures, electro-acoustic tableaux vivants and music theatre works. Raaijmakers dovetails disciplines such as the visual arts, film, literature and theatre with the universe of music.

Dick Raaymakers: A Monograph

ISBN 978-90-5662-600-6

Hbk, 8.5 x 10 in. / 447 pgs / illustrated throughout.
U.S. \$75.00 CDN \$90.00
September/Art

WALTHER KÖNIG



Via Lewandowsky: Applaus Applause

Via Lewandowsky directs a sharp wit towards the remnants of the system he remembers from his childhood in 1970s Dresden. This edition introduces the German artist’s installation “Applause,” employing 96 concert loudspeakers in which 100 prominent figures cheer on an invisible performance; it also includes a survey of Lewandowsky’s sound-related projects from the 1990s.

Via Lewandowsky: Applaus Applause

ISBN 978-3-86560-568-9

Pbk, 8.5 x 10 in. / 104 pgs / 22 color / 8 b&w.
U.S. \$25.00 CDN \$30.00 **FLAT40**
August/Art

HAUNCH OF VENISON



Adam Pendleton: ELTDK

Text by Mark Beasley, Jena Osman.

Interview by Krist Gruijthuijsen.

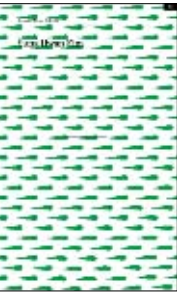
A thread throughout Adam Pendleton’s paintings and installations is an attraction to language’s capacity to shape existing realities and inaugurate new ones, and to allude (references to Conceptual art, Punk and experimental poetry abound). *ELTDK* covers two large bodies of new work (eight new *Black Dada* paintings and the *System of Display* series) plus two essays and an interview with the artist.

Adam Pendleton: ELTDK

ISBN 978-1-905620-33-3

Hbk, 6.5 x 9.5 in. / 120 pgs / color.
U.S. \$30.00 CDN \$36.00
August/Art

WITTE DE WITH PUBLISHERS



Sung Hwan Kim: Source Book 6

Text by Luis E. Cárcamo-Huechante, Ann Demeester, Eva Huttenlauch, Joan Jonas,

Sung Hwan Kim.

This first monograph on Korean-born, New York-based Sung Hwan Kim offers a multifaceted encounter with the artist’s lyrical, performative work via the artist’s own writing, a conversation with Joan Jonas, an account of his Prix de Rome performance by Ann Demeester and an essay by Harvard’s Luis E. Cárcamo-Huechante. With an introduction by Eva Huttenlauch.

Sung Hwan Kim: Source Book 6

ISBN 978-90-73362-86-4

Pbk, 5 x 8 in. / 96 pgs / 17 color / 18 b&w.
U.S. \$15.00 CDN \$18.00
September/Art/Asian Art & Culture

HATJE CANTZ



Ragnar Kjartansson: The End

Edited by Christian Schoen. Text by Cecilia Alemani, Markús Th. Andrésson.

Born in 1976, 2009 Venice Biennale artist Ragnar Kjartansson is a prolific performance artist and musician whose genre-bending installation/performances include music, video, painting, drawing and sculptural elements that careen between emotional extremes.

Ragnar Kjartansson: The End

ISBN 978-3-7757-2333-6

Hbk, 9.25 x 9.5 in. / 120 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
October/Art

Exhibition Schedule

Venice: Venice Biennale, Icelandic Pavilion,
06/07/09–11/22/09

JRP|RINGIER



Cristóbal Lehyt: Drama Projection

Text by Sabeth Buchmann.

Exploring the tropes and stereotypes of “place,” the Chilean artist Cristóbal Lehyt (born 1973 and now resident in New York) sifts local and material circumstance to expose its most personal ramifications. This first monograph documents his ongoing project El Norte (The North) as well as a series of site-specific works that produced for Lehyt’s first institutional solo show in Europe.

Cristóbal Lehyt: Drama Projection

ISBN 978-3-03764-019-7

Pbk, 6.75 x 9.5 in. / 180 pgs / 94 color / 19 b&w.
U.S. \$45.00 CDN \$54.00
August/Art/Latin American Art & Culture

ART GALLERY OF YORK UNIVERSITY



The Saskia Olde Wolbers Files: And While I Have Been Lying Here Perfectly Still

Edited by Michael Maranda. Text by Philip Monk.

Olde Wolbers’ videos are as much about the fabrication of fictions as they are fantastical stories. Similarly, this volume is a fiction about the fabrication of fictions: artworks are treated at an interpretative remove through genres of fiction and examined as psychological case studies.

The Saskia Olde Wolbers Files: And While I Have Been Lying Here Perfectly Still

ISBN 978-0-921972-53-2

Pbk, 4.5 x 7 in. / 132 pgs / 111 color / 2 b&w.
U.S. \$20.00 CDN \$24.00
August/Art

JRP|RINGIER



Robert Kusmirowski

Edited by Heike Munder.

Using simple materials, the Polish artist Robert Kusmirowski (born 1973) creates meticulous simulations of historical situations. This book documents one such simulation—a mysterious nuclear institute recalling Cold War Soviet technology—that was produced for his 2006 solo exhibition in the Migros Museum für Gegenwartskunst.

Robert Kusmirowski

ISBN 978-3-905770-52-0

Pbk, 8 x 11.5 in. / 68 pgs / 62 color.
U.S. \$75.00 CDN \$90.00
August/Art

ART GALLERY OF YORK UNIVERSITY



Mike Hoolboom’s Invisible Man Between the Art Gallery and the Movie Theatre Projecting Questions

Edited by Michael Maranda. Text by Mike Hoolboom, Philip Monk, Yann Beauvais,

Chris Kennedy.

A series of essays and conversations between artists, curators and programmers on the complicated path from the white cube to the black box.

Mike Hoolboom’s Invisible Man Between the Art Gallery and the Movie Theatre

ISBN 978-0-921972-52-5

Pbk, 5.75 x 8 in. / 144 pgs / 11 color / 12 b&w.
U.S. \$20.00 CDN \$24.00
August/Art

WALTHER KÖNIG



Ivan Moudov: Trick or Treat

Introduction by Hilke Wagner. Text by Iara Boubnova, Dessislava Dimova.

Bulgarian artist Ivan Moudov is most known for performances directly involving the public, which humorously question basic social phenomena—such as “Traffic Control,” in which the artist manned traffic intersections in three European cities dressed as a police officer. This long-awaited retrospective surveys works from 1998 to the present.

Ivan Moudov: Trick or Treat

ISBN 978-3-86560-600-6

Pbk, 8.5 x 10.25 in. / 144 pgs / 146 color.
U.S. \$37.50 CDN \$45.00
August/Art

HATJE CANTZ



Cornelia Sollfrank: Expanded Original

Text by Sabine Himmelsbach, Jacob Lillemose, Rahel Puffert, Gerald Raunig.

Cornelia Sollfrank (born 1960) has worked with communication networks since the 90s, making a name for herself as a pioneer of Internet art with her net.art generator project, an art-generating Internet machine. Other roles include hacker, cyberfeminist, activist, thief, voyeur, dominatrix and art markswoman.

Cornelia Sollfrank: Expanded Original

ISBN 978-3-7757-2390-9

Pbk, 8 x 9.5 in. / 144 pgs / 126 color / 2 b&w.
U.S. \$40.00 CDN \$48.00
September/Art

WALTHER KÖNIG



Luis Jacob: Habitat

Edited by Meike Brehm. Text by Yilmaz Dziewior.

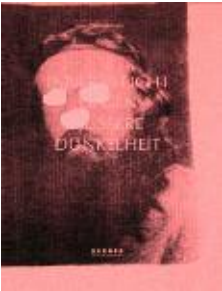
Lima-born, Toronto-based artist Luis Jacob’s installation “Habitat,” detailed here, was realized in 2005 at Toronto’s Art Gallery of Ontario. The extensive work comprises six interconnecting rooms for meeting, yoga, DJing, reading, sleep and one devoted to the contrast between hard and soft, which feature ceramic objects presented under museum vitrines.

Luis Jacob: Habitat

ISBN 978-3-86560-579-5

Pbk, 8 x 11.5 in. / 176 pgs / 90 color.
U.S. \$54.00 CDN \$65.00
September/Art

KERBER



Till Gerhard
Edited by Stellan Holm. Text by Martin Faass.
In the large canvases of German painter Till Gerhard (born 1971), hippy-era media images are reworked, gouged and besplattered, enacting a painterly aggression—and sometimes affection—upon the cults, heroes, villains, and the utopian and spiritual ideals of the 1960s and 1970s. This monograph compiles his paintings alongside resource materials, essays and an interview.

Till Gerhard
ISBN 978-3-86678-171-9
Hbk, 9.25 x 12.5 in. / 120 pgs / 141 color / 30 b&w.
U.S. \$40.00 CDN \$48.00
August/Art

KERBER



Cesare Lucchini: What Remains
Edited by Ingrid Mössinger. Contributions by Matthias Frehner, Marco Francioli.
The most recent paintings of Cesare Lucchini (who has been working since the 1960s) bear testimony to Willem de Kooning's adage that "you can't paint the figure and you can't not paint the figure": intimations of heads and bodies loom out from energetically applied color masses, and recede back, in a careful balance of forms.

Cesare Lucchini: What Remains
ISBN 978-3-86678-213-6
Hbk, 9.75 x 12 in. / 176 pgs / 39 color.
U.S. \$45.00 CDN \$54.00
August/Art

KERBER



Thomas Huber: Sad Facets, Paintings
Text by Jan Hoet, Martin Hellmold, Wolfgang Ulrich, Françoise Cohen.
Thomas Huber questions the possibility of a real encounter between the viewer and an artwork. Here, Huber's own philosophic and poetic texts are illustrated with a selection of 52 of his geometric abstractions, an ironic nod to Modernism, which interweave shapes such as diamonds and squares to depict interior spaces.

Thomas Huber: Sad Facets, Paintings
ISBN 978-3-86678-196-2
Pbk, 6.75 x 9.5 in. / 96 pgs / 52 color.
U.S. \$28.50 CDN \$34.00
August/Art

KERBER



Miwa Ogasawara
Edited by Vera Munro. Text by Noemi Smolek.
The painter Miwa Ogasawara's pictures are sparsely populated, almost ghostly images of figures and interiors, which (despite their muted coloring) quietly leak out light. Drawing on—and countering—a tradition of Japanese shadow aesthetics, Ogasawara gives only the most minimal visual clues, which lends the paintings a simultaneous clarity and obscurity.

Miwa Ogasawara
ISBN 978-3-86678-256-3
Pbk, 8.75 x 10.75 in. / 128 pgs / 79 color / 12 b&w.
U.S. \$45.00 CDN \$54.00
August/Art/Asian Art & Culture

KERBER



Thomas Huber: Sad Facets
"My pictures show spaces. You can see them but you can't get to them;" writes Berlin-based painter Thomas Huber, describing the effect of the luminous abstract gouaches and water-colors surveyed here: "it is as if they are sealed behind clear glass... Everything comes to a head below the surface; I see the pictures as sad diamonds."

Thomas Huber: Sad Facets
ISBN 978-3-86678-145-0
Hbk, 11.75 x 8.5 in. / 128 pgs / 64 color.
U.S. \$65.00 CDN \$78.00
August/Art

KERBER



Morten Buch: The Last Resort
Text by Viola Weigel, Claus Hagedorn-Olsen, Maibritt Pedersen.
Morten Buch (born 1970) is part of a new generation of Scandinavian painters that link the legacy of Danish Expressionism to the cool restraint of formal American Minimalism. His portrayal of everyday objects—pipes, mattresses, vases—recalls the cartoon lumpishness of Philip Guston, but is executed in cleaner strokes, and frequently against a bright, cream-white backdrop.

Morten Buch: The Last Resort
ISBN 978-3-86678-146-7
Hbk, 8.75 x 11.25 in. / 96 pgs / 41 color / 5 b&w.
U.S. \$45.00 CDN \$54.00
August/Art

KERBER



Alexander Raymond: Abnoe
Text by Jens Asthoff, Nora Sdun.
Alexander Raymond's paintings are densely atmospheric (and very much indoor) scenarios which sometimes stray into the overtly eerie—a cheerfully colored cushion floating in space, mid-air explosions of color, odd goings-on with fur hats—an effect heightened by theatrical lighting and unnaturally radiant colors. Some works may depict more conventional window views or still lifes, but the total effect remains one of disquiet.

Alexander Raymond: Abnoe
ISBN 978-3-86678-249-5
Hbk, 8.5 x 11.25 in. / 72 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
August/Art

KERBER



Norbert Tadeusz: Paintings 1978–2002
Edited by Ingrid Mössinger. Text by Gritta Gramm.
Norbert Tadeusz, who lives in Italy and Düsseldorf, embraced traditional painting early on: "I paint what leaps out at me (...) a landscape, a nude, a living animal, or a still life." This catalogue presents 13 paintings by the artist now in the Chemnitz art collection.

Norbert Tadeusz: Paintings 1978–2002
ISBN 978-3-86678-237-2
Hbk, 9.5 x 11.75 in. / 64 pgs / 13 color.
U.S. \$38.00 CDN \$46.00
August/Art

HATJE CANTZ



Valérie Favre: Visions
Text by Beatrice von Bismarck, Claire Brunet, Jürgen Harten, Jacqueline Lichtenstein.
Bunnies, centaurs and cockroaches: Valérie Favre assembles bizarre troupes to develop puzzling stories which take place in a terrains ranging from parking lots to Grimm-like fairytale forests.

Valérie Favre: Visions
ISBN 978-3-7757-2443-2
Hbk, 6.75 x 9.5 in. / 208 pgs / 120 color.
U.S. \$45.00 CDN \$54.00
November/Art

Exhibition Schedule
Nîmes: Carré d'Art—Musée d'Art Contemporain, 05/27/09–09/20/09
Luzern: Kunstmuseum, 10/24/09–02/07/10

KERBER



Miriam Vlaming: You Promised Me
Text by Inge Herold, Christian Malycha, Mark Gisbourne.
Miriam Vlaming's large-scale paintings project a threadbare figuration under erasure, ever about to succumb to abstraction. Her method of combining fragments from well-known and more remote cultural spheres produces scenes of broken promises that exude disillusionment, abandonment and melancholy.

Miriam Vlaming: You Promised Me
ISBN 978-3-86678-204-4
Hbk, 11.75 x 11.75 in. / 120 pgs / 69 color / 5 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

KERBER



Valérie Favre
Preface by Monika Machnicki. Text by Christian Malycha, Antje Dietze.
Valérie Favre began her artistic career in theatre and film, in Paris in the 1980s. The paintings gathered here assess her most recent explorations. Her canvases are heavily worked figurations, whose protagonists are rendered in murky, sketchy strokes that impart sensations of sensuality and wear simultaneously; other works are closer to abstraction, foggy with rose-like whirls of twisting paint.

