



GENERAL INTEREST

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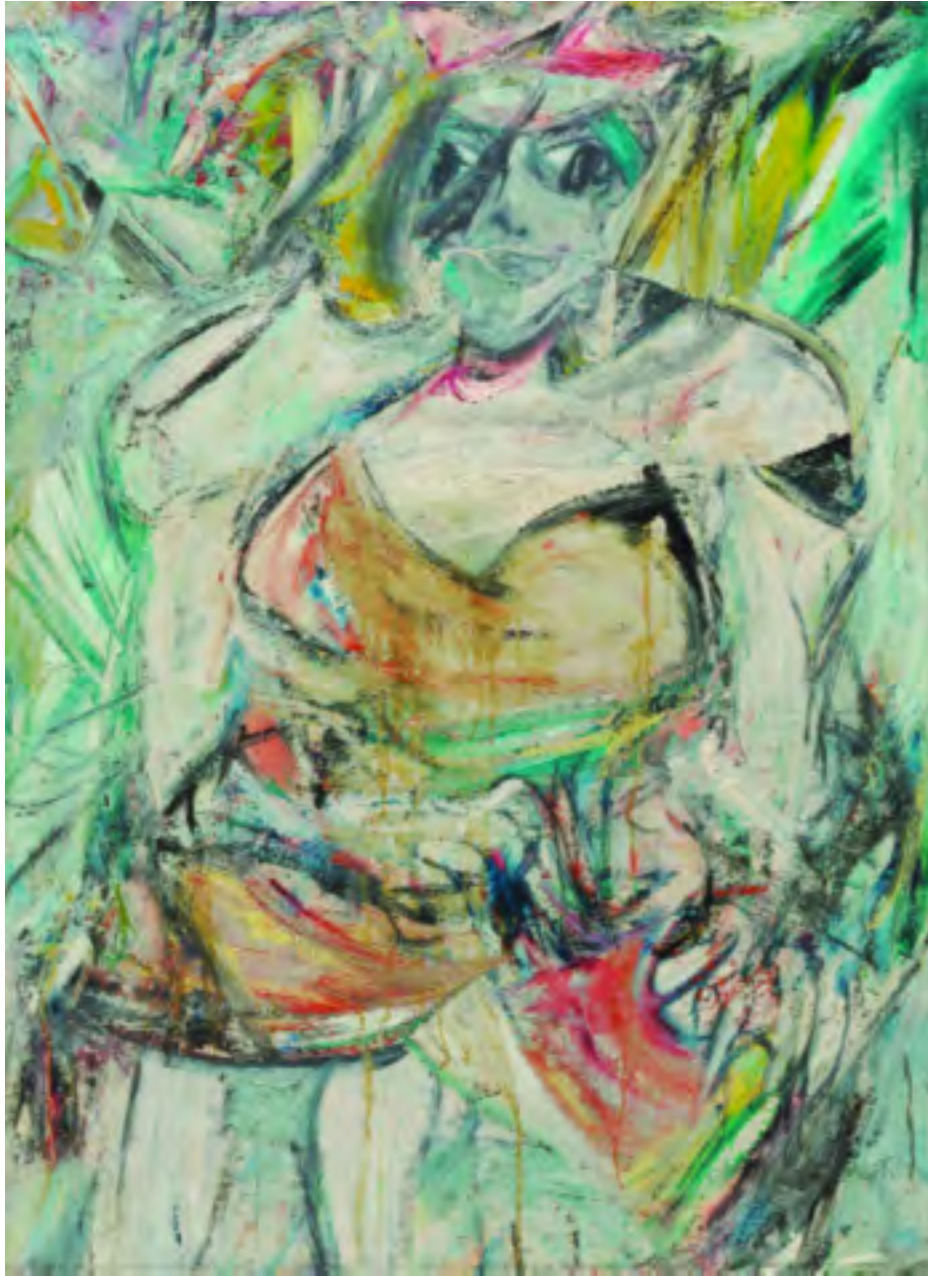
Marcel Broodthaers, "Picture Alphabet," used as material for the projection "ABC-ABC Image" (1974). Photo: Philippe De Gobert. From *Marcel Broodthaers: Works and Collected Writings*, published by Poligrafa. See page 62.

Back cover image:

Allan McCollum, "Visible Markers," 1997–2002. Photo © Andrea Hopf. From *Allan McCollum*, published by JRP|Ringier. See page 84.







THE MUSEUM OF MODERN ART, NEW YORK

De Kooning: A Retrospective

Edited and with text by John Elderfield.

Text by Jim Coddington, Jennifer Field, Delphine Huisinga, Susan Lake.

Published in conjunction with the first large-scale, multi-medium, posthumous retrospective of Willem de Kooning's career, this publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades, beginning with his early academic works, made in Holland before he moved to the United States in 1926, and concluding with his final, sparsely abstract paintings of the late 1980s. The volume presents approximately 200 paintings, sculptures, drawings and prints, covering the full diversity of de Kooning's art and placing his many masterpieces in the context of a complex and fascinating pictorial practice. An introductory essay by John Elderfield, MoMA's Chief Curator Emeritus of Painting and Sculpture, provides an in-depth exploration of de Kooning's development, context and sources, theory of art and working methods. Sections devoted to particular areas of the artist's oeuvre provide an illustrated chronology of the period and a brief introduction, as well as detailed entries on groups of works. With lavish, full-color documentation, this landmark publication is the most complete account of de Kooning's artistic career to date.

Willem de Kooning was born in Rotterdam, The Netherlands in 1904, and moved to the United States in 1926. His early figurative painting slowly gained attention, and his black-and-white abstractions of the late 1940s made him a leader among the New York Abstract Expressionists; but the early 1950s *Woman* paintings made him famous for the violence of their depiction. De Kooning moved to Long Island in 1963, working in both abstract and figurative styles through the 1980s. He died in 1997.