Valérie Favre
ISBN 978-3-86678-228-0
Hbk, 9.5 x 11.75 in. / 144 pgs / 111 color.
U.S. \$55.00 CDN \$66.00
August/Art

CHARTA



Manuela Filiaci
Text by Doris von Drathen. Interview with Manuela Filaci.
The Italian-born, New York-based painter Manuela Filiaci has been exhibiting her sometimes diagrammatic, sometimes romantic works since the early 80s. This book traces the development of her work, and constitutes her first monograph.

Manuela Filiaci
ISBN 978-88-8158-740-7
Pbk, 6.25 x 9.5 in. / 144 pgs / 68 color.
U.S. \$39.95 CDN \$48.00
October/Art

TIMEZONE 8



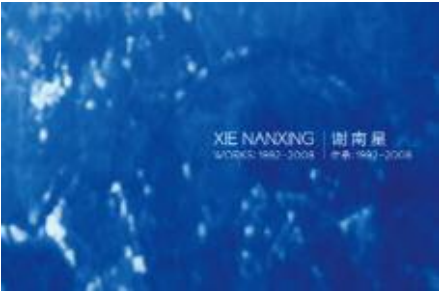
Xin Haizhou

Text by Walter Schurian.

Xin Haizhou's drawing-like figurative paintings portray Chinese youths looming out of the frame with boggled eyes, slackened postures and expressions of dismay. The *Staggering Blow From a Cudgel* series is collected here, alongside *What's Happening?* and others. These and 80 more images are featured in this large, well-illustrated catalogue.

Xin Haizhou
ISBN 978-988-17521-6-1
Hbk, 10.5 x 12.75 in. / 171 pgs / 80 b&w.
U.S. \$60.00 CDN \$72.00
September/Art/Asian Art & Culture

TIMEZONE 8



Xie Nanxing: Works 1992–2008

Text by Peter Pakesch, Nataline Colonnello, Ruth Noack, Ai Wei Wei.

Xie Nanxing is one of the most important contemporary Chinese painters working today. The first half of this catalogue covers his activities over the last three years, such as his large-scale paintings of veiled torture scenes. The second half is a reprint of the monograph *Xie Nanxing Paintings: 1992–2004*.

Xie Nanxing: Works 1992–2008
ISBN 978-988-18033-2-0
Hbk, 14 x 9.25 in. / 164 pgs / 78 color / 3 b&w.
U.S. \$50.00 CDN \$60.00
September/Art/Asian Art & Culture

TIMEZONE 8



Sun Yuan & Peng Yu: Animalities

Text by Philip Tinari, Jérôme Sans, Josef Ng.

Controversial Beijing-based artists Sun Yuan and Peng Yu (who represented China in the 2007 Venice Biennial) are known for using biological materials, such as live animals, human fat tissue and animal cadavers, in their abject installations, to confront issues of life, death and human struggle. *Animalities* is a retrospective.

Sun Yuan & Peng Yu: Animalities
ISBN 978-988-18033-8-2
Clth, 10 x 11 in. / 200 pgs / 150 color / 50 b&w.
U.S. \$50.00 CDN \$60.00
October/Art/Asian Art & Culture

CHARTA



Raymundo Sesma: Campo Expandido

Text by Fortunato D'Amico, Daniel Garza Usabiaga, Ambra Polidori, Aldo Colonetti, Raymundo Sesma, Graciela Kasep Ibáñez.

Gathered in this volume is work from the past five years by Mexican artist Raymundo Sesma, focusing on the artist's graphically bold multi-disciplinary interventions. These works are site-specific responses to particular architectural elements.

Raymundo Sesma: Campo Expandido
ISBN 978-88-8158-734-6
Hbk, 9.25 x 11.5 in. / 288 pgs / 582 color / 13 b&w.
U.S. \$77.95 CDN \$94.00
October/Art/Architecture/Latin American Art & Culture

TURNER



Flavio Garciandía: I Insulted Falvio Garciandía in Havana

Texts by Catherine Lampert, Edward J. Sullivan, Gerardo Mosquera, Kiki Álvarez, Cristina Vives.

Cuban art was transformed at the end of the 1970s when it evolved from a propaganda tool to a critical and analytical independent means of expression. In the avant garde of this renaissance was Flavio Garciandía. This volume is a much-needed retrospective of the iconic artist's prolific career.

Flavio Garciandía: I Insulted Flavio Garciandía in Havana
ISBN 978-84-7506-843-5
Pbk, 10.25 x 12.25 in. / 410 pgs / 400 color.
U.S. \$55.00 CDN \$66.00
August/Art/Latin American Art & Culture

TURNER



Raúl Cordero

Texts by Barry Schwabsky, Kevin Power, Omar Pascual.

This is the first monograph devoted to the emerging Cuban conceptualist, Raúl Cordero, a prolific polyglot whose photographs, videos, installations, drawings and paintings refute an absolute narrative.

Raúl Cordero
ISBN 978-84-7506-842-8
Pbk, 9.5 x 11.25 in. / 170 pgs / 160 color.
U.S. \$30.00 CDN \$36.00
December/Art/Latin American Art & Culture

TIMEZONE 8



Won Ju Lim: 24 Seconds of Silence

Edited by David C. Spalding. Text by Jan Tumlrir.

This volume presents striking images of Korea-born, Los Angeles-based artist Won Ju Lim's 14-sculpture, five-video installation, which juxtaposes images of Beijing with the dystopian urban landscapes of films like *Metropolis* and *Logan's Run* in a fierce essay on the cities we both inhabit and imagine.

Won Ju Lim: 24 Seconds of Silence
ISBN 978-988-18033-7-5
Flexi, 8.75 x 11.25 in. / 72 pgs / 72 color.
U.S. \$25.00 CDN \$30.00
September/Art/Asian Art & Culture

TIMEZONE 8



Ni Haifeng: Para-Production

Text by Pauline J. Yao.

The Chinese-born, Amsterdam-based artist Ni Haifeng creates mixed media works that subvert the cultural systems of language, return, exchange and production. *Para-Production*, documented here from inception through installation, utilizes shreds of discarded fabric gathered from Chinese garment factories to propose a conceptual reversal of capitalist production.

Ni Haifeng: Para-Production
ISBN 978-988-18033-5-1
Pbk, 6.75 x 9.5 in. / 112 pgs / 76 color.
U.S. \$20.00 CDN \$24.00
September/Art/Asian Art & Culture

TIMEZONE 8



Li Qing: Ghosting 2005–2008

Foreword by Jifeng Xia. Text by Maya Kóvskaya, Zhu Zhu, Peng Lü.

Ghosting is the most complete publication on Li Qing, whose *Finding Differences* and *Images of Mutual Undoing* and *Unity* series have won him much attention in China over the past five years. Alongside these, *Ghosting* also reproduces some individual works and newer installation and photography works.

Li Qing: Ghosting 2005–2008
ISBN 978-988-17522-6-0
Hbk, 9.25 x 12 in. / 289 pgs / 92 color / 3 b&w.
U.S. \$100.00 CDN \$120.00
September/Art/Asian Art & Culture

CHARTA/LONG MARCH SPACE



Yang Shaobin: X-Blind Spot

Text by Nikos Papastergiadis, Lu Jie, Long March Writing Group.

This volume documents phase two of Chinese artist Yang Shaobin's look at the labor conditions of northern China coalminers, which he undertook from 2004-2008. It includes Yang's mixed media works—oil paintings, installation, video and sculpture—and accounts of his team's experiences in these isolated coalmining communities, and further materials providing socio-logical context.

Yang Shaobin: X-Blind Spot
ISBN 978-88-8158-742-1
Hbk, 12.75 x 9.5 in. / 128 pgs / 107 color / 7 b&w.
U.S. \$55.00 CDN \$66.00
October/Art/Asian Art & Culture

TURNER



Fernando Ortega

Text by Jens Hoffmann, Michel Blancsubé.

In his multidisciplinary works, Mexican artist Fernando Ortega plays with everyday perception—the negligible sights and sounds around us. In “Piano Recital” (2008), for instance, Ortega asked a motorcycle mechanic to tune a piano, on which pieces by Chopin were then played. Featured here are recent works and essays by curators Jens Hoffmann and Michel Blancsubé.

Fernando Ortega
ISBN 978-968-90-56-41-6
Pbk, 8.75 x 11.25 in. / 192 pgs / 140 color.
U.S. \$29.50 CDN \$35.00
August/Art/Latin American Art & Culture

TURNER



Yishai Jusidman: Paintworks

Text by Barry Schwabsky, Christian Viveros-Faune.

Los Angeles-based Mexican painter Yishai Jusidman is known for conceptually playful works that implicate the viewer, often by depicting an idealized gallery space and fictional viewers within the frame of the canvas. This book is a retrospective of the 11 series of works that he has produced from 1987 to the present.

Yishai Jusidman: Paintworks
ISBN 978-84-7506-847-3
Clth, 10.75 x 10.5 in. / 240 pgs / 154 color.
U.S. \$45.00 CDN \$54.00
August/Art/Latin American Art & Culture

DAMIANI



Lois & Franziska Weinberger: The Mobile Gardens
Edited by Claudia Zanfi.

The internationally renowned collaborative duo Lois & Franziska Weinberger have played a key role in contemporary debates about sustainability, art and nature. This edition presents 60 color images of their public works from the past 30 years, which hinge on the idea of a garden as a “perfectly provisional realm.”

Lois & Franziska Weinberger: The Mobile Gardens
ISBN 978-88-6208-102-3
Pbk, 5.5 x 8.5 in. / 80 pgs / 60 color.
U.S. \$20.00 CDN \$24.00
October/Art

KERBER



Lorenz Estermann: Instant City
Text by Hans-Peter Wipplinger, Simon Baur.

A star at the recent Art Cologne fair, Austrian installation artist Lorenz Estermann (born 1968) constructs delicate little maquettes of build-ings—booths, kiosks, platforms, houses—that merge painting/drawing with sculpture and architecture, and works on paper (also architec-turally themed) that incorporate photography with drawing and painting.

Lorenz Estermann: Instant City
ISBN 978-3-86678-208-2
Hbk, 11.5 x 9.75 in. / 72 pgs / 50 color.
U.S. \$40.00 CDN \$48.00
August/Art

RM/FUNDACIÓN DE ARQUITECTURA TAPATÍA
LUÍS BARRAGÁN



Humberto Spíndola: Paper Interventions in the Architecture of Luís Barragán
Homage to Chucho Reyes

Text by Miquel Adrià, Lily Kassner, Jorge Alberto Manríque, Armando Chávez Cervantes, Marinela Barrios Otero.

Humberto Spíndola devises interventions in the architecture of Luis Barragán using traditional Mexican colored tissue paper.

Humberto Spíndola: Paper Interventions in the Architecture of Luís Barragán
ISBN 978-84-92480-48-7
Clth, 7.5 x 6.5 in. / 64 pgs / 31 color.
U.S. \$24.95 CDN \$30.00
August/Art/Latin American Art & Culture

WALTHER KÖNIG



Jean-Luc Moulène

Text by Jean-Pierre Criqui, Yves-Alain Bois, Briony Fer.

This book brings together a selection of Jean-Luc Moulène’s photographs, sculptures and drawings, from 1977 to 2008, with an emphasis on work done in the past decade. Moulène’s multimedia activities—mostly recording in pho-tography—utilize negations and political inter-ventions in everyday life.

Jean-Luc Moulène
ISBN 978-3-86560-589-4
Pbk, 9 x 11.75 in. / 172 pgs / 82 color / 12 b&w.
U.S. \$45.00 CDN \$54.00
August/Photography

WALTHER KÖNIG



Heimo Zobernig: Stellproblemen

Austrian conceptualist Heimo Zobernig’s artist’s book *Stellproblemen* (which means “set-prob-lems,” and is purposely misspelled in German) addresses notions of permutation, repetition, alter ego, facsimile, dummy copy, imitation, mimicry, proxy, substitution and coincidence, all of which are inscribed into the book’s design and illustrated throughout.

Heimo Zobernig: Stellproblemen
ISBN 978-3-86560-567-2
Pbk, 8.5 x 11.5 in. / 144 pgs / 100 color.
U.S. \$48.00 CDN \$58.00
August/Art

WALTHER KÖNIG



Peter Kogler

Foreword by Edelbert Koeb. Text by Rainer Fuchs, Ami Barak, Jean-François Cougnet.

Along with Heimo Zobernig and Erwin Wurm, Austrian artist Peter Kogler refreshed conceptu-al and media-based art in the mid-1980s. He has had a huge influence on the international art scene. This comprehensive monograph presents previously unpublished early works alongside installation shots of recent exhibitions.

Peter Kogler
ISBN 978-3-86560-560-3
Pbk, 9 x 11.25 in. / 286 pgs / 170 color.
U.S. \$59.95 CDN \$72.00
August/Art

JOVIS



Hold It!
Folke Föbberling & Martin Kaltwasser: The Art & Architecture of Public Spaces

Collaborators since 1998, German artists Folke Köbberling and Martin Kaltwasser (also an archi-tect) have created “amorphous forms out of trash that retain a childlike simplicity in spite of rigorous engineering,” according to the UK’s *The Guardian*. Their “magical, structurally sound and user-friend-ly” sculptural works make use of repurposed materials, volunteer labor and offbeat public spaces.

Hold It!
ISBN 978-3-86859-029-6
Pbk, 6.75 x 8.5 in. / 240 pgs / 150 color.
U.S. \$39.95 CDN \$48.00
November/Art

JRP|RINGIER



Andree Korpys & Markus Löffler
Edited by Christoph Keller.

Celebrating artistic conspiracy theories and the aesthetics of paranoia, the German artist duo Korpys/Löffler produces cinematic “free-jazz accounts” of events such as George W. Bush’s arrival at Berlin airport in the film “Nuclear Football” (by showing the arrival of his luggage), ecological protest movements in Gorleben and Heiligendamm, and of sites such as the Pentagon, the United Nations and the World Trade Center.

Andree Korpys & Markus Löffler
ISBN 978-3-905829-74-7
Pbk, 4.75 x 7.5 in. / 240 pgs / illustrated throughout.
U.S. \$28.00 CDN \$34.00
August/Art

CHARTA



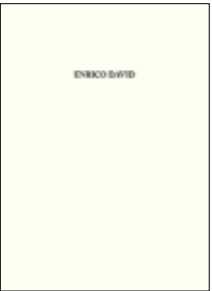
Eva & Franco Mattes: 010010110101101.ORG

Text by Domenico Quaranta, Maurizio Cattelan, RoseLee Goldberg, Bruce Sterling, Wu Ming, Joline Blais, Jon Ippolito, Luther Blissett.