De Kooning: A Retrospective

ISBN 978-0-87070-797-1

Hbk, 9.5 x 12 in. / 488 pgs / 675 color.

U.S. \$75.00 CDN \$83.00

September/Art

Exhibition Schedule

New York: The Museum of Modern Art,
09/18/11–01/09/12

Accompanying a highly anticipated exhibition at The Museum of Modern Art, this monumental publication is the most comprehensive volume on Willem de Kooning yet published.

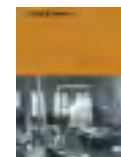


Also Available:

Willem de Kooning
9780870707889

Pbk, U.S. \$9.95 CDN \$11.00

The Museum of Modern Art,
New York



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

9788434311381

Hbk, U.S. \$45.00 CDN, \$50.00

Polígrafa



Gerhard Richter: Panorama surveys over a half-century of paintings, photo-paintings, drawings and sculpture, providing the definitive monograph on one of the world's most celebrated living artists.

D.A.P./TATE

Gerhard Richter: Panorama

Edited by Nicholas Serota, Mark Godfrey. Text by Achim Borchardt-Hume, Dorothée Brill, Rachel Haidu, Christine Mehring, Camille Morineau.

Gerhard Richter: Panorama is the first and most complete overview of one of the greatest artistic achievements of our times. Where previous monographs have focused on a single genre within Richter's vast output, this stunningly illustrated survey encompasses his entire oeuvre, now stretching across more than a half-century of activity, including photo-paintings, abstracts, landscapes and seascapes, portraits, glass and mirror works, sculptures, drawings and photographs. It therefore stands as the definitive portrait of Richter's colossal accomplishment to date. Alongside his celebrated abstractions, early black-and-white paintings and the photorealist depictions of candles, skulls and clouds that have become indisputable icons of modern painting, *Panorama* includes nearly 30 new paintings made over the past ten years, extensive comparative works, studio photographs, archival images and a substantial interview with the artist conducted by Nicholas Serota. Published on the occasion of Richter's major touring exhibition in Europe, this landmark publication is a fitting tribute to one of the world's most celebrated living artists.

Born in Dresden, East Germany, in 1932, **Gerhard Richter** migrated to West Germany in 1961, settling in Düsseldorf, where he studied at the Düsseldorf Academy, and where he held his first solo exhibition in 1963. Over the course of that decade, Richter helped to liberate painting from the legacy of Socialist Realism (in Eastern Germany) and Abstract Expressionism (in Western Germany and throughout Europe). He has exhibited internationally for the last five decades, with retrospectives in New York, Paris and Düsseldorf. He lives and works in Cologne.

Gerhard Richter: Panorama

ISBN 978-1-935202-71-4

Hbk, 9.75 x 11.5 in. / 288 pgs / 250 color.

U.S. \$65.00 CDN \$72.00

October/Art

Exhibition Schedule

London: Tate Modern, 10/06/11–01/08/12

Berlin: Neue Nationalgalerie, 02/11–05/13/12

Paris: Centre Georges Pompidou, 06/06/12–09/24/12

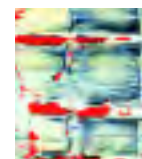
Also Available:

Gerhard Richter: Writings

9781933045948

Hbk, U.S. \$55.00 CDN \$61.00

D.A.P.



Gerhard Richter:

Forty Years of Painting

9781891024375

Hbk, U.S. \$85.00

CDN \$94.00

The Museum of Modern Art, New York





APERTURE

The New York Times Magazine Photographs

Edited by Kathy Ryan. Preface by Gerald Marzorati. Text by David Company.

For over 30 years, *The New York Times Magazine* has been synonymous with the myriad possibilities and applications of photography. *The New York Times Magazine: Photographs* reflects upon and interrogates the very nature of both photography and print magazines at this pivotal moment in their history and evolution. Edited by Kathy Ryan, longtime photo editor of the *Magazine*, and with a preface by former editorial director Gerald Marzorati, this volume presents some of the finest commissioned photographs worldwide in four sections: reportage, portraiture, style and conceptual photography, including photo illustration. Diverse in content and sensibility, and consistent in virtuosity, the photographs are accompanied by reproduced tear sheets to allow for the examination of sequencing and the interplay between text and image, simultaneously presenting the work while illuminating its distillation to magazine form. This process is explored further through texts offering behind-the-scenes perspective and anecdotes by the many photographers, writers, editors and other collaborators whose voices have been a part of the magazine over the years. David Company contributes a critical essay that provides an in-depth history of the magazine's relationship to photography, contextualizing its contributions within the larger world of magazine work. Also addressed are issues of documentary photography in relation to more conceptual photography; the efficacy of storytelling; and what makes an image evidentiary, objective, subjective, truthful or a tool for advocacy; as well as thoughts on whether these matters are currently moot, or more critical than ever. As such, *The New York Times Magazine: Photographs* serves as a springboard for a rigorous, necessary and revitalized examination of photography as presented within a modern journalistic context.

The New York Times Magazine Photographs

ISBN 978-1-59711-146-1

Hbk, 9.5 x 11.5 in. / 456 pgs / illustrated throughout.

U.S. \$75.00 CDN \$83.00

September/Photography

Exhibition Schedule

Arles, France: Rencontres d'Arles, 07/04/11–09/18/11

A behind-the-scenes look into one of the preeminent venues for photography through the work of more than 130 documentary, portrait and fashion photographers, including Rineke Dijkstra, Sebastião Selgado, Ryan McGinley, Lynsey Addario, Lizzie Himmel, Jeff Riedel and Jeff Mermelstein.



Drawing on works by Avedon, Arbus, Cunningham, Klein and Frank, as well as vernacular photography, this marvelous collection of anti-portraiture both rivets and unnerves.

APERTURE

The Unseen Eye

Photographs from the Unconscious

Edited and with text by W.M. Hunt. Introduction by William A. Ewing.

The Unseen Eye presents a wonderfully idiosyncratic and compelling collection of photographs assembled around a particular theme: in each image, the gaze of the subject is averted, the face obscured or the eyes firmly closed. The pictures present a catalog of anti-portraiture, characterized at first glance by what its subjects conceal, not by what the camera reveals. Amassed over the course of 30 years by New York collector W.M. Hunt, the collection includes works by masters such as Richard Avedon, Diane Arbus, Imogen Cunningham, William Klein, Robert Mapplethorpe and Robert Frank, as well as works by lesser-known artists and vernacular images. Hunt's instinctive pursuit of striking images has resulted in a collection that manages to evoke a picture of humanity from birth to death, with all the associated nuances of memory, wit, eroticism, fear, grief and horror. More than 350 intensely evocative and frequently surreal images are brilliantly sequenced in this volume; the cumulative effect is unnerving and riveting. Most critically, the images are drawn together by the narrative of the collector himself, in a highly personal monologue that weaves throughout the book, in which Hunt offers his own perceptive responses to the images he has gathered over many years. The result is a series of surprising epiphanies about how and why one collects.

The Unseen Eye

ISBN 978-1-59711-193-5

Hbk, 11 x 10.25 in. / 320 pgs / 370 color.

U.S. \$75.00 CDN \$83.00

September/Photography



In less than a decade, Francesca Woodman produced a remarkably original body of photographs exploring the human body in architectural space. Including many previously unpublished photographs, this volume provides a fresh overview of her achievement.



D.A.P./SAN FRANCISCO MUSEUM OF MODERN ART

Francesca Woodman

Edited by Corey Keller. Text by Julia Bryan-Wilson, Jennifer Blessing.

Artists who arrive fully formed at a young age always dazzle, and Francesca Woodman was one of the most gifted and dazzling artist prodigies in recent history. In 1972, the 13-year-old Woodman made a black-and-white photograph of herself sitting at the far end of a sofa in her home in Boulder, Colorado. Her face is obscured by her hair, light radiates from an unseen source behind her out at the viewer through her right hand. This photograph typifies much of what would characterize Woodman's work to come: a semi-observed female form merging with or flailing against a somewhat bare and often dilapidated interior. In an oeuvre of around 800 photographs made in just nine years, Woodman performed her own body against the textures of wallpaper, door frame, baths and couches, radically extending the Surrealist photography of Man Ray, Hans Bellmer and Claude Cahun and creating a mood and language all her own. In the 30 years since her untimely death, Woodman has gained a following among successive generations of artists and photographers, a testament to her work's undeniable immediacy and enduring appeal. Amid a renewed intensification of interest in Francesca Woodman, this volume is published for a major touring exhibition of her photographs and films at the San Francisco Museum of Modern Art and the Guggenheim. Containing many previously unpublished photographs, it is the definitive Francesca Woodman monograph.

Francesca Woodman (1958–1981) was born in Denver, Colorado, to the well-known artists George and Betty Woodman. In 1975 she attended the Rhode Island School of Design, and in 1979 she moved to New York, to attempt to build a career in photography. In 1981, at the age of 22, she committed suicide.



Francesca Woodman
ISBN 978-1-935202-66-0
 Clth, 9.25 x 10.75 in. / 224 pgs / 13 color /
 18 b&w / 144 duotone.
 U.S. \$49.95 CDN \$55.00
 October/Photography

Exhibition Schedule

San Francisco Museum of Modern Art, 11/05/11–02/19/12
 New York: Guggenheim Museum, 03/16/12–06/15/12

With new digital separations, these Diane Arbus publications receive their most exquisite treatment to date.



APERTURE

New Anniversary Edition

Diane Arbus: An Aperture Monograph Fortieth-Anniversary Edition

Edited by Marvin Israel, Doon Arbus.

When Diane Arbus died in 1971 at the age of 48, she was already a significant influence—even something of a legend—for serious photographers, although only a relatively small number of her most important pictures were widely known at the time. The publication of *Diane Arbus: An Aperture Monograph* in 1972—along with a posthumous retrospective at The Museum of Modern Art—offered the general public its first encounter with the breadth and power of her achievements. The response was unprecedented. The monograph, composed of 80 photographs, was edited and designed by the painter Marvin Israel, Diane Arbus' friend and colleague, and by her daughter Doon Arbus. Their goal in producing the book was to remain as faithful as possible to the standards by which Arbus judged her own work and to the ways in which she hoped it would be seen. Universally acknowledged as a photobook classic, *Diane Arbus: An Aperture Monograph* is a timeless masterpiece with editions in five languages, and remains the foundation of her international reputation. Nearly half a century has done nothing to diminish the riveting impact of these pictures or the controversy they inspire. This is the first edition in which the image separations were created digitally; the files have been specially prepared by Robert J. Hennessy using prints by Neil Selkirk.

Diane Arbus: An Aperture Monograph

ISBN 978-1-59711-174-4

Hbk, 9.25 x 11 in. / 184 pgs / 80 duotone.

U.S. \$65.00 CDN \$72.00

October/Photography

APERTURE

Back in Print!

Diane Arbus: Untitled

Afterword by Doon Arbus.

Untitled is the only volume of Diane Arbus' work devoted exclusively to a single project. The photographs were taken at residences for the mentally retarded between 1969 and 1971, in the last years of Arbus' life. Although she considered making a book on the subject, the vast majority of these pictures have remained unpublished until now. These photographs achieve a lyricism and an emotional purity that sets them apart from all her other accomplishments: "Finally what I've been searching for," she wrote at the time. The product of her consistently unflinching regard for reality as she found it, *Untitled* may well be Arbus' most transcendent, most romantic vision. It is a celebration of the singularity and connectedness of each and every one of us, and demands of us what it demanded of her: the courage to see things as they are and the grace to permit them to simply be. For Diane Arbus, this is what making pictures was all about. *Untitled* includes an afterword by Doon Arbus, the photographer's daughter, who writes that the intent of these works "wasn't... about who or what she saw, but about the experience of seeing it and the power of her photographs to make that experience visible."