Pioneers in the Net Art movement, Eva and Franco Mattes (aka 010010110101101.ORG) have erected fake architectural heritage signs, run media campaigns for non-existent action movies and even convinced the entire population of Vienna that Nike had purchased the city’s historic Karlsplatz and was about to rename it Nikeplatz. This is the first book on their work.

Eva & Franco Mattes: 010010110101101.ORG
ISBN 978-88-8158-726-1
Pbk, 5.75 x 7.5 in. / 144 pgs / 60 color.
U.S. \$37.95 CDN \$46.00
October/Art

WALTHER KÖNIG



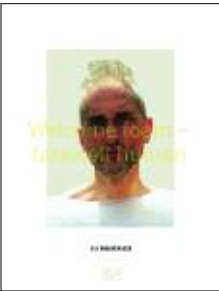
Enrico David

Text by Simon Thompson.

Born in Italy, artist Enrico David has lived in London since the 1990s. His first major mono-graph, this volume surveys installations, paint-ings, works on paper and sculptures from the last five years, which mine a number of visual sources: folk art, craft, Modernist architecture and graphic design.

Enrico David
ISBN 978-3-86560-580-1
Hbk, 7.5 x 10.5 in. / 84 pgs / 22 color.
U.S. \$62.00 CDN \$74.00 FLAT40
August/Art

HATJE CANTZ



Gia Edzgveradze: Welcome Foam, Farewell Human

Text by Ulrich Krempel.

At the Ludwig Museum in Budapest, in the mid-dle of an installation extending through several rooms, the Georgian-born artist Gia Edzgveradze presented a bed in which a handsome man lay under a blanket with the inscription, “Come and join me, and we could make an art-baby...” The provocations Edzgveradze engineers in his work are always humorous and full of irreverence.

Gia Edzgveradze: Welcome Foam, Farewell Human
ISBN 978-3-7757-2396-1
Hbk, 9 x 11.75 in. / 272 pgs / 160 color.
U.S. \$60.00 CDN \$72.00 SDNR30
September/Art

CHARTA



Gabriele Di Matteo: Jackson Pollock

Text by Giorgio Verzotti, François Michaud.

Gabriele Di Matteo’s artist’s book takes over 70 photographs of Jackson Pollock from a 1982 Paris Musée national d’art moderne catalogue on the artist, and subjects them to a reproduction process that translates them into painted portraits.

Gabriele Di Matteo: Jackson Pollock
ISBN 978-88-8158-719-3
Pbk, 11.25 x 11.25 in. / 128 pgs / 1 color / 128 b&w.
U.S. \$49.95 CDN \$60.00
August/Art/Artist’s Books

BALLROOM MARFA



Hello Meth Lab in the Sun

Text by Liam Gillick, Alison de Lima Greene, David Hollander, Raimundas Malasauskas. Featuring a collaborative installation by Jonah Freeman, Justin Lowe and Alexandre Singh, the acclaimed 2008 Ballroom Marfa exhibition *Hello Meth Lab in the Sun* was comprised of diorama-like depictions of a hippie commune, a meth lab and other sites of modern industrial production. It was also shown in part at The Station during Art Basel Miami 2008.

Hello Meth Lab in the Sun
ISBN 978-0-9817586-2-6
Slip, Hbk, 6 x 9 in. / 160 pgs / 124 color.
U.S. \$40.00 CDN \$48.00
October/Art

RUBELL FAMILY COLLECTION



Life After Death

New Leipzig Paintings from the Rubell Family Collection, Second Edition
Edited by Mark Coetzee, Laura Steward Heon. New paintings by Leipzig artists Tilo Baumgartel, Tim Eitel, Martin Kobe, Neo Rauch, Christoph Ruckhaberle, David Schnell and Matthias Weischer from the world-renowned Rubell Family Collection.

Life After Death
ISBN 978-0-9789888-4-5
Hbk, 6.5 x 9 in. / 224 pgs / illustrated throughout.
U.S. \$35.00 CDN \$42.00
August/Art

RUBELL FAMILY COLLECTION



Memorials of Identity

New Media from the Rubell Family Collection
Edited by Mark Coetzee, Luisa Lagos. Text by Mark Coetzee, Luisa Lagos, Brooke Minto, Tami Katz-Freiman, Kate Kramer, Janicke Iversen, Muriel Hasbun, Mark Godfrey, Sebastian Cichocki. New media works by William Kentridge, Sigalit Landau, Jun-Nguyen-Hatsushiba, Sven Pålsson, Anri Sala, Fiona Tan and Artur Żmijewski.

Memorials of Identity: New Media from the Rubell Family Collection
ISBN 978-0-9716341-8-3
Hbk, 6.5 x 9 in. / 175 pgs / illustrated throughout.
U.S. \$30.00 CDN \$36.00
August/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Elevator to the Gallows

Banks Violette and Gerald Matt present Banks Violette, Miles Davis, Dashiell Hammett, John Huston, Weegee Edited by Gerald Matt. Text by Gaby Hartel, Gerald Matt, Thomas Miessgang, Luc Sante, Harold Schechter, Norbert Schmitz. Interview by Gerald Matt, Banks Violette. Designed to mimic the look of dimestore crime novels, *Elevator to the Gallows* juxtaposes works by Banks Violette, Miles Davis, John Huston and Weegee with an essay by Luc Sante.

Elevator to the Gallows
ISBN 978-3-941185-35-7
Pbk, 7.5 x 9.25 in. / 172 pgs / 31 color / 64 b&w.
U.S. \$45.00 CDN \$54.00
November/Art

THE FLAG ART FOUNDATION



Wall Rockets

Contemporary Artists and Ed Ruscha
Edited by Amy Mees. Text by Lisa Dennison, James Frey, Bill Powers. An all-star lineup of artists pay homage to Ed Ruscha, among them John Baldessari, Tom Friedman, Dennis Hopper, Richard Prince, Charles Ray and Lawrence Weiner.

Wall Rockets
ISBN 978-0-9824315-0-4
Pbk, 9 x 12 in. / 144 pgs / 105 color.
U.S. \$45.00 CDN \$54.00
August/Art

Exhibition Schedule
Buffalo, NY: Albright-Knox Art Gallery,
07/09–10/09

TURNER

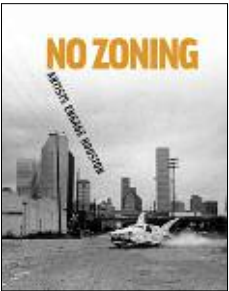


Banquete_Nodes and Networks

Since the 1990s, “banquete_” (a multidisciplinary collaboration between artists, scientists and other thinkers, named for the Spanish word for feast, banquet) has aimed to explore the convergences among biological, social, technological and cultural thought, giving rise to collaborative research, production and dissemination—including over 30 digital art projects, all surveyed here.

Banquete_Nodes and Networks
ISBN 978-84-7506-845-9
Flexi, 7.75 x 10 in. / 376 pgs / 270 color.
U.S. \$50.00 CDN \$60.00
September/Art

CONTEMPORARY ARTS MUSEUM HOUSTON



No Zoning: Artists Engage Houston

Text by Toby Kamps, Cameron Armstrong, Meredith Goldsmith, Caroline Huber, Susanne Theis, Jack Massing, Michael Galbreth. Work by 21 artists—including Mary Ellen Carroll, Mel Chin and Sharon Engelstein—who have infiltrated the fabric of Houston.

No Zoning: Artists Engage Houston
ISBN 978-1-933619-19-4
Pbk, 9.5 x 11 in. / 144 pgs / 100 color / 50 b&w / 5 duotone.
U.S. \$24.95 CDN \$30.00
July/Art/Texas Regional

Exhibition Schedule
Houston: Contemporary Arts Museum,
05/09/09–10/04/09

KERBER



Observing Beast, Time, Evolution

Art and Natural Science
Edited by Sabine M. Kunz. Text by Elke Falat, Frederico Geller. Artists including Mark Dion, Jochen Lempert and Helen Mirra use the Hildesheim Museum’s geological collection to employ scientific methodology for their own fictional documentations as amateur scientists.

Observing Beast, Time, Evolution
ISBN 978-3-86678-206-8
Pbk, 6.75 x 9 in. / 128 pgs / 73 color / 9 b&w.
U.S. \$28.50 CDN \$34.00
August/Art

HATJE CANTZ



Julia Stoschek Collection, Number Two

Fragile
Text by Elisabeth Bronfen. *Number Two: Fragile* documents the second exhibition of works from the Julia Stoschek Collection, whose theme was corporeality in videos, installations and photography. Artists include Marina Abramovic, Vito Acconci, Chris Burden, Nathalie Djurberg, Bruce Nauman, Pipilotti Rist and Rosemarie Trockel.

Julia Stoschek Collection, Number Two
ISBN 978-3-7757-2379-4
Clth, 8.25 x 10.75 in. / 432 pgs / 150 color.
U.S. \$70.00 CDN \$84.00
October/Art

JRP|RINGIER



Ils Sont Peintres

Text by Luca Cerizza, Vincent Pécoil. *Ils Sont Peintres (They are Painters)* considers paintings that have avoided the figurative, narrative, Neo-Expressionist trends that have defined the medium in recent years. Artists include John Armleder, Robert Barry, Daniel Buren, Stéphane Dafflon, Loris Gréaud, Wade Guyton, Bertrand Lavier, Steven Parrino, Manfred Pernice, Florian Pumhösl and Niele Toroni.

Ils Sont Peintres
ISBN 978-3-905829-23-5
Hbk, 5.5 x 7.25 in. / 128 pgs / 33 color.
U.S. \$22.00 CDN \$26.00
August/Art

HATJE CANTZ



Living With Zero

The Lenz Schönberg Collection
Featuring some 200 major works by Lucio Fontana, Yves Klein, Piero Manzoni, Piero Dorazio, Jesús Raphael Soto, Jean Tinguely, Günther Uecker, Jef Verheyen, Arman and other proponents of monochrome painting, Nouveau Réalisme, ZERO, Kinetic art, Concrete art and Arte Programmata, the Lenz Schönberg Collection is beautifully documented here.

Living With Zero
ISBN 978-3-7757-2411-1
Hbk, 9.75 x 12.5 in. / 656 pgs / 600 color.
U.S. \$120.00 CDN \$144.00 SDNR30
December/Art

HATJE CANTZ



Ease & Eagerness

Modernism Today
Edited by Annelie Lütgens, Esther Barbara Kirschner. Text by Markus Brüderlin, Dominic Eichler, Michael Glasmeier. This volume introduces seven young artists—Duncan Campbell, Marcel van Eeden, Friederike Feldmann, Sabine Hornig, Julian Rosefeldt, Tatiana Trouvé and Sascha Weidner.

Ease & Eagerness
ISBN 978-3-7757-2433-3
Pbk, 8.25 x 9.75 in. / 176 pgs / 48 color / 60 b&w.
U.S. \$55.00 CDN \$66.00 FLAT40
November/Art

Exhibition Schedule
Wolfsburg, Germany: Kunstmuseum,
06/20/09–10/25/09

KERBER



Bob Dylan: 5 Songs
Edited by Ingrid Mössinger, Wolfram Ette.
Text by Heinrich Detering, Rainer Vesely.
Watercolors and gouches by Bob Dylan, produced between 1989 and 1992 for paintings that he planned to complete later, alongside texts from a series of talks that accompanied their exhibition: for each decade of Dylan's career, a particularly significant song was selected and interpreted in depth.

Bob Dylan: 5 Songs
ISBN 978-3-86678-245-7
Hbk, 9.5 x 11.75 in. / 288 pgs / 33 color.
U.S. \$55.00 CDN \$66.00
August/Music/Art

CHARTA



The Spirit In Any Condition Does Not Burn
Premio FURLA, Young Italian Artists
Text by Daniel Birnbaum, Claire Fontaine, Walter Guadagnini, Francesco Manacorda et al.
The Premio FURLA is Italy's premier art award. 2008 finalists include Giorgio Andreotta Calò, Meris Angioletti, Giulia Piscitelli, Alberto Tadiello and Ian Tweedy. The design and the title of this edition of the Award are by Marina Abramović.

The Spirit In Any Condition Does Not Burn
ISBN 978-88-8158-722-3
Pbk, 5.75 x 8.5 in. / 168 pgs / 123 b&w.
U.S. \$39.95 CDN \$48.00
August/Art

NIEVES/PAM BOOKS/MU



The Times They Are The Changes
The international band of artist/musicians The Changes consider and conflate the influence and experience of the cultural explosions of the 80s and 90s: Rave, Metal, Acid, Punk, Gangster Rap, Krautrock and Disco, black, silver, gold, latex, leather, denim... this beautifully designed volume documents their recent exhibition at MU, the Netherlands.

The Times They Are The Changes
ISBN 978-3-905714-57-9
Hbk, 7.75 x 10 in. / 62 pgs / 62 color.
U.S. \$36.00 CDN \$43.00
August/Music/Art

CHARTA



Jim Holl: The Landscape Painter
An Autobiography 1974 through 1994
Text by Jim Holl.
Jim Holl's photo-essay/memoir tells the story of his artistic development while living and working in New York City, from his arrival in 1974 through 1994, and his transits through anti-art, performance art, Land Art, installation art, Pop art, Conceptual art, Relational Aesthetics, painting and sculpture. Students of art will learn useful orientations from Holl's account.

Jim Holl: The Landscape Painter
ISBN 978-88-8158-729-2
Pbk, 9.5 x 6.75 in. / 128 pgs / color / 133 b&w.
U.S. \$37.95 CDN \$46.00
November/Art

WALTHER KÖNIG



Exile on Main Street
Foreword by Alexander van Grevenstein.
Text by Robert Storr.
During Pop art's heyday in the 1960s, a small headstrong group presented themselves as artists' artists rather than media darlings. Renegade works by Richard Artschwager, William Copley, Steve Gianakos, Alfred Jensen, Peter Saul, John Tweedle, John Wesley, H.C. Westermann and Joe Zucker demonstrate this thesis for the European exhibition, *Exile on Main Street*.

Exile on Main Street
ISBN 978-90-72251-50-3
Pbk, 8.75 x 10.75 in. / 256 pgs / 196 color.
U.S. \$58.00 CDN \$70.00
August/Art

HATJE CANTZ



Martin Liebscher: Imprint
Edited by Michael Eckel. Text by Andreas Bee.
Published to coincide with the seventy-fifth anniversary of Hatje Cantz printing and publishing, this exquisitely produced volume collects photographs by and of German artist Martin Liebscher performing tasks in and around the Hatje Cantz printing plant—scanning, editing, printing, administering first aid, showering...