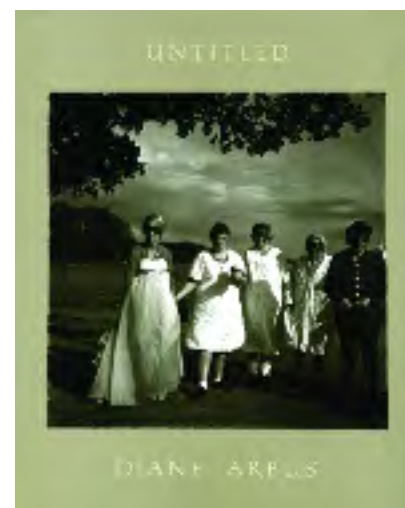
Diane Arbus: Untitled

ISBN 978-1-59711-190-4

Hbk, 11 x 14 in. / 112 pgs / 51 duotone.

U.S. \$75.00 CDN \$83.00

October/Photography



APERTURE

Diane Arbus: A Chronology

Text by Elisabeth Sussman, Doon Arbus,
Jeff L. Rosenheim.

Diane Arbus: A Chronology is the closest thing possible to a contemporaneous diary by one of the most daring, influential and controversial artists of the twentieth century.

Drawn primarily from Arbus' extensive correspondence with friends, family and colleagues, personal notebooks and other unpublished writings, this beautifully produced volume reveals the private thoughts and motivations of an artist whose astonishing vision derived from the courage to see things as they are and the grace to permit them simply to be. Further rounding out Arbus' life and work are exhaustively researched footnotes that amplify the entire chronology. A section at the end of the book provides biographies for 55 family members, friends and colleagues, from Marvin Israel and Lisette Model to Weegee and August Sander. Describing the *Chronology* in *Art in America*, Leo Rubinfien noted that "Arbus... wrote as well as she photographed, and her letters, where she heard each nuance of her words, were gifts to the people who received them. Once one has been introduced to it, the beauty of her spirit permanently changes and deepens one's understanding of her pictures." The texts in *Diane Arbus: A Chronology* originally appeared in *Diane Arbus: Revelations*. This volume makes this invaluable material available in an accessible, unique paperback edition for the very first time.

Diane Arbus (1923–1971) revolutionized the terms of the art she practiced. Three volumes of her photographs have been published posthumously by Aperture and have remained continuously available.

Diane Arbus: A Chronology

ISBN 978-1-59711-179-9

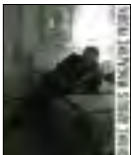
Pbk, 6.5 x 8 in. / 192 pgs.

U.S. \$29.95 CDN \$33.00

October/Biography



Drawing on excerpts from Diane Arbus' personal notebooks and letters, *A Chronology* is constructed as an autobiographical portrait of one of the most influential artists of the twentieth century.



Also Available:

Diane Arbus: Magazine Work

9780893812331

Pbk, U.S. \$35.00 CDN \$39.00

Aperture



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

Antonio López García: Paintings and Sculpture

Text by Francisco Calvo Serraller, Antonio López García.

The Spanish painter, draughtsman and sculptor Antonio López García is so widely celebrated for the staggering exactitude of his painterly realism that it's sometimes easy to neglect the magical, delicate atmospheres he conjures through his technical abilities. His paintings of what in anyone else's hands would seem the blandest subject matter imaginable—a blank wall, a coat hook, a kitchen sink, the interior of a refrigerator—teem with an infused, loving scrutiny that betrays the months and years of labor the artist devotes to each work. "Reality has a highly resonant physical appearance that twentieth-century man perceives from different angles to those of other ages," he once told an interviewer. Likewise, his portrait sculptures attain an almost terrifying verisimilitude, the eyes appearing ever on the verge of flickering into life and returning the viewer's gaze. In 2010, D.A.P. published the definitive monograph on López García's drawings. In this new volume we at last have the definitive monograph on the artist's paintings and sculptures. Carefully overseen by López García in its production, this companion volume includes 200 full-color reproductions, and a short text by the artist.

Antonio López García was born in Tomelloso, in the heart of Spain, a few months before the outbreak of the Spanish Civil War in 1936. He studied at the School of Art in Madrid in the early 1950s, where he soon proved himself a brilliant student, and quickly became part of a nucleus of realist painters, such as Francisco López Hernández, Amalia Avia and Isabel Quintanilla. López García was the subject of Víctor Erice's 1992 film *El Sol del Membrillo* (*The Quince Tree of the Sun*), which closely chronicles the artist's attempts to paint a quince tree.

Antonio López García: Paintings and Sculpture

ISBN 978-1-935202-65-3

Hbk, 9.5 x 11.5 in. / 216 pgs / 200 color.

U.S. \$75.00 CDN \$83.00

September/Art

Antonio López García's astounding feats of painterly and sculptural realism are definitively surveyed in this essential monograph on the artist.



Also Available:

**Antonio López García:
Drawings**

9781935202257

Hbk, U.S. \$75.00 CDN \$83.00

D.A.P.

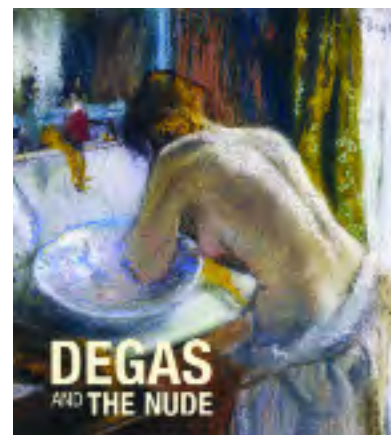


MFA PUBLICATIONS

Degas and the Nude

Text by Xavier Rey, Anne Roquebert, George T.M. Shackelford. Interview with Lucian Freud by Martin Gayford.