Martin Liebscher: Imprint
ISBN 978-3-7757-2251-3
Clth, 17 x 23.5 in. / 80 pgs / 70 color.
U.S. \$450.00 CDN \$540.00 **SDNR30**
November/Art

CHARTA



The Aesthetics of Terror
Edited by Manon Slome. Text by Manon Slome, Joshua Simon, Eric Stryker, Sven Lütticken, Boris Groys.
The Aesthetics of Terror examines how terror has permeated and impacted contemporary art. It includes works by the Chapmans, Blue Noses, Jenny Holzer, Jon Kessler and Martha Rosler.

The Aesthetics of Terror
ISBN 978-88-8158-727-8
Pbk, 8 x 10 in. / 104 pgs / 49 color / 40 b&w.
U.S. \$39.95 CDN \$48.00
September/Art

HATJE CANTZ



Forty Are Better Than One
Contemporary Art Production Munich
New York 1969–2009
Edited by Jörg Schellmann. Text by Julienne Lorz.
Featuring more than 700 works, this volume documents the 40-year history of Edition Schellmann, from early prints and multiples to recent limited-edition books. Works are by 150 artists, including Beuys, Judd, Warhol, Demand, Hatoum and Tuymans.

Forty Are Better Than One
ISBN 978-3-7757-2236-0
Pbk, 9.75 x 12.5 in. / 420 pgs / 900 color.
U.S. \$70.00 CDN \$84.00 **SDNR30**
January/Art

KERBER



Overcoming Dictatorships
Text by Jutta Vinzent.
Overcoming Dictatorships explores art produced in response to the collapse of political authoritarian systems, particularly that of the Soviet bloc in 1989. The 17 works (by ten artists from six different countries) deal with processes of mourning, remembering and overcoming the past, and engage critically with new dictatorships, questioning western economic uniformities and collective political identities.

Overcoming Dictatorships
ISBN 978-3-86678-178-8
Pbk, 6.75 x 9.25 in. / 96 pgs / 51 color / 23 b&w.
U.S. \$32.00 CDN \$38.00
August/Art

HATJE CANTZ



Heavy Metal
The Inexplicable Lightness of a Material
Edited by Dirk Luckow. Text by Hanne Loreck, Thomas Wagner, Anke Dornbach, Dörte Zbikowski.
Whether iron, steel, aluminum, lead, bronze, silver or gold, metal can be worked and shaped in a wide variety of ways, affording artists considerable scope for expression. Featuring work by Jasper Johns, Constantin Brancusi, Carl Andre, Richard Serra, Donald Judd and others, this volume explores metal's many material possibilities.

Heavy Metal
ISBN 978-3-7757-2378-7
Hbk, 9.75 x 12 in. / 240 pgs / 115 color / 68 b&w.
U.S. \$60.00 CDN \$72.00 **SDNR30**
September/Art

WALTHER KÖNIG



A Question of Evidence
Thyssen-Bornemisza Contemporary Art
Inspired by visits to Asian countries under dictatorship, *A Question of Evidence* examines the inroads artists can make into the status of political documents. Most of the contributing artists collaborate with grassroots collectives that manage to conduct research and disseminate information through Internet-based networks, video and film databases.

A Question of Evidence
ISBN 978-3-86560-569-6
Pbk, 5.75 x 9.5 in. / 190 pgs / 23 color / 65 b&w.
U.S. \$32.00 CDN \$38.00
August/Art/Film & Video

HATJE CANTZ



Little Theatre of Gestures
Text by Nikola Dietrich.
This volume examines how we display change through the theatricality of objects and bodies, both staged and in daily life. Artists include Kutlug Ataman, Iñaki Bonillas, Gerard Byrne, Rodney Graham, Hilary Lloyd, Kirsten Pieroth and Susanne M. Winterling.

Little Theatre of Gestures
ISBN 978-3-7757-2436-4
Pbk, 6.75 x 9 in. / 196 pgs / 75 color.
U.S. \$40.00 CDN \$48.00 **SDNR30**
November/Art

Exhibition Schedule
Basel: Kunstmuseum, 05/16/09–08/15/09
Malmö, Sweden: Konsthall, 10/10/09–01/10/10

JRP|RINGIER



Fabrice Gygi
Edited by Lionel Bovier. Text by Irene Hofmann, Jean-Charles Massera, John Miller.
Author of numerous performances, printed projects and events since the 1980s, the Swiss artist Fabrice Gygi has always cultivated a social and political dimension in his work. This publication surveys all aspects of the artist's output and revises the original edition published in 2005.

Fabrice Gygi
ISBN 978-3-905829-44-0
Pbk, 9.5 x 11.25 in. / 176 pgs / 120 color / 10 b&w.
U.S. \$55.00 CDN \$66.00
August/Art

Exhibition Schedule
Venice: Venice Biennial 2009

HATJE CANTZ



Olaf Metzel: Into the Public
Edited by Fritz Barth. Text by Olaf Metzel, Marlene Streeruwitz.
Olaf Metzel's works for public space are explicit critiques of German politics and society, and always attract attention. "13.04.1981," consisting of piles of road barriers, is probably his most famous work: created in 1987, it makes reference to the 1981 Berlin riots triggered by a false report of the death of RAF prisoner Sigurd Debus. This volume surveys works from 1982 to 2007.

Olaf Metzel: Into the Public
ISBN 978-3-7757-2359-6
Hbk, 8.25 x 11 in. / 232 pgs / 96 color / 95 b&w.
U.S. \$105.00 CDN \$126.00 **FLAT40**
September/Art

RM



Silvia Gruner: Un Chant D'amour
Text by José Luis Barrios, Irmgard Emmelhainz.
Like his literary work, Jean Genet's film *Un Chant d'amour* focuses on the transgression of sexual and racial limits and on relationships of power. This volume documents two video installations by Silvia Gruner which pay homage to Genet's film; in them, two convicts engage in amorous communication through the wall dividing their cells.

Silvia Gruner: Un Chant D'amour
ISBN 978-84-92480-44-9
Pbk, 8 x 10 in. / 168 pgs / 252 color.
U.S. \$35.00 CDN \$42.00
October/Art

WALTHER KÖNIG



Meet Dick Oulton: Lynn Valley 5
Text by Helga Pakasaar.
Dick Oulton (1918–2000) was a commercial photographer who worked in Vancouver from the late 50s to the mid 80s, offering services for weddings, portraits, passports and commercial photography. The bulk of his archive has never previously been reproduced. This selection reveals a great "outsider" photographer with a special flair for photographing the ladies.

Meet Dick Oulton: Lynn Valley 5
ISBN 978-0-920293-82-9
Pbk, 6 x 7 in. / 98 pgs / 28 color / 60 b&w.
U.S. \$32.00 CDN \$38.00
August/Photography

TIMEZONE 8



Zeng Han & Yang Changhong: Soul Stealer
Soul Stealer introduces a four-part series of photographs by Chinese artists Zeng Han and Yang Changhong. Composed of portraits and landscapes, this volume is a visual exploration of the theatrical and spiritual roots of the role-play popular in anime, magna and gaming cultures.

Zeng Han & Yang Changhong: Soul Stealer
ISBN 978-988-17521-0-9
Pbk, 7.5 x 9.75 in. / 104 pgs / 98 color / 6 b&w.
U.S. \$22.00 CDN \$26.00
September/Photography/Asian Art & Culture

KERBER



Mirko Martin: Tales from the West Side
Text by Martin Engler, Stephan Mann.
This volume portrays a side of Los Angeles we think we know—gang violence, blood on the streets, car crashes and arrests. Some of Martin's photographs are of the real thing; others are drawn from film sets. When the two are intermingled, the observer cannot avoid asking what sort of truth can be learned from the photos.

Mirko Martin: Tales from the West Side
ISBN 978-3-86678-229-7
Pbk, 8.25 x 10.25 in. / 88 pgs / 54 color.
U.S. \$30.00 CDN \$36.00
August/Photography

CHARTA



Oreet Ashery & Larissa Sansour: The Novel of Nonel and Vovel
Text by Søren Lind, Nat Muller, Oreet Ashery, Larissa Sansour.
A graphic novel collaboration by London-based, Israeli-born artist Oreet Ashery and Copenhagen-based, Palestinian-born artist Larissa Sansour, this volume addresses art, politics and the future of Palestine.

Oreet Ashery & Larissa Sansour: The Novel of Nonel and Vovel
ISBN 978-88-8158-733-9
Pbk, 6.75 x 9.5 in. / 160 pgs / 90 color / 50 b&w.
U.S. \$39.95 CDN \$48.00
October/Art/Comics & Graphic Novels

WALTHER KÖNIG



Amar Kanwar: The Torn First Pages
Part I, Part II, Part III, 19 Channel Video Installation
Amar Kanwar's *The Torn First Pages* is an ode to the thousands engaged in the struggle for democracy in Burma. It is published in honor of the bookshop owner Ko Than Htay, who was imprisoned for removing the first pages of all books and journals that contained ideological propaganda from the military regime.

Amar Kanwar: The Torn First Pages
ISBN 978-3-86560-565-8
Hbk, 4.5 x 6.5 in. / 260 pgs / 164 color / 50 b&w.
U.S. \$35.00 CDN \$42.00
August/Art/Asian Art & Culture

KERBER



Rashid Johnson: Sharpening My Oyster Knife
Edited by Uwe Gellner.
Rashid Johnson belongs to a generation of young African-American artists that takes an extremely critical approach to the search for its cultural roots. His artistic strategies, which include photography, painting and sculpture, performance and beyond, are aesthetically nonconformist and politically provocative.

Rashid Johnson: Sharpening My Oyster Knife
ISBN 978-3-86678-251-8
Pbk, 6.25 x 9.5 in. / 64 pgs / 18 color.
U.S. \$22.50 CDN \$27.00
August/Art/African American Art & Culture

TIMEZONE 8



Varvara Shavrova: Untouched
Foreword by Ma Qingyun. Text by Katie Hill, Sue Hubbard, Reyahn King.
Beijing-based Moscow-born Shavrova, who lived for 15 years in the UK, presents black-and-white photographs that document her travels around the world, from Moscow to London, Ireland, Beijing, India, Africa, Australia and beyond.

Varvara Shavrova: Untouched
ISBN 978-988-17521-4-7
Pbk, 11.25 x 7.25 in. / 166 pgs / 70 b&w.
U.S. \$45.00 CDN \$54.00
September/Photography

TIMEZONE 8



Jin Jiangbo: Booming
In *Booming*, Chinese photographer Jin Jiangbo captures changes wrought by globalization in the Southern Chinese boomtown, Dong Guan, documenting a reality more unsettling than fiction. Unfinished houses and the remnants of overnight factory closures are juxtaposed with images of piles of cheap plastic goods produced for the global market.

Jin Jiangbo: Booming
ISBN 978-988-17522-8-4
Hbk, 12.5 x 9.25 in. / 188 pgs / 100 color.
U.S. \$45.00 CDN \$54.00
September/Photography/Asian Art & Culture

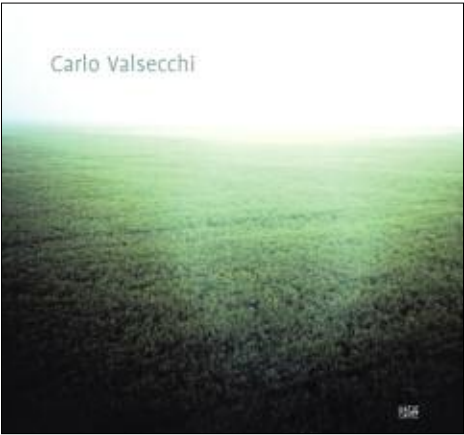
WALTHER KÖNIG



Focus Orient
Orientalist Photography from the Late 19th and Early 20th Century
A selection from Thomas Walther's renowned collection of "orientalist" photographs—primarily by non-Arab visitors to the Middle East and North Africa, such as Félix Bonfils, Pascal Sebah and Émile Béchart—*Focus Orient* presents portraits of Cairo's Sufi dervishes alongside images of Bedu tribespeople and sweeping landscape shots of Jerusalem.

Focus Orient
ISBN 978-9948-04-596-0
Hbk, 9.5 x 13 in. / 150 pgs / 126 color.
U.S. \$99.95 CDN \$120.00 **FLAT40**
August/Photography

HATJE CANTZ



Carlo Valsecchi: Lumen

Preface by William A. Ewing. Text by Nathalie Herschdorfer.

From monumental industrial architecture to the interiors of strange machines, from night views of cities flickering like active volcanoes to gleaming high-tech laboratories, from neat boxes of fruits or vegetables to the sprawling agro-industrial farmlands of Argentina—the photographs of Carlo Valsecchi alternate between precise figuration and poetic abstraction. Devoid of human presence, these large-format images often adopt unexpected vantage points, which initially destabilize our perception and then encourage us to engage more actively with the image. Although much of his work clearly occupies the strong tradition of the industrial landscape developed by the German school (Becher, Gursky), Valsecchi inhabits his own expressive register, with a soft palette and nuanced chromatic scale.

Carlo Valsecchi: Lumen
ISBN 978-3-7757-2410-4
Hbk, 11.75 x 10.5 in. / 192 pgs / 150 color.
U.S. \$70.00 CDN \$84.00 **SDNR30**
September/Photography

WALTHER KÖNIG

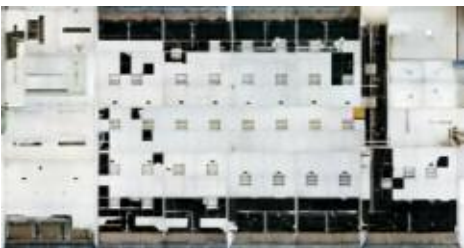


Jochen Lempert: Recent Field Work

Since the early 1990s, German photographer and former biology student, Jochen Lempert, has focused on animal life—in the wild, the museum of natural history, the zoo, the urban environment and pop culture. These black-and-white images comprise the largest presentation to date of his work.

Jochen Lempert: Recent Field Work
ISBN 978-3-86560-595-5
Pbk, 8 x 11 in. / 124 pgs / 70 b&w.
U.S. \$38.00 CDN \$46.00
August/Photography

HATJE CANTZ

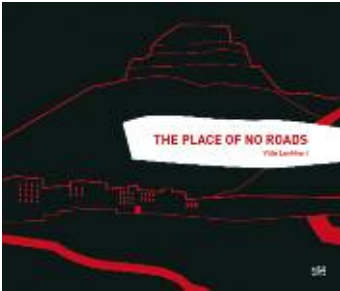


Andreas Gefeller: Photographs

Text by Martin Hochleitner, Roland Nachtigäller. Preface by Ernest W. Uthemann. German photographer Andreas Gefeller's *Supervisions* series, begun in 2002, is labor-intensive stuff. He collages literally hundreds of small aerial views of public spaces into a large-scale photograph that, by lacking a central focus, challenges our perception and seemingly oscillates between two- and three-dimensionality.