The nude figure was critical to the art of Edgar Degas throughout his life, and yet frequently his expansive body of work on this subject has been overshadowed by his celebrated portraits and dancers. *Degas and the Nude* is the first book in a generation to explore the artist's treatment of the nude from his early years in the 1850s and 1860s, through his triumphs in the 1880s and 1890s, all the way to his last decades when the theme dominated his artistic production in all media. With essays by leading American and French critics, it provides a new interpretation of Degas' evolving conception of the nude, situating it in the subject's broader context among his peers in nineteenth-century France. It explores how Degas exploited all of the body's expressive possibilities, how his vision of the nude informed his notion of modernity, and how he abandoned the classical or historical form in favor of a figure seen in her own time and setting—whether engaged in overtly carnal acts or just stepping out of an ordinary bath. More than 200 lushly rendered full-color images present a re-seeing of Degas' subject in paintings, pastels, drawings, prints and sculpture. Among them are the most important of Degas' early paintings of nudes, *Scene of War in the Middle Ages*, which exerted a lifelong influence on the artist's treatment of the female nude and includes poses repeated throughout his career; monotypes of the late 1870s, almost caricature-like in their imagery, illustrating Degas' most explicitly sexual depictions of women in Parisian brothels; and a number of pictures portraying the daily life of women wherever they may reside. Together these iterations range over more than a half-century of genius achievement and present a groundbreaking look at the evolution of this master artist.



Degas and the Nude

ISBN 978-0-87846-773-0

Clth, 9.75 x 10.75 in. / 336 pgs / 240 color.

U.S. \$65.00 CDN \$72.00

October/Art

Exhibition Schedule

Boston, MA: Museum of Fine Arts, 10/09/11–01/29/12

Paris, France: Musée d'Orsay, 04/12

This wittily conceived Maurizio Cattelan catalogue offers a wonderfully seductive overview of this energetic, irreverent and deadly serious artist.



GUGGENHEIM MUSEUM PUBLICATIONS

Maurizio Cattelan: All

By Nancy Spector.

Hailed simultaneously as a provocateur, prankster and tragic poet of our times, Italian artist Maurizio Cattelan has created some of the most unforgettable images in recent contemporary art—most notoriously with “The Ninth Hour,” his 1999 sculpture of Pope John Paul II struck by a meteorite. Cattelan’s subjects range widely, being derived from popular culture, history and organized religion; while bold and irreverent, the work is also deadly serious in its scathing cultural critique. *Maurizio Cattelan: All* accompanies the Guggenheim Museum’s retrospective survey of the artist. For the exhibition, the museum has devised a site-specific installation intended to sidestep the totalizing effect of a retrospective, and for this catalogue the museum has produced an equally unique response to this dilemma and to the conventions of the catalogue format. *All* is a faux-leather-bound hardcover with gold stamping and thin paper that is designed to resemble an old textbook or bible. The volume catalogues almost every work of Cattelan’s from the late ’80s to the present within a double-column page format, reproducing them in full color with accompanying entries. One of the wittiest and most beautiful art books of recent years, *All* includes a detailed critical overview by Nancy Spector, documenting not only Cattelan’s artistic output but also his ongoing activities as a curator, editor and publisher, plus a comprehensive exhibition history and bibliography. Needless to say, *All* is indeed the definitive Cattelan bible.

Maurizio Cattelan (born 1960) began his career as a furniture designer, transitioning to art through his realistic sculptures. He has had solo exhibitions at some of the most distinguished museums in the world, such as The Museum of Modern Art, New York and the Museum of Contemporary Art, Los Angeles. He has also founded and edited magazines such as *Charley*, *Permanent Food* and *Toilet Paper*.

Maurizio Cattelan: All

ISBN 978-0-89207-416-7

Faux leather, 6.25 x 9.5 in. / 248 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

November/Art

Exhibition Schedule

New York: Guggenheim

Museum, 11/04/11–01/22/12



Alighiero Boetti's brief but brilliant career, from Arte Povera to political conceptualism, is surveyed in the most comprehensive volume on the artist to date.



THE MUSEUM OF MODERN ART, NEW YORK

Alighiero Boetti: Game Plan

Edited by Christian Rattemeyer, Lynne Cooke, Mark Godfrey. Text by Claire Gilman, Jason Smith.

Published to accompany the first large-scale retrospective of Alighiero Boetti's work outside Italy in over a decade, this volume presents the most comprehensive overview of the artist's career to date. Covering all periods of Boetti's broad oeuvre—including early sculptural experiments associated with the Arte Povera movement, conceptual and ephemeral projects of the 1970s and the monumental embroideries and tapestries he fabricated up to his death—this richly illustrated catalogue is structured as a typology of the artist's body of work rather than a chronological progression. Essays by curators from the Reina Sofia, Madrid, the Tate Modern, London and The Museum of Modern Art, New York, address recurrent themes in Boetti's work such as travel and geography, time, order and disorder and singularity and multitude, while contributions by scholars examine his early influences and his relationship to the cultural, political, and social spheres of Italy and Afghanistan in the 1970s and 1980s. This volume celebrates the material diversity, conceptual complexity and visual beauty of Boetti's work, proving that he is one of the most important and influential artists of his generation.

Alighiero Boetti: Game Plan

ISBN 978-0-87070-819-0

Hbk, 9.5 x 10.5 in. / 300 pgs / 140 color / 20 b&w.

U.S. \$50.00 CDN \$55.00

November/Art

Exhibition Schedule

Madrid, Spain: Reina Sofia, 10/04/11–02/27/12

London, England: Tate Modern, 02/12–05/12

New York: The Museum of Modern Art, 06/12–10/12



Also Available:

Alighiero E Boetti

9788881584765

Hbk, U.S. \$40.00 CDN \$44.00

Charta

Diego Rivera: Murals for The Museum of Modern Art tells the compelling story of how an art celebrity and icon of the Mexican left came to New York in 1931 to paint eight murals at The Museum of Modern Art.



Diego Rivera: Murals for The Museum of Modern Art

ISBN 978-0-87070-817-6

Hbk, 9 x 10.5 in. / 144 pgs / 110 color.

U.S. \$35.00 CDN \$39.00

November/Art/Latin American Art & Culture

Exhibition Schedule

New York: The Museum of

Modern Art, 11/08/11–02/27/12



THE MUSEUM OF MODERN ART, NEW YORK

Mexican Muralists: Orozco, Rivera, Siquieros

Text by James Oles.

At the forefront of Mexico's social revolution in the first half of the twentieth century were three artists whose murals resonated throughout the Americas and beyond: José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros. This volume looks at ten important works by these artists from the collection of The Museum of Modern Art.

Mexican Muralists: Orozco, Rivera, Siquieros

ISBN 978-0-87070-820-6

Pbk, 6 x 8 in. / 48 pgs / 40 color.

U.S. \$9.95 CDN \$11.00

November/Art/Latin American Art & Culture



APERTURE

The Latin American Photobook

Edited and with text by Horacio Fernandez.

A growing appreciation of the photobook has inspired a flood of new scholarship and connoisseurship of the form—few as surprising and inspiring as *The Latin American Photobook*, the culmination of a four-year, cross-continental research effort led by Horacio Fernandez, author of the seminal volume *Fotografía Pública*. Compiled with the input of a committee of researchers, scholars, and photographers, including Marcelo Brodsky, Iatã Cannabrava, Pablo Ortiz Monasterio and Martin Parr, *The Latin American Photobook* presents 150 volumes from Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Nicaragua, Peru and Venezuela. It begins with the 1920s and continues up to today, providing revelatory perspectives on the under-charted history of Latin American photography, and featuring work by great figures such as Claudia Andujar, Barbara Brändli, Manuel Álvarez Bravo, Horacio Coppola, Paz Errázuriz, Graciela Iturbide, Sara Facio, Paolo Gasparini, Daniel González, Boris Kossoy, Sergio Larrain and many others. The book is divided into thematic sections such as “The City,” “Conceptual Art and Photography” and “Photography and Literature,” the latter a category uniquely important to Latin America. Fernandez’s texts, exhaustively researched and richly illustrated, offer insight not only on each individual title and photographer, but on the multivalent social, political, and artistic histories of the region as well. This book is an unparalleled resource for those interested in Latin American photography or in discovering these heretofore unknown gems in the history of the photobook at large.



The Latin American Photobook

ISBN 978-1-59711-189-8

Hbk, 9 x 12 in. / 256 pgs / 350 color.

U.S. \$75.00 CDN \$83.00

October/Photography/Latin American Art & Culture

Exhibition Schedule

Paris, France: Le Bal, 10/11–01/12



APERTURE

Revised and Expanded Edition

Koudelka: Gypsies

Text by Will Guy.

Aperture's new edition of *Koudelka: Gypsies* rekindles the energy and astonishment of this foundational body of work by master photographer Josef Koudelka. Lavishly printed in a unique quadratone mix by artisanal printer Gerhard Steidl, it offers an expanded look at *Cikáni* (Czech for "gypsies")—109 photographs of Roma society taken between 1962 and 1971 in then-Czechoslovakia (Bohemia, Moravia and Slovakia), Romania, Hungary, France and Spain. The design and edit for this volume revisits the artist's original intention for the work, and is based on a maquette originally prepared in 1968 by Koudelka and graphic designer Milan Kopriva. Koudelka intended to publish the work in Prague, but was forced to flee Czechoslovakia, landing eventually in Paris. In 1975, Robert Delpire, Aperture and Koudelka collaborated to publish *Gitans, la fin du voyage* (*Gypsies*, in the English-language edition), a selection of 60 photographs taken in various Roma settlements around East Slovakia. *Gypsies* includes more than 30 never-before-published images and a new text by Roma scholar and sociologist Will Guy, who also wrote the essay for the 1975 edition. Guy contributes a new, in-depth analysis of the condition of the Roma today, including the most recent upheavals in France and Europe.

Josef Koudelka (born 1938) is the recipient of the Prix Nadar, Grand Prix National de la Photographie, Grand Prix Cartier-Bresson and Hasselblad Foundation International Award in Photography. Major exhibitions of his work have been held at The Museum of Modern Art, New York and the International Center of Photography, New York; Hayward Gallery, London; Stedelijk Museum of Modern Art, Amsterdam; and Palais de Tokyo, Paris. In 2007, Aperture published his bestselling self-titled monograph, and in 2008 released the highly anticipated *Invasion 68: Prague*. Koudelka is a member of Magnum Photos and is currently based in Paris.

Koudelka: Gypsies

ISBN 978-1-59711-177-5

Hbk, 9.5 x 12.5 in. / 224 pgs / 8 gatefolds / 109 quadratone.

U.S. \$85.00 CDN \$94.00

September/Photography

With over 30 previously unpublished images, and produced to Koudelka's original specifications for the first time, this classic photobook is at last published in a definitive edition.





APERTURE

Back in Print!