Andreas Gefeller: Photographs
ISBN 978-3-7757-2446-3
Hbk, 9.75 x 11.75 in. / 130 pgs / 65 color.
U.S. \$60.00 CDN \$72.00
November/Photography

HATJE CANTZ



Ville Lenkkeri: The Place of No Roads

"If the strength of Finnish photography is in gathering together irony, skillful craftsmanship, humor and reflection on media, then it has found one of its most talented representatives in Ville Lenkkeri," says *PHOTO International*. This volume collects new work by the Helsinki School photographer, set in the deserted Russian mining town, Spitzbergen.

Ville Lenkkeri: The Place of No Roads
ISBN 978-3-7757-2399-2
Hbk, 10.75 x 9 in. / 144 pgs / 75 color.
U.S. \$55.00 CDN \$66.00
August/Photography

HATJE CANTZ



Ola Kolehmainen: A Building Is Not a Building

Text by David Elliott, Alistair Hicks, Arja Miller, Timothy Persons. Ola Kolehmainen's photographs are extraordinarily minimal and almost exclusively depict sections of building façades. The Minimalist austerity of these images is occasionally broken by elements that circumvent this formalism—trees or houses mirrored in the facades.

Ola Kolehmainen: A Building Is Not a Building
ISBN 978-3-7757-2366-4
Hbk, 13.25 x 11.25 in. / 132 pgs / 88 color.
U.S. \$85.00 CDN \$102.00
August/Photography

LA FÁBRICA



Javier Vallhonrat: Acaso

Text by Javier Vallhonrat, Santiago Olmo. The human act of inhabiting fascinates the Spanish photographer Javier Vallhonrat—his photographs plunge deeply into the human need to convert space into a home and to make sense of an unyielding terrain. *Acaso* documents a four-year project exploring this subject. Vallhonrat has also worked in fashion photography and is well-known for his work with Italian and British *Vogue*.

Javier Vallhonrat: Acaso
ISBN 978-84-92498-01-7
Hbk, 12 x 9.5 in. / 136 pgs / 45 color.
U.S. \$55.00 CDN \$66.00
September/Photography

CHARTA



Marina Ballo Charmet: The Park

Text by Roberta Valtorta, Stefano Boeri, Marco Belpoliti, Gabi Scardi, Marina Ballo Charmet, Gustavo Pietropolli Charmet. Italian photographer and psychotherapist Marina Ballo Charmet's captures the parks of such cities as Milan, London, Berlin, Paris, Rome, Vienna, Madrid, Lisbon, Palermo and New York. The images featured here are photographed close to the ground, revealing each park as its own universe—a riot of unique vegetation and color.

Marina Ballo Charmet: The Park
ISBN 978-88-8158-718-6
Hbk, 9.5 x 6.5 in. / 168 pgs / 178 color.
U.S. \$45.00 CDN \$54.00
August/Photography/Garden Landscape

CHARTA



Giuseppe Ripa: Aquarium

Text by Walter Guadagnini, Giuseppe Ripa. Italian photographer Giuseppe Ripa's black-and-white images of the flora, fauna and architecture of aquariums are almost surreal. The animals, people and architectural spaces of Aquaria in this volume—Ripa's fifth photo-book—capitalize on the surprising beauty of altered perception.

Giuseppe Ripa: Aquarium
ISBN 978-88-8158-717-9
Hbk, 12 x 9.5 in. / 120 pgs / 52 duotone.
U.S. \$65.00 CDN \$78.00
August/Photography

AMERINGER YOHE FINE ART



Unseen: Photographs by Diane Tuft

Text by William L. Fox. Created in remote parts of the world—Iceland, Utah, Tunisia, Greenland, New Mexico—Diane Tuft's photographs include a suite of iconic American Land Art works, such as Nancy Holt's "Sun Tunnels" and Robert Smithson's "Spiral Jetty." Tuft alters the luminosity of the landscape through her use of infrared film or by her depiction of areas of hyper-ultraviolet levels.

Unseen: Photographs n
ISBN 978-0-9820810-1-3
Hbk, 12 x 12 in. / 104 pgs / 2 gatefolds / 36 color / 44 b&w.
U.S. \$65.00 CDN \$78.00
August/Photography

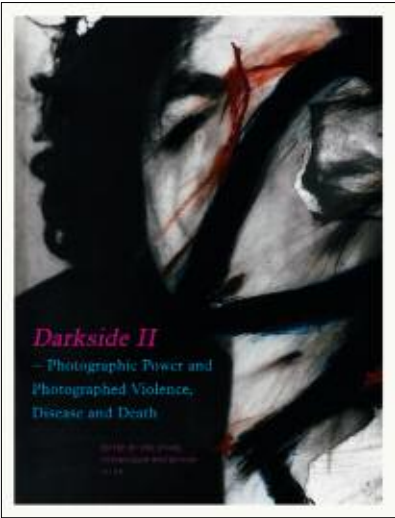
HATJE CANTZ



In Sook Kim: Saturday Night

Text by Jean-Christophe Ammann, Thomas Wagner. The photographs of In Sook Kim (born 1969 in South Korea) examine how we give meaning to the rooms we live in, how we use furniture, décor, television, computers, sex, alcohol and pharmaceuticals in our futile attempts to fill inner voids—and how those rooms reflect these settings are constructed with a loving attention to detail, and lit with an eerie glow, so that they function as deliberately artificial mini-theatres in which human subjects seem intrusive or uneasy, perhaps imprisoned by society's designation of Saturday night as party night. These works were recently exhibited at New York's Gana Art Gallery, to much acclaim.

In Sook Kim: Saturday Night
ISBN 978-3-7757-2447-0
Hbk, 11.5 x 9.5 in. / 176 pgs / 90 color.
U.S. \$60.00 CDN \$72.00
January/Photography/Asian Art & Culture



Darkside Volume 2
Photographic Power and Photographed Violence, Disease and Death
Text by Urs Stahel.

Following *Darkside I*'s survey of photographed sexuality and lust, *Darkside 2* explores the other end of the spectrum, or the flipside of the coin—the intimate affinity between death and photography. Images of impairment, disease, degeneration, violence, death, pain, grief and loss have been among photography's subjects from its inception; the photographic recording of death was, along with war reporting, one of photography's earliest duties. Of course, such graphic images have their compelling aspect, giving rise in turn to issues of exploitation, complicity and power relationships, on either side of the camera and in the photo itself. *Darkside 2* navigates the fascinations and excesses of this intertwined relationship with a vast sampling of both old and new photography.

Darkside Volume 2
ISBN 978-3-86521-925-1
Hbk, 8.5 x 11 in. / 320 pgs / illustrated throughout.
U.S. \$58.00 CDN \$70.00
January/Photography

Darkside, Volumes 1 and 2
ISBN 978-3-86521-938-1
Slip, Hbk, 8.5 x 11 in. / 664 pgs / illustrated throughout.
U.S. \$102.00 CDN \$122.00
January/Photography

Exhibition Schedule
Winterthur, Switzerland: Fotomuseum
Winterthur, 09/05/09–11/15/09



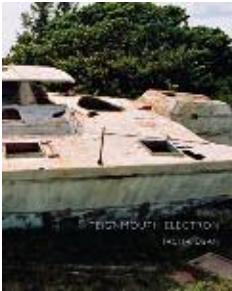
Yishay Garbasz: In My Mother's Footsteps
Text by Jeffrey Shandler.
British-Israeli photographer Yishay Garbasz's mother was born in Berlin, escaped from the Nazis to Holland, was deported to Westerbork, then to Theresienstadt. Via Auschwitz-Birkenau, she arrived in Christianstadt, then marched to Bergen-Belsen, where she was liberated by British forces. In this volume, Garbasz traces her mother's path with her large-format camera.

Yishay Garbasz: In My Mother's Footsteps
ISBN 978-3-7757-2398-5
Hbk, 13.75 x 11.25 in. / 140 pgs / 63 color.
U.S. \$70.00 CDN \$84.00 **FLAT40**
September/Photography/Judaica



Khalid Bin Hamad Bin Ahmad Al-Thani: Here Is My Secret
The landscape of Qatar remains largely untouched and undocumented, at least for the moment. In this volume, Qatar-based photographer Khalid Bin Hamad Bin Ahmad Al-Thani focuses on the little details that punctuate the desolation: a lone falcon, rocks amidst rolling dunes and scattered stars in a black sky.

Khalid Bin Hamad Bin Ahmad Al-Thani: Here Is My Secret
ISBN 978-3-86521-922-0
Clth, 9 x 8 in. / 160 pgs / 85 tritone.
U.S. \$48.00 CDN \$58.00
November/Photography/Middle East Art & Culture



Tacita Dean: Teignmouth Electron
A project recalling the work of Bas Jan Ader, British photographer Tacita Dean's *Teignmouth Electron* is based on the haunting story of Donald Crowhurst, a participant in the 1968 around-the-world *Sunday Times* Golden Globe yacht race. Martyn Ridgewell has redesigned this edition, which was first published in 1999.

Tacita Dean: Teignmouth Electron
ISBN 978-3-86521-871-1
Pbk, 7.75 x 9.75 in. / 72 pgs / illustrated throughout.
U.S. \$21.00 CDN \$25.00
October/Photography



Colin Gray: In Sickness and Health
British photographer Colin Gray began to take photographs of his parents in the 1960s, when he was just five years old. This book describes the years from 2000 through to his mother's death, when hospital and church visits became more frequent, ailments more serious and medication regimes more complex.

Colin Gray: In Sickness and Health
ISBN 978-3-86521-940-4
Clth, 6.5 x 8 in. / 96 pgs / 63 color.
U.S. \$30.00 CDN \$36.00
December/Photography



Valérie Jouve: Photography and Film
Text by Valerie Jouve.
Paris photographer Valérie Jouve choreographs figures in urban environments, bringing to mind classic street photography while developing fictitious "areas." Genres and photographic methods become intertwined in her works, prompting fundamental questions about the nature of photographic representation.

Valérie Jouve: Photography and Film
ISBN 978-3-86521-625-0
Hbk, 9 x 12 in. / 190 pgs / illustrated throughout.
U.S. \$60.00 CDN \$72.00
November/Photography



Fernando Manso: Madrid
Spanish photographer Fernando Manso captures Madrid's familiar sights enveloped by the light of the city's legendarily clear skies, which was famously portrayed in the paintings of Velázquez. In this edition, more than 120 of Manso's images illustrate works by renowned Spanish writers, including Mesonero Romanos, Salvador Dalí and Francisco Umbral, which also evoke these mythically luminescent horizons.

Fernando Manso: Madrid
ISBN 978-84-7506-839-8
Clth, 13.75 x 11.5 in. / 192 pgs / 120 color.
U.S. \$70.00 CDN \$84.00
August/Photography



Frank Heinrich Müller: East For the Record
Edited by Frank Heinrich Müller.
In the fall of 1989 the Berlin wall fell, sending ripples of change throughout Europe. Here, numerous photographers contribute classic pictures from the heady months between September and December, each dated and with short annotations. A panopticon of personal experiences, *East* records the spirit of the times even more insightfully than official annals of the period.

Frank Heinrich Müller: East For the Record
ISBN 978-3-86521-929-9
Clth, 10.5 x 9 in. / 192 pgs / illustrated throughout.
U.S. \$48.50 CDN \$58.00
November/Photography



Mauro d'Agati: Palermo Unsung
Text by Ferdinando Scianna, Domenico Sciajno.
In the piazzas of Palermo in southern Italy, between July and October, the local populace gathers to hear and participate in an ongoing music festival. People bring chairs from their houses, or sit on scooters facing the stage, to listen to the latest hit songs. Mauro d'Agati's loving photo-portrait of this wonderful social phenomenon celebrates music, community and pure joy.

Mauro d'Agati: Palermo Unsung
ISBN 978-3-86521-918-3
Hbk, 8.5 x 11.75 in. / 106 pgs / 55 tritone.
U.S. \$60.00 CDN \$72.00
November/Photography/Music



Michael Ruetz: Spring of Discontent 1964–1974
Text by Rolf Sachsse.
Michael Ruetz is one of 1968's major photographic chroniclers. Documenting the political earthquakes in West Germany (and the eastern half of Berlin), and in Czechoslovakia, Ruetz produced some of the era's classic images, which were immediately bought up by magazines such as *Time*, *Life*, *Der Spiegel* and *Stern*. *Spring of Discontent 1964–1974* records not only 1968 but its aftershock in Germany, Greece and in the Third World. Today Ruetz is famed for other projects such as *Eye on Time* (which documents the transformation of the earth's surface over long periods of time), but it was with the photographs gathered in this volume that he first made his mark.

Michael Ruetz: Spring of Discontent 1964–1974
ISBN 978-3-86521-866-7
Hbk, 9.75 x 11.5 in. / 192 pgs / illustrated throughout.
U.S. \$55.00 CDN \$66.00
December/Photography



The Collector's Guide to Emerging Art Photography

Edited by Jon E. Feinstein, Alana R. Celii, Grant C. Willing. Introduction by Jon E. Feinstein, Ruben Natal-San Miguel.

This biannual source book bridges the gap between ambitious early-career photographers, professionals and art institutions. Featured emerging photographers include Amy Stein, Corey Arnold and Carlo Van de Roer.

The Collector's Guide to Emerging Art Photography
ISBN 978-0-9796425-0-0
Pbk, 10 x 13.25 in. / 176 pgs / 159 color / 4 b&w.
U.S. \$49.95 CDN \$60.00
August/Photography/Reference



Art Diary International 2009-2010

Long considered the *Yellow Pages* of the art-world, the handy, pocket-sized *Art Diary International* features comprehensive listings and up-to-date information for more than 50,000 artists, critics, galleries, art institutions, collectors, photographers, architects, designers and art services. This edition contains more than 5,000 new e-mail addresses.

Art Diary International 2009-2010
ISBN 978-88-7816-148-1
Pbk, 3.25 x 7.5 in. / 624 pgs.
U.S. \$35.00 CDN \$42.00
September/Art/Reference



Contemporary Europe Art Guide to Europe

Text by Mark Gordon.

Which institutions are on the cutting edge? Which gallery scene is the most vital? Which site-specific artworks should not be missed? Which biennials are scheduled for the coming years? *Contemporary Europe* is a concise, up-to-date and insightful presentation of European museums, art institutions, galleries, art fairs, biennials and public artworks.

Contemporary Europe
ISBN 978-3-7757-2336-7
Pbk, 5 x 8.75 in. / 360 pgs / 150 color.
U.S. \$45.00 CDN \$54.00
October/Art/Reference



PHotoEspaña 2009 Catalogue

Madrid's annual PHotoEspaña is a visual deluge of some 60 thematically curated photography exhibitions featuring works by an international array of historical, established and emerging artists such as Dorothea Lange, Gerhard Richter and Walid Raad. This is the catalogue for 2009.

PHotoEspaña 2009 Catalogue
ISBN 978-84-92498-80-2
Pbk, 7.5 x 9.5 in. / 180 pgs / 100 color / 50 b&w.
U.S. \$40.00 CDN \$48.00
October/Photography/Reference

Exhibition Schedule
Madrid: PHotoEspaña, 06/03/09-07/26/09



Art Basel Miami Beach 2009 3-6 December 2009

Art Basel Miami Beach, American sister of Switzerland's Art Basel, is one of the most important annual art fairs in the world. This volume lists the 195 leading art galleries from North America, Latin America, Europe, South Africa and Asia who will exhibit more than 2,000 artists in 2009.

Art Basel Miami Beach 2009
ISBN 978-3-7757-2431-9
Pbk, 8.25 x 11.75 in. / 734 pgs / 350 color.
U.S. \$60.00 CDN \$72.00
December/Art/Reference

Exhibition Schedule
Miami: Art Basel Miami Beach, 12/03/09-12/06/09



Frieze Art Fair Yearbook 2009-10

An indispensable publication for anyone interested in contemporary visual art, the *Yearbook* introduces more than 300 emerging and established artists from around the world with a critical text and a color reproduction of their work.

Frieze Art Fair
ISBN 978-0-9553201-4-9
Pbk, 5.5 x 7.60 in. / 548 pgs / 350 color.
U.S. \$35.00 CDN \$42.00
November/Art/Reference

Exhibition Schedule
London: Frieze Art Fair, 10/15/09-10/18/09



Charlie Crane: Welcome to Pyongyang
Hbk, U.S. \$35.00
CDN \$42.00
978-1-905712-04-5



James Mollison: The Memory of Pablo Escobar
Hbk, U.S. \$60.00
CDN \$72.00
978-1-905712-06-9



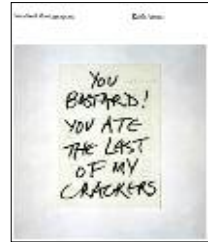
Mikhael Subotzky: Beaufort West
Hbk, U.S. \$75.00
CDN \$90.00
978-1-905712-11-3



Stefan Ruiz: People
Hbk, U.S. \$50.00
CDN \$60.00
978-1-905712-00-7



Henryk Ross: Lodz Ghetto Album
Hbk, U.S. \$39.95
CDN \$48.00
978-0-9542813-7-3



Keith Arnatt: I'm A Real Photographer
Hbk, U.S. \$45.00
CDN \$54.00
978-1-905712-05-2



Paul Shambroom: Meetings
Hbk, U.S. \$49.95
CDN \$60.00
978-0-9542813-8-0



Our True Intent Is All For Your Delight: The John Hinde Butlin's Photographs
Hbk, U.S. \$39.95
CDN \$48.00
978-0-9542813-0-4



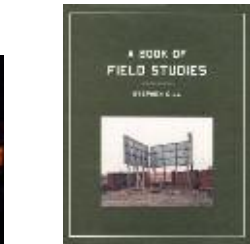
Jacqueline Hassink: The Power Book
Hbk, U.S. \$60.00
CDN \$72.00
978-1-905712-07-6



Larry Towell: The World From My Front Porch
Hbk, U.S. \$75.00
CDN \$90.00
978-1-905712-09-0



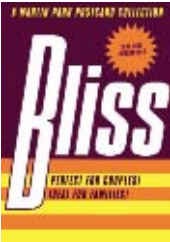
Robbie Cooper: Alter Ego
Hbk, U.S. \$29.95
CDN \$36.00
978-1-905712-02-1



Stephen Gill: Field Studies
Hbk, U.S. \$39.95
CDN \$48.00
978-0-9542813-6-6



James Mollison: James & Other Apes
Hbk, U.S. \$19.95
CDN \$24.00
978-0-9546894-3-8



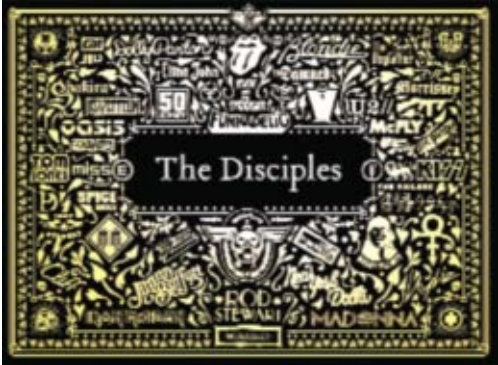
Martin Parr: Bliss
Pbk, U.S. \$24.95
CDN \$30.00
978-0-9542813-3-5



Simon Roberts: Motherland
Hbk, U.S. \$40.00
CDN \$48.00
978-1-905712-03-8



Tony Ray-Jones
Hbk, U.S. \$49.95
CDN \$60.00
978-0-9542813-9-7



James Mollison: The Disciples

Text by Desmond Morris, James Mollison.
James Mollison's stunning panoramic portraits of pop concert fans emulating their idols are collected in this addictive volume. Represented bands and stars include Madonna, Marilyn Manson, P. Diddy, the Sex Pistols and Rod Stewart. Beautifully designed, with an introduction by Desmond Morris and more than 500 individual portraits combined into 58 panoramic images, *The Disciples* is an original, sharp and highly entertaining take on contemporary music culture and the tribalisms inspired by popular music stars.

James Mollison: The Disciples
ISBN 978-1-905712-12-0
Hbk, 14.25 x 10.25 in. / 128 pgs / 58 color.
U.S. \$75.00 CDN \$90.00
June/Photography



100 Superlative Rolex Watches
Hbk, U.S. \$200.00
CDN \$240.00
9788862080316
Damiani



1000 Stencils Argentina Graffiti
Pbk, U.S. \$25.00
CDN \$30.00
9789508891648
La Marca Editora



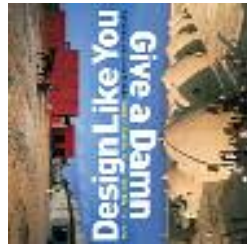
American Design
Pbk, U.S. \$29.95
CDN \$36.00
9780870707407
The Museum of Modern Art,
New York



Come Alive! The Spirited Art of Sister Corita
Pbk, U.S. \$29.95
CDN \$36.00
9780954502522
Four Corners Books



Design and the Elastic Mind
Pbk, U.S. \$34.95
CDN \$42.00
9780870707322
The Museum of Modern Art,
New York



Design Like You Give A Damn: Architectural Responses to Humanitarian Crises
Pbk, U.S. \$35.00 CDN \$42.00
9781933045252
Metropolis Books



Expanding Architecture: Design as Activism
Pbk, U.S. \$34.95
CDN \$42.00
9781933045788
Metropolis Books



Gaudí Unseen
Pbk, U.S. \$39.95
CDN \$48.00
97833939633785
Jovis



Home Delivery
Hbk, U.S. \$45.00
CDN \$54.00
9780870707339
The Museum of Modern Art,
New York



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



Jean Prouvé
Hbk, U.S. \$250.00
CDN \$300.00
9782909187006
Galerie Patrick Seguin/
Sonnabend Gallery



Mies and Modern Living
Hbk, U.S. \$75.00
CDN \$90.00
9783775722216
Hatje Cantz



Mike Mills: Graphics Films
Hbk, U.S. \$49.95
CDN \$60.00
9788862080750
Damiani



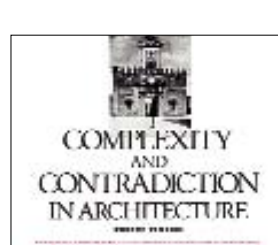
NeoCraft: Modernity and the Crafts
Pbk, U.S. \$39.95 CDN \$48.00
9780919616479
The Press of the Nova Scotia
College of Art and Design



Networked Cultures
Pbk, U.S. \$45.00
CDN \$54.00
9789056620592
NAi Publishers



Otto Neurath
Hbk, U.S. \$45.00
CDN \$54.00
9789056623500
NAi Publishers



Robert Venturi: Complexity and Contradiction in Architecture
Pbk, U.S. \$19.95 CDN \$24.00
9780870702822
The Museum of Modern Art,
New York



Ron Arad
Hbk, U.S. \$50.00
CDN \$60.00
9780870707599
The Museum of Modern Art,
New York



The Furniture of Poul Kjærholm: Catalogue Raisonné
Hbk, U.S. \$90.00
CDN \$108.00
9780974364889
Gregory R. Miller & Co.



The Guggenheim: Frank Lloyd Wright and the Making of the Modern Museum
Hbk, U.S. \$65.00
CDN \$78.00
9780892073856
Guggenheim Museum



Air Guitar
By Dave Hickey
Pbk, U.S. \$19.95
CDN \$24.00
9780963726452
Art Issues Press



Cy Twombly: Cycles and Seasons
Hbk, U.S. \$55.00
CDN \$66.00
9781933045887
Tate/ D.A.P.



Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris
Pbk, U.S. \$29.95 CDN \$36.00
9780894683138
National Gallery of Art,
Washington/ D.A.P.



Edward Hopper
Hbk, U.S. \$65.00
CDN \$78.00
9780878467129
MFA Publications



Frida Kahlo: National Homage 1907-2007
Hbk, U.S. \$65.00
CDN \$78.00
9789685208888
Editorial RM



Gary Panter
Hbk, U.S. \$95.00
CDN \$114.00
9780979415319
Picture Box Inc



Georges Seurat: The Drawings
Hbk, U.S. \$49.95 CDN \$60.00
9780870707179
The Museum of Modern Art,
New York



Gerhard Richter: Writings 1961 to 2007
Hbk, U.S. \$55.00
CDN \$66.00
9781933045948
D.A.P.



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



Magritte: Attempting the Impossible
Hbk, U.S. \$85.00
CDN \$102.00
9781933045931
D.A.P.



Marlene Dumas: Measuring Your Own Grave
Hbk, U.S. \$55.00 CDN \$66.00
9781933751085
The Museum of Contemporary
Art, Los Angeles/D.A.P.



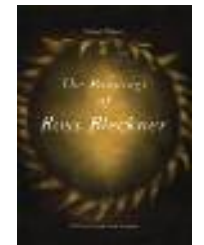
Nick Cave: Meet Me At the Center of the Earth
Hbk, U.S. \$39.95 CDN \$48.00
9780615245935
Verba Buena Center for
the Arts



Painting People
Pbk, U.S. \$29.95
CDN \$36.00
9781933045832
D.A.P.



Richard Prince
Hbk, U.S. \$60.00
CDN \$72.00
9780892073634
Guggenheim Museum



The Paintings of Ross Bleckner
Hbk, U.S. \$150.00
CDN \$180.00
9782930487014
Editions Alain Noirhomme



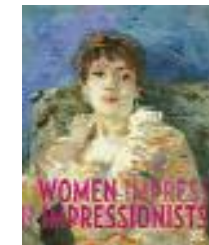
Theft Is Vision
By Bob Nickas
Pbk, U.S. \$22.00 CDN \$26.00
9783905770360
JRP|Ringier



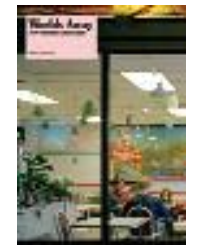
A Thing Among Things: The Art of Jasper Johns
By John Yau
Hbk, U.S. \$39.95 CDN \$48.00
9781933045627
D.A.P.



Titian, Tintoretto, Veronese
Hbk, U.S. \$65.00
CDN \$78.00
9780878467396
MFA Publications



Women Impressionists
Hbk, U.S. \$60.00
CDN \$72.00
9783775720793
Hatje Cantz



Worlds Away
Pbk, U.S. \$34.95
CDN \$42.00
9780935640908
Walker Art Center



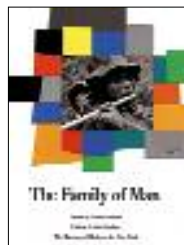
Beaumont's Kitchen
Hbk, U.S. \$55.00
CDN \$66.00
9781934435069
Radius Books



Catherine Opie: American Photographer
Hbk, U.S. \$65.00
CDN \$78.00
9780892073757
Guggenheim Museum



Diane Arbus: Monograph
Pbk, U.S. \$39.95
CDN \$48.00
9780893816940
Aperture



The Family Of Man
Pbk, U.S. \$19.95
CDN \$24.00
9780870703416
The Museum of Modern Art,
New York



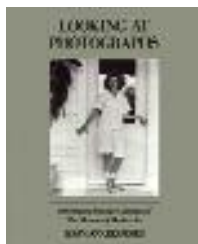
Jock Sturges: Life Time
Hbk, U.S. \$85.00
CDN \$102.00
9783865217004
Steidl



Jock Sturges: Misty Dawn
Hbk, U.S. \$50.00
CDN \$60.00
9781597110747
Aperture



Joel Sternfeld: American Prospects
Hbk, U.S. \$75.00
CDN \$90.00
9781891024771
D.A.P.



Looking at Photographs
Pbk, U.S. \$39.95
CDN \$48.00
9780870705151
The Museum of Modern Art,
New York



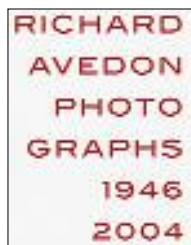
Paul Fusco: RFK
Hbk, U.S. \$50.00
CDN \$60.00
9781597110792
Aperture



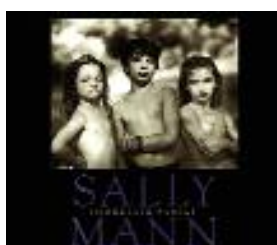
The Photographer's Eye
Pbk, U.S. \$24.95
CDN \$30.00
9780870705274
The Museum of Modern Art,
New York



The Printed Picture
Hbk, U.S. \$60.00
CDN \$72.00
9780870707216
The Museum of Modern Art,
New York



Richard Avedon: Photographs 1946-2004
Hbk, U.S. \$70.00 CDN \$84.00
9788791607493
Louisiana Museum Of
Modern Art



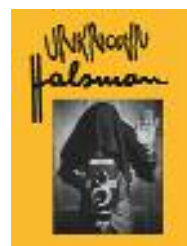
Sally Mann: Immediate Family
Pbk, U.S. \$27.50
CDN \$33.00
9780893815233
Aperture



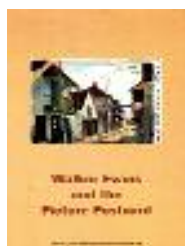
Stephen Shore: Uncommon Places
Hbk, U.S. \$55.00
CDN \$66.00
9781931788342
Aperture



Tomás Casademunt: Death on the Altar
Hbk, U.S. \$75.00
CDN \$90.00
9786077515128
Editorial RM



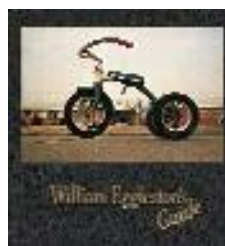
Unknown Halsman
Hbk, U.S. \$75.00
CDN \$90.00
9781933045870
D.A.P.