Bruce Davidson: Subway**Introduction by Fred Brathwaite a.k.a. Fab 5 Freddy. Text by Bruce Davidson. Afterword by Henry Geldzahler.**

Bruce Davidson's groundbreaking *Subway*, first published by Aperture in 1986, has garnered critical acclaim both as a documentation of a unique moment in the cultural fabric of New York City and for its phenomenal use of extremes of color and shadow set against flash-lit skin. In Davidson's own words, "the people in the subway, their flesh juxtaposed against the graffiti, the penetrating effect of the strobe light itself, and even the hollow darkness of the tunnels, inspired an aesthetic that goes unnoticed by passengers who are trapped underground, hiding behind masks and closed off from each other." In this third edition of what is now a classic of photographic literature, a sequence of 118 (including ten previously unpublished) images transport the viewer through a landscape at times menacing, and at other times lyrical and soulful. The images present the full gamut of New Yorkers, from weary straphangers and languorous ladies in summer dresses to stalking predators and homeless persons. Davidson's accompanying text tells the story behind the images, clarifying his method and dramatizing his obsession with the subway, its rhythms and its particular madness.

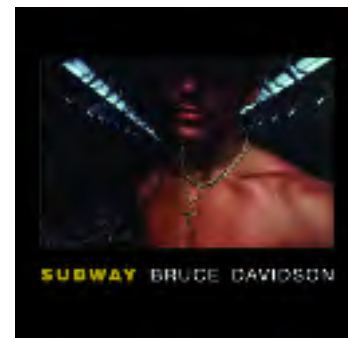
Bruce Davidson (born 1933) is considered one of America's most influential documentary photographers. He began taking photographs when he was ten, and studied at the Rochester Institute of Technology and the Yale University School of Design. In 1958 he became a member of Magnum Photos, and in 1962 he received a Guggenheim Fellowship to document the civil rights movement. After a solo exhibition at The Museum of Modern Art in 1963, Davidson spent two years photographing in Harlem, resulting in the book *East 100th Street*. In 1980, after living in New York City for 23 years, Davidson began *Subway*, his startling color essay of urban life.

Bruce Davidson: Subway**ISBN 978-1-59711-194-2****Hbk, 11.75 x 11.5 in. / 144 pgs / 118 color.**

U.S. \$65.00 CDN \$72.00

September/Photography

Bruce Davidson's seminal work of early color photography is unsurpassed as a document of mid-1980s New York, and is here reissued by Aperture with ten previously unpublished images.





FOUR CORNERS BOOKS

Beauty Is in the Street

A Visual Record of the May '68 Paris Uprising

Edited by Johan Kugelberg, Philippe Vermès.

In May 1968, thousands of workers and students took to the streets of Paris, provoking an unprecedented wave of strikes, walkouts and demonstrations. The confrontations between police and protesters led to a general strike of eleven million workers that brought the country to a virtual standstill and nearly toppled Charles de Gaulle's government. The faculty and student body of the Ecole des Beaux Arts were among the strikers, and a number of the students met spontaneously in the college's lithographic department to produce the first poster of the revolt, which bore the declaration "Usines, Universités, Union" ("Factories and universities unite," loosely translated). From this initiative was born the Atelier Populaire (or "popular workshop"), a collective of print shops that produced hundreds of posters to encourage the protestors and to report on police brutality. These posters included many of the often Situationist-inspired mottos for which May '68 is remembered today, such as "Be young and shut up" and "return to normal" (accompanied by a picture of a herd of sheep). *Beauty Is in the Street* reproduces more than 200 of these posters in full color, which have since become landmarks in political art and graphic design. Also included is a thumbnail index of an additional 411 posters; a wealth of archival documentary photographs and new translations of firsthand accounts of the clashes between the students and strikers and the police, many published in English for the first time; and an introduction by Philippe Vermès, one of the founders of the Atelier Populaire.

Beauty Is in the Street

ISBN 978-0-9561928-3-7

Hbk, 9 x 11 in. / 272 pgs / 200 color / 100 b&w.

U.S. \$40.00 CDN \$44.00

August/Design & Decorative Arts

Formed in the white heat of the May '68 uprisings in Paris, the Atelier Populaire print collective produced hundreds of posters as clarion calls to resistance.



What is a Print? elucidates the sometimes baffling details of printmaking techniques for a general audience, in a lively visual format.

THE MUSEUM OF MODERN ART, NEW YORK

What is a Print?

Edited by Sarah Suzuki.

What is a print? This volume aims to answer that question by exploring the four basic printmaking techniques—woodcut, intaglio, lithography and screenprint—that have been used to create some of the most iconic images in modern art, from Paul Gauguin's *Noa Noa* to Andy Warhol's *Marilyn Monroe*. Illustrated with works from The Museum of Modern Art's superlative collection of prints, the book is divided into four sections that provide an overview introduction to each technique. Each section presents approximately 40 prints that demonstrate the range and variety of a particular technique and illustrate its development over the last century. Extended captions highlight the distinctive visual effects unique to each technique, and examine issues specific to printmaking, such as democratic ideas about distribution and social and political function. Featured works range from Edvard Munch's radical woodcut experiments from the 1890s to Kelley Walker's digital experiments of the last several years, and include prints by modern masters like Pablo Picasso and Joan Miró as well as those made by a roster of international contemporary artists who continue to explore and expand these techniques today.

What is a Print?

ISBN 978-0-87070-818-3

Hbk, 9 x 10.5 in. / 168 pgs / 170 color.

U.S. \$35.00 CDN \$39.00

November/Art



Talk to Me explores the significant paradigm shift in design technology from function to communication, and not only looks at objects that involve direct interaction, such as websites, personal devices and video games, but is one itself—QR codes embedded throughout the book invite readers to access additional materials by scanning the image with their smart phones.



THE MUSEUM OF MODERN ART, NEW YORK

Talk to Me

Design and the Communication between People and Objects

Edited by Paola Antonelli. Text by Paola Antonelli, Jamer Hunt, Alexandra Midal, Kevin Slavin, Khoi Vinh.