Walker Evans and the Picture Postcard
Hbk, U.S. \$65.00
CDN \$78.00
9783865218292
Steidl & Partners



Walker Evans: American Photographs
Hbk, U.S. \$39.95
CDN \$48.00
9781933004028
Errata Editions



William Eggleston's Guide
Hbk, U.S. \$39.95
CDN \$48.00
9780870703782
The Museum of Modern Art,
New York



William Wegman: Dogs on Rocks
Hbk, U.S. \$29.95
CDN \$36.00
9780979764202
A.S.A.P.



5 Year Diary: Black Cover
Hbk, U.S. \$24.95
CDN \$30.00
9780977648139
The Ice Plant



BibliOdyssey
Hbk, U.S. \$34.95
CDN \$42.00
9780955006166
Fuel



Dancehall
Pbk, U.S. \$39.95
CDN \$48.00
9780955481710
Soul Jazz Records



For the Love of Vinyl: The Album Art of Hipgnosis
Hbk, U.S. \$45.00
CDN \$54.00
9780981562216
Picture Box Inc



Glamour of the Gods
Hbk, U.S. \$65.00
CDN \$78.00
9783865216823
Steidl



Grey Gardens
Hbk, U.S. \$45.00
CDN \$54.00
9780977652365
Free News Projects



Guido Mocafico: Serpens
Hbk, U.S. \$60.00
CDN \$72.00
9783865213792
Steidl



Harri Peccinotti: H.P.
Hbk, U.S. \$60.00
CDN \$72.00
9788862080743
Damiani



Jeff Smith: Bone and Beyond
Hbk, U.S. \$24.95
CDN \$30.00
9781881390466
Wexner Center



Jon Thor Birgisson & Alex Somers: Riceboy Sleeps
Hbk, U.S. \$19.95
CDN \$24.00
9781933045801
Moss Stories



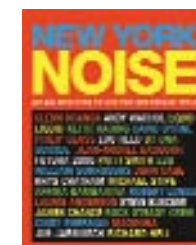
Mascots & Mugs: The Characters and Cartoons of Subway Graffiti
Hbk, U.S. \$39.95
CDN \$48.00
9780972592048
Testify Books



A Maysles Scrapbook
Hbk, U.S. \$60.00
CDN \$72.00
9783865214966
Steidl



Michel Gondry: You'll Like This Film
Pbk, U.S. \$16.95
CDN \$20.00
9780979415388
Picture Box Inc



New York Noise: Art and Music from the New York Underground 1978-88
Pbk, U.S. \$39.95 CDN \$48.00
9780955481703
Soul Jazz Records



Overspray: Riding High with the Kings of California Airbrush Art
Hbk, U.S. \$50.00 CDN \$60.00
9780979415302
Picture Box Inc



Surfing Photographs from the Seventies Taken by Jeff Divine
Hbk, U.S. \$40.00 CDN \$48.00
9781890481230
T. Adler Books



Tahitian Beauties
Hbk, U.S. \$60.00
CDN \$72.00
9781933045924
T. Adler Books



The Wilco Book
Hbk, U.S. \$29.95
CDN \$36.00
9780971367036
Picture Box Inc



Walter Martin & Paloma Muñoz: Travelers
Hbk, U.S. \$35.00
CDN \$42.00
9781597110730
Aperture



Yuichi Yokoyama: Travel
Pbk, U.S. \$19.95
CDN \$24.00
9780981562209
Picture Box Inc

+oo86 Beijing Cool	37	Braun, Matti	133	Di Matteo, Gabriele	143	Gerhard, Till	138	Jacob, Luis	137
30 Americans	101	Brazil Contemporary	111	Dickerman, Leah	4	Ghanavision	20	Jarry, Alfred	51
70s, Photography and Daily Life	61	Brown-Manrique, Gerardo	118	Dietrich, Nikola	147	Ghenie, Adrian	135	Jiangbo, Jin	149
		Bryce, Fernando	123	Digital & Analogue	31	Giacometti, Alberto	44	Johns, Jasper	46
		Bubbles, Barney	20	Dillon, Brian	101, 106	Gingeras, Allison	85	Johnson, Rashid	148
Abdessemed, Adel	133	Buch, Morten	138	Dine, Jim	86	Give My Regards to		Jouve, Valérie	153
Abts, Tomma	121	Buchloh, Benjamin H.D.	4, 13	Dirt on Delight	108	Eighth Street	51	Judd, Donald	56, 100, 147
AC/DC: Contemporary		Bulatov, Erik	128	Disco Files	23	Glass Stress	108	Julia Stoschek Collection	144
Art/Contemporary Design	110	Burchfield, Charles	42	Doorenweerd, Jeroen	118	Global Art World	92	Jusidman, Yishai	141
Adams, Robert	60, 61	Burton, Tim	21	Doster, Michael	32	Global Lab	48		
Adventures of Percival	94	Burtynsky, Edward	58	Dring, Rowena	130	Goldberg, RoseLee	90, 142	Kaellgren, Peter	109
Aesthetics of Terror	147	Butler, Connie	85	Dubbin, Melissa	132	Goosen, Moosje	119	Kähler, Gert	56
Akasegawa, Genpei	88			Duchamp, Marcel	96	Gordon, Mark	154	Kahrs, Johannes	126
Albers, Anni	4, 54	C.F.: Powr Mastrs 3	26	Dwelling & Architecture	117	Gorky, Arshile	47	Kaltwasser, Martin	142
Albers, Josef	4, 54, 56, 108	Cabinet	122	Dylan, Bob	146	Gorman, Greg	33	Kami, Y.Z.	135
Aldrich, Richard	135	Cage, John	107			Gormley, Antony	128	Kandinsky, Vasily	17, 99
Aletti, Vince	23	Calder, Alexander	86	Eamon, Christopher	90	Gowin, Emmet	67	Kanwar, Amar	148
Ali, Ahga Shahid	135	Camera Obstrusa	88	Ease & Eagerness	145	Gray, Colin	153	Kapoor, Anish	82
Als, Hilton	24, 104	Capa, Robert	65	Edzgeradz, Gia	143	Green, Renée	89	Karmel, Pepe	101
Alsoudani, Ahmed	126	Car Girls	28	Eggleston, William	10	Greenaway, Peter	94	Keller, Christoph	90, 132, 142
American Power	59	Carnegie Dec Arts & Design	109	Electric Mud	108	Grosz, George	97	Kelly, Ellsworth	98
Ammann, Jean-Christoph	151	Carrington, Leonora	51	Elevator to the Gallows	145	Groys, Boris	90, 147	Kelly, Leon	97
Anderson, Christopher	64	Castro, Brian	95	End of the Line	101	Gruner, Silvia	148	Kim, Atta	70
Anger, Roger	118	Cattelan, Maurizio	30, 92, 121, 127, 142	Energizing Architecture	113	Grynstejn, Madeline	15	Kim, In Sook	151
Another Fashion, Another Portrait	38	Cerizza, Luca	105, 145	Ensor, James	97	Gumpert, Lynn	101, 108	Kim, Sung Hwan	136
Antonelli, Paola	110	C'est le Pied	26	Enwezor, Okwui	18, 19, 91	Gygi, Fabrice	148	King, Scott	132
Aperture Magazine	120	Chanel, Coco	34	Epstein, Mitch	59			Kirkland, Douglas	34
Apollinaire, Guillaume	51	Changes, The	146	Erkocu, Ergün	112	Hack, Jefferson	38	Kjartansson, Ragnar	136
Architecture in the Netherlands	119	Changhong, Yang	149	Esopus	122	Hadid, Zaha	30, 36	Klein, William	10
Architecture of Democracy	119	Chapman, Jake & Dinos	127	Estermann, Lorenz	142	Haeg, Fritz	123	Klein, Yves	47
Armleder, John	106	Charmet, Marina Ballo	151	Every Thing Design	40	Haeusler, M. Hank	114	Kogler, Peter	143
Art at Colby	102	China Talks	93	Exile on Main Street	146	Haifeng, Ni	140	Kolehmainen, Ola	150
Art Basel Miami Beach	154	Chipperfield, David	114	Expressive Edge	102	Haizhou, Xin	140	König, Kasper	56
Art Diary International	154	Chromatophoric Architecture	114			Haller, Monica	68	Korine, Harmony	129
Art of Projection	90	Clark, Robin	116	Falat, Elke	144	Hammer Projects	104	Korpys, Andree	142
Art to Hear: Bauhaus	57	Clarke, Brian	128	Fall of The Studio	92	Hammett, Dashiell	145	Kossoff, Leon	96
Art to Hear: Masks	102	Clemente, Francesco	86	Fallen Books	132	Han, Zeng	149	Krüger, Sylvie	112
Art, Architecture, and Innovation: Celebrating the Guggenheim Museum	115	Coezzee, Mark	144	Fascinating Tinplate	109	Hara, Kazuo	88	Kuhn, Mona	76
Artists' Editions for Parkett: 200 Art Works 25 Years	121	Coetzee, Mark	86, 144	Fashion at the Time of Fascism	39	Haring, Keith	86	Kuhn, Sebastian	134
Ashery, Oreet	148	Collecting Contemporary Art	92	Favre, Valérie	139	Harris, Melissa	120	Kuitca, Guillermo	87
As-If: Negotiating Spaces	114	Collector's Guide, Art Photography	154	Fax	105	Hassink, Jacqueline	28, 155	Kundoo, Anapuma	118
Automatic Cities	116	Conjunctions: 53	122	Feldman, Morton	51	Hatoum, Mona	82	Kusmirowski, Robert	137
		Conservation: MFA Highlights	102	Fer, Briony	13, 84, 143	Hearing Trumpet, The	51	Kwon, Sue	24
		Contemporary African Art		Fetting, Rainer	131	Heavy Metal	147		
		Since 1980	19	Filiaci, Manuela	139	Hello Meth Lab in the Sun	144	Lagerfeld, Karl	34, 36
		Contemporary Europe	154	Finch, Elizabeth	100	Helsinki School	71	Land/Art	103
Bag, Alex	89	Contemporary Indian Fashion	37	Finke, Dieter	133	Henning, Anton	135	Lange, Dorothea	8
Bailey, David	35	Cooke, Edward	109	Fischer, Urs	85	Here Is My Secret	152	Lassnig, Maria	87, 121
Balanchine Then and Now	77	Cooke, Lynne	79, 81	Flamenco & Photography	76	Heresiarch & Co, The	51	Lattu, Brandon	133
Baldessari, John	121	Copley, William N.	97	Föbberling, Folke	142	Hersberger, Lori	134	Learning from Hangzhou	116
Bang	92	Cordero, Raúl	141	Focus Orient	149	Hess Art Collection	103	Lebrero Stals, José	76
Banquete: Nodes & Networks	145	Corman, Catherine	75	For The Blind Man	106	Heyert, Elizabeth	28	Ledgerwood, Judy	130
Bauhaus	57	Cosmopolis	117	Form Defining Strategies	115	Hirshler, Erica	45	Lee, Jungjin	74
Bauhaus 1919–1933	4	Cotter, Suzanne	77	Fortunate To Be An Artist	103	Hobbs, Robert	86, 89, 98, 101	Lefas, Pavlos	117
Bauhaus Debate 1919–2009	57	Cover Art by H5	110	Forty Are Better Than One	147	Hobza, Klara	107	Lehtinen, Janne	71
Bellini, Andrea	92, 96	Craven, Ann	133	Foster, Hal	4, 110, 126	Hoffmann, Jens	85, 126, 141	Lehyt, Cristóbal	136
Belting, Hans	92	Cronin, Patricia	131	Fox, William L.	103, 151	Hogen, Anne	77	Lempert, Jochen	150
Bergdoll, Barry	4	Culture, Nature	113	Frank Films	63	Holder, Will	106	Lenkkeri, Ville	150
Bialobrzeski, Peter	66	Curiger, Bice	121	Frank, Henry	62	Holdt, Jacob	67	Leonard, Zoe	121
Biesenbach, Klaus	85, 105			Frank, Robert	62, 63	Holl, Jim	146	Lewandowsky, Via	136
Bijl, Marc	129	Dabernig, Josef	132	Frankenthaler at Eighty	98	Hollein, Max	103	Lichtenstein, Roy	46
Bin Hamad Bin Ahmad		Daem, Hilde	118	Frausto, Salomon	119	Holm, Michael	113	Lieberman, Justin	129
Al-Thani, Khalid	152	d'Agati, Mauro	153	Freedom, Rhythm and Sound	23	Hoolboom, Mike	137	Liebscher, Martin	146
Birnbaum, Daniel	146	Dalí Dalí	126	Freeman, Jonah	144	Horn, Roni	84	Life After Death	144
Blake, Peter	128	Darger, Henry	27	Frieze Art Fair Yearbook	154	Horowitz, Jonathan	85	Light, Michael	74
Bock, John	126	Darkside	152	Fritsch, Katharina	131	Hosoe, Eikoh	11	Ligon, Glenn	81, 101
Bois, Yves-Alain	84, 143	Darling, Michael	101	From Surface To Space	100	Huber, Thomas	138	Lim, Won Ju	140
Bolofo, Koto	36	David Benjamin Sherry	37	Future Has Arrived	113	Hunch 12	119	Lippard, Lucy	103
Boltanski, Christian	93, 95	David, Enrico	143			Hung, Wu	93	Lippy, Tod	122
Borremans, Michaël	14, 80	Davidson, Aaron	132	Garbasz, Yishay	152	Huston, John	145	Little Theatre of Gestures	147
Borysevich, Mathieu A.	116	Davidson, Bruce	6	Garciandia, Flavio	141	Hyperart: Thomasson	88	Living With Zero	145
Bourgeois, Louise	30, 101, 108, 121, 123	Davis, Miles	145	Gasparini, Paolo	64			Lühling, Claudia	113
		de Crécy, Nicolas	94	Gauguin, Paul	43	Iden, Peter	103	Loewensberg, Verena	99
Bove, Carol	121	Dean, Tacita	152	Gefeller, Andreas	150	Il's Sont Peintres	145	Löffler, Markus	142
Bovier, Lionel	85, 129, 134, 148	Demand, Thomas	72	Geis, Axel	135	Interrogating POP in Architecture	115	Los Angeles: Birth of L.A. Punk	22
Boyce, Martin	134	Design Revolution	5	Generation 1.5	104	Iturbide, Graciela	64	Lou, Liza	130
				Genzken, Isa	84			Lowry, Glenn	115
								Lucchini, Cesare	138

Luchford, Glen	32	Nicolai, Olaf	126	Rockstar Games	31	Teller, Juergen	34	Front cover image: Gunta Stölzl, "Collage," 1919. From <i>Gunta Stölzl: Bauhaus Master</i> , published by The Museum of Modern Art in association with Hatje Cantz.
Lynn Valley 5	149	Niedermayr, Walter	114	Rodger, George	65	Textile Architecture	112	
		No Singing Allowed	76	Noepstorff, Kirstine	130	Tezuka, Takaharu & Yui	112	
M/M Paris	110	No Zoning	144	Roosen, Maria	131	Thater, Diana	133	
Magnum Photos: Georgian Spring	69	Noehlin, Linda	130	Roth, Daniel	134	Thea, Carolee	91	Back cover image: Mike Slack, "Untitled (Seoul)," 2008. Polaroid. From <i>Pyramids</i> , 2009, published by The Ice Plant. © Mike Slack.
Maier-Aichen, Florian	74	Noever, Peter	48, 82	Rubell Family Collection	86, 101, 144	Thek, Paul	79	
Maker's Hand	109	Norris, Rebecca	75	Ruby, Sterling	89	Thompson, Jerry	67	
Making of Art	103	O ASE 78: Immersed	119	Rudolf Fränkel and		Thyssen-Bornemisza	147	
Malevich, Kasimir	100	Obirst, Hans Ulrich	91, 93, 131	Neues Bauen	118	Times They Are	146	PAGE 2: © Zwelethu Mthethwa. "Untitled", 2000. From the series Interiors. PAGE 4: (Top Left) Herbert Bayer, poster for an exhibition of European decorative arts, 1927. Lithograph, 34 1/2 x 22 15/16" (87.6 x 58.2 cm). Collection Merrill C. Berman © 2008 Artists Rights Society (ARS), New York / VG Bildkunst, Bonn. Photo by Jim Frank. (Top Right) Marianne Brandt, samovar, 1925. From <i>Bauhaus 1919–1933</i> , published by The Museum of Modern Art. Courtesy Neue Galerie, New York.
Manso, Fernando	153	Observation and		Ruetz, Michael	153	The Changes	146	(Bottom) Theodore Lux Feininger, "Clemens Röseler," c. 1928. Gelatin silver print, 4 7/16 x 3 1/2" (11.3 x 8.9 cm). The Metropolitan Museum of Art, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987. PAGE 13: (Top) Gabriel Orozco, "La DS," 1993. Altered Citroën DS, 55 3/16 x 189 15/16 x 45 5/16" (140.1 x 482.5 x 115.1 cm). (Middle) Gabriel Orozco, "Island Within an Island," 1993. Silver dye bleach print, 16 x 20" (40.6 x 50.8 cm). Courtesy Marian Goodman Gallery, New York. (Bottom) Gabriel Orozco, "Pinched Ball," 1993. Silver dye bleach print, 16 x 20" (40.6 x 50.8 cm). Courtesy Marian Goodman Gallery, New York.
Maps and Legends	105	Formulation	56	Ruf, Beatrix	30, 127	Tolca Editions 2003–2009	123	PAGE 15: (Top) Luc Tuymans, "Der Diagnostische Blick V," 1992. Image courtesy Zeno X Gallery, © Luc Tuymans. PAGE 17: (Top Right) Vasily Kandinsky, "Black Lines (Schwarze Linien)," December 1913. Oil on canvas, 129.4 x 131.1 cm. Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, by gift 37.241. (Bottom Right) Vasily Kandinsky, "Blue Mountain", 1908-09. Oil on canvas, 106 x 96.6 cm. Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection, By gift 41.505. PAGE 21: (Top) Tim Burton, "Trick or Treat," drawing. Pen and ink, watercolor wash and colored pencil on paper, 10 x 16" (25.4 x 40.6 cm). Courtesy of the artist. © Tim Burton. (Bottom Right) Tim Burton, "The Melancholy Death of Oyster Boy and Other Stories," sketch, 1982-1984. Pen and ink, watercolor wash and colored pencil on paper, 10 x 9" (25.4 x 22.9 cm). Courtesy of the artist. © Tim Burton. PAGE 52/53: Mickalene Thomas, "Baby I Am Ready Now," 2007. Enamel, rhinestone and acrylic on wooden panel, dip-tych, 73 x 132" (182.9 x 335.3 cm) overall; 72 x 60" (182.9 x 152.4 cm) left panel; 72 x 72" (182.0 x 182.9 cm) right panel. Rubell Family Collection, Miami. PAGE 55: (Top Left) Gunta Stölzl, "Silt Tapestry Red/Green," 1927-28. Cotton, wool, silk and linen, 59 1/16 x 43 5/16" (150 x 110 cm). Bauhaus-Archiv Berlin © 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst. Bonn. (Top Right) Gunta Stölzl, "Gunta Stölzl's Bauhaus Identification Card," 1927. Bauhaus-Archiv Berlin. (Bottom Right) Gunta Stölzl, "Wallpaper" art school assignment, undated. Linocut on paper, 29 1/2 x 21 5/8" (75 x 55 cm). Private collection. © 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. PAGE 56: (Second image from left) Donald Judd/Josef Albers. Installation view, 2008. Josef Albers Museum, Quadrat Bottrop. PAGE 71: (Top Right) Olaf Otto Becker, "River 2, 07-2008. Position 3, 69°47' 38.65" N, 49°33'26.54" W, Altitude 927 M". Cohen Amador Gallery, New York. PAGE 72: (Top Middle) Thomas Ruff, "Anderses Porträt Nr. 50/29," 1994-95. Silkscreen on paper, 29 15/16 x 23 13/16" framed. 6 + 2 AP. PAGE 77: photo by Hugo Glendinning. PAGE 86: (Top Right) Alexander Calder, "Animal Sketching," Image © 2009, Calder Foundation. PAGE 89: (From left to right, Third Image) Robin Rhode, "Color Chart (detail)," 2004-7. 192 digital C-prints face mounted with Plexiglas on aluminum panels, 9 x 12" (22.86 x 30.48 cm), each panel. Courtesy of the artist and Perry Rubenstein Gallery, New York. © Robin Rhode. PAGE 96: (Top Right) Leon Kossoff, "Father Seated In Armchair no.2," 1960. Oil on board, 48 3/8 x 38" (122.9 x 96.5 cm). Mitchell-Innes & Nash, NY. PAGE 106: (Top Right) Yayoi Kusama, "Dots Obsession," 2004. Mixed media installation. © Yayoi Kusama, Photo: Yayoi Kusama Studio. PAGE 121: Francis Alys Edition for Parkett 69. Maurizio Cattelan Edition for Parkett 59. Rodney Graham Edition for Parkett 64. PAGE 124/125: Olaf Otto Becker, "River 1, 07/2007. Position 12, 69°40'58.67" N, 49°52'28.68" W, Altitude 735 M". Cohen Amador Gallery, New York. PAGE 135: (Bottom Left) Axel Geis, "Trompeten," 2008. Oil on canvas, 55 3/4 x 42 3/8" (141.5 x 107.5 cm).
Marella, Primo	104	Observing Beast, Time,		Ruff, Thomas	72, 123	Torres-García, Joaquín	99	
Martin, Kris	132	Evolution	144	Rugoff, Ralph	15, 126, 106	Torre, Fabio	22	
Martin, Lesley	70	Odermatt, Arnold	75	Ruscha, Ed	100, 121, 146	Torres-García, Joaquín	99	
Martin, Mirko	149	Oehlen, Albert	128	Russian Criminal Tattoo I	27	Tropics, The	48	
Masats, Ramón	64	Ogasawara, Miwa	138	Ryden, Mark	26	Truitt, Anne	79	
Matisse, Henri	99	Olde Wolbers, Saskia	137			Tuft, Diane	151	
Matt, Gerald	72, 130, 145	On Curating	91	S ans, Jérôme	93, 141	Turrell, James	12, 82	
Mattes, Eva & Franco	142	OPEN 17	119	Sansour, Larissa	148	Tuymans, Luc	15	
Mattioli Rossi, Laura	108	Oppenheim, Dennis	82	Sargent, John Singer	45			
Matto, Francisco	96	Orozco, Gabriel	13	Sargent's Daughters	45	U nsolicited Projects		
McCarthy, Paul	85	Ortega, Fernando	141	Sarmiento, Julião	87	for the Big Dig	117	
McElheny, Josiah	81, 121	Oswalt, Philipp	57	Sartor, Paolo Mussat	96	Urban China	116	
McGee, Barry	25	Otto Becker, Olaf	71	Sassolino, Arcangelo	134	Urban Planning, Pursuit of		
McGetrick, Brendan	116	Oursler, Tony	81	Sauerbruch Hutton Architects	115	Happiness	117	
McKenna, Kristine	22	Overcoming Dictatorships	147	Schaffner, Ingrid	108			
Medium Religion	90			Schellmann, Jörg	147	V ail, Karole	100	
Meese, Jonathan	129	P agel, David	108	Schimmel, Paul	50	Vallhonrat, Javier	151	
Meet Dick Oulton	149	Pahl, Burkhard	118	Schwabsky, Barry	131, 141	Valsecchi, Carlo	150	
Mekas, Jonas	88	Paik, Nam June	88	Scully, Sean	98	van Gogh, Vincent	16	
Mellor, Dawn	129	Pakasaar, Helga	149	Secrets of Tomb 10A	49	Veil Suite, The	135	
Memorials of Identity	144	Palermo, Blinky	79	Senges, Pierre	94	Ventura, Paolo	73	
Merz, H.G.	114	Parkett	121	Sensing Space	114	Vezzoli, Francesco	126	
Metzl, Olaf	148	Parr, Martin	29, 155	Sesma, Raymundo	141	Violette, Banks	145	
Meurs, Paul	111	Parreno, Philippe	121	Shanghai Dancing	95	Visionaire 57: 2010	30	
Meyerowitz, Joel	7	Parry, Eugenia	66, 73, 74	Shaobin, Yang	141	Vitali, Massimo	70	
Michael Clark & Company	77	Path of Modernism	56	Shavrova, Varvara	149	Vlaming, Miriam	139	
Milhazes, Beatriz	121	Parkin, Izhar	135	Sheffield, Margaret	102	Voids	106	
Miller, John	127	Pearson, Dan	41	Sheikh, Fazal	66	Voit, Robert	72	
Mir, Aleksandra	132	Pendleton, Adam	136	Sherry, David Benjamin	37	Von Drathen, Doris	135, 139	
Model, Lisette	66	Performa 2007	90	Shopsin, Tamara	26	von Rauch, Friederike	114	
Modern Building, A	115	Perret, Mai-Thu	106, 121	Sietsema, Paul	85			
Modern Japanese Prints	43	Peyton, Elizabeth	80	Signs of the City	116	W akefield, Neville	37	
Moholy-Nagy, László	4, 54, 100	Philbin, Ann	104	Simon, Jane	105	Wakefield, Stacy	123	
Molesworth, Helen	15, 78	PhotoEspaña 2009	154	Sirmans, Franklin	101	Walking in My Mind	106	
Mollino, Carlo	111	Picasso, Pablo	45	Slack, Mike	75	Wall Rockets	145	
Momin, Shamim	89, 126	Pickering, Sarah	69	Smith, Josh	121, 127, 133	Wallinger, Mark	83	
Monet, Claude	42	Pilloton, Emily	5	Smith, Kiki	50	Warren, Rebecca	131	
Morandi, Giorgio	42	Pincus-Witten, Robert	130	Smith, Patti	22	We English	69	
Morrow, Bradford	122	Poetics of Cloth	108	Smith, Valerie	104, 122	Webb, Alex	75	
Morton, Ree	78	Political, Minimal	105	Snow, Dash	126	Wedgwood	109	
Mosque	112	Pollock, Jackson	46	Sollfrank, Cornelia	137	Weegee	145	
Mössinger, Ingrid	103	Pondick, Rona	128	Solomon, Daniel	117	Wei Wei, Ai	92, 140	
Motherwell, Robert	98	Postensenske, Charlotte	79	Sound and Fury	27	Weinberger, Lois		
Moudov, Ivan	137	Poset Tsunami Art	104	Spero, Nancy	84	& Franziska	142	
Moulène, Jean-Luc	143	Prix de Rome.nl 2009	119	Spindola, Humberto	142	Weiner, Lawrence	132	
Mthethwa, Zwelethu	18	Process Revealed, A	113	Spirit In Any Condition	146	Weitman, Wendy	50	
Müller, Frank Heinrich	153	Public Works	117	Spirit: Garden Inspiration	41	Wekua, Andro	90	
Muniz, Vik	83			Stahel, Urs	152	Wesley, John	80	
Museum of Non-Objective Painting	100	Q ing, Li	140	Starling, Simon	83	Wool, Christopher	127	
Mutu, Wangechi	130	Question of Evidence, A	147	Steiner, Rochelle	107	Wylie, Donovan	68	
Mylayne, Jean-Luc	121	Quinn, Marc	129	Steinkamp, Jennifer	81			
		R aaymakers, Dick	136	Sternfeld, Joel	68	Y u, Peng	140	
N ajafi, Sina	122	Radical Games	112	Stölzl, Gunta	4, 55	Yuan, Sun	140	
Nanxing, Xie	140	Rauschenberg, Robert	46, 50, 78	Storr, Robert	92, 146			
Narcissists, The	28	Ray, Man	9	Strand, Paul	60	Z ehnder, Amanda T.	43	
Naumann, Francis M.	96, 97	Raymond, Alexander	139	Street Level	24	Zhilong, Qi	80	
Navarro, Iván	134	Reasons to be Cheerful	20	Strik, Berend	130	Zobernig, Heimo	143	
Nerdrum, Odd	94	Return to Function	105	Summa, Ann	22			
New Millennium Paper		Rhode, Robin	89	Summer Nights, Walking	60			
Airplane Book	107	Ribas, João	105	Supermale, The	51			
New Topographics	61	Richter, Gerhard	87					
New York Cool	101	Rigamonti, Gigi	131	T adeusz, Norbert	139			
New York, New Drawings		Ripa, Giuseppe	151	Target Practice	101			
1946–2007	100	Robbrecht, Paul	118	Taro, Gerda	65			
Newman, Richard	102	Roberts, Simon	69, 155	Taylor-Wood, Sam	73			

Presorted
Bound Printed
Matter
U.S. Postage
PAID
Minneapolis, MN
Permit No. 3844



DISTRIBUTED ART PUBLISHERS, INC.
155 SIXTH AVENUE 2ND FLOOR NEW YORK NY 10013
WWW.ARTBOOK.COM

ISBN 978-1-935202-02-8

\$3.50