Since the introduction of the personal computer in the early 1980s, many objects have been designed to have capabilities well beyond their immediate use or appearance. Whether openly and actively or in subtle, subliminal ways, these objects talk to us, and we have come to expect interaction with them. Contemporary designers, besides giving objects form and function, write their initial scripts—the foundation for useful and satisfying conversations. *Talk to Me* focuses on projects that involve such direct interaction—including interfaces, websites, video games, devices and tools, and information systems—as well as installations that establish practical, emotional, or even sensual connections to cities, companies, governmental institutions, or other individuals. The featured objects range in date from the late 1980s to today, with particular attention given to the last five years and projects currently in development. Organized thematically, *Talk to Me* introduces design practices that are increasingly crucial to our world and demonstrates how rich and deep the influence of design will be on our future.

Talk to Me

ISBN 978-0-87070-796-4

Pbk, 9 x 10.5 in. / 208 pgs / 285 color.

U.S. \$35.00 CDN \$39.00

July/Design & Decorative Arts/Media Studies

Exhibition Schedule

New York: The Museum of Modern Art, 07/24/11–11/07/11



Accompanying the first major U.S. museum show on graphic design since 1996, and conceived in the spirit of the *Whole Earth Catalogue*, this inspirational compendium examines the enormous transformations that have taken place in the field over the past decade.

WALKER ART CENTER

Graphic Design: Now in Production

Edited by Andrew Blauvelt, Ellen Lupton. Text by Ian Albinson, Rob Giampietro, Jeremy Leslie, Alexander Ulloa, Armin Vit.

Graphic design has broadened its reach dramatically over the past decade, expanding from a specialized profession to a widely deployed skill. The rise of user-generated content, new methods of publishing and systems of distribution, and the wide dissemination of creative software have opened up new opportunities for design. More designers are becoming producers—authors, publishers, instigators and entrepreneurs—actively employing their creative skills as makers of content and shapers of experiences. Featuring work produced since 2000, *Graphic Design: Now in Production* explores the worlds of design-driven magazines, newspapers, books and posters; the entrepreneurial spirit of designer-produced goods; the renaissance in digital typeface design; the storytelling potential of film and television titling sequences; and the transformation of raw data into compelling information narratives. The catalogue features important original essays by leading designers that tackle themes such as the changing roles of reading and writing within the context of new technologies and self-publishing; the nature of design labor and production, from blue-collar handcraft and making to white-collar design thinking and strategy; and the impact and influence design programs and schools have had on shaping the direction of contemporary graphic design. Co-organized by Walker Art Center and Cooper-Hewitt National Design Museum, *Graphic Design: Now in Production* is conceived as a visual compendium in the spirit of the *Whole Earth Catalogue*. It features posters, info graphics, fonts, books, magazines, film titles, logos and more, interspersed with a variety of small texts delving into specific project details, excerpted artists' statements, interviews and published manifestos, technical details, and new and old technologies and tools.

Graphic Design: Now in Production

ISBN 978-0-935640-98-4

Pbk, 9 x 12 in. / 240 pgs / 300 color.

U.S. \$40.00 CDN \$44.00

November/Design & Decorative Arts

Exhibition Schedule

Minneapolis, MN: Walker Art Center, 10/21/11–01/22/12

New York: Cooper Hewitt National Design Museum, Summer 2012



“The proletarianization of design offers designers a new crack at materialism, a chance to re-engage the physical aspects of our work. Whereas the term ‘author,’ like ‘designer,’ suggests the cerebral workings of the mind, production privileges the activity of the body. Production is rooted in the material world. It values things over ideas, making over imagining, practice over theory.” —Ellen Lupton

“The designer as publisher is the latest variation in the decades-old struggle to emancipate design’s productive labor.” —Andrew Blauvelt

This sequel to Cooper-Hewitt’s groundbreaking *Design for the Other 90%* (2007) proposes solutions to the complex infrastructural, civic and ecological issues arising from accelerated urban growth.



Also Available:
Design for the Other 90%
9780910503976
Pbk, U.S. \$25.00 CDN \$28.00 Cooper-Hewitt, National Design Museum, Smithsonian Institution

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

Design with the Other 90%: Cities

Text by Cynthia E. Smith.

Half the world’s population now resides in cities, which are expanding at an unprecedented rate. Close to one billion people live in crowded, unhealthy, informal settlements—commonly referred to as slums—many of which lack security of land tenure, adequate housing, sanitation, clean water and electricity. Experts estimate that by 2030, more than two billion people will be living in these slums. In 2007, *Design for the Other 90%* explored design that helps provide better access to food, water, shelter, health, education and energy to those who most need them. *Design with the Other 90%: Cities* is the second installment in Cooper-Hewitt’s ongoing and acclaimed exhibition and book series. It looks at some of the myriad challenges created by accelerated urban growth and presents design solutions that address the consequences. Exploring the multidisciplinary, overlapping relationships between urban planning and design, education, social entrepreneurship, climate change, sanitation and water, migration, public health and affordable housing in these communities, *Design with the Other 90%: Cities* looks at the efforts of international and locally based organizations, designers and communities collaborating with settlement residents to give them a chance at a more prosperous life.

Design with the Other 90%: Cities
ISBN 978-0-910503-83-9
Pbk, 8.5 x 11 in. / 224 pgs / 250 color.
U.S. \$29.95 CDN \$33.00
November/Architecture & Urban Studies/Sustainability

Exhibition Schedule
New York: The United Nations,
10/14/11–01/15/12



Eve Blossom has created a business that successfully merges design, profit and an active social agenda. This volume offers actionable holistic models for upcoming and established designers and any socially responsible business startup.

METROPOLIS BOOKS

Material Change

Design Thinking and the Social Entrepreneurship Movement

By Eve Blossom.

Foreword by Yves Behar.

Many of us now look at the clothes we wear and wonder about the conditions at the factory where they were made. Did children stitch our shirts and pants? Were the workers compensated fairly? Were they forced into labor? The answers—often harsh—change our feelings about these products and lead us to yet another question: are there better options? *Material Change* is the story of architect and entrepreneur Eve Blossom, who built her design business, Lulan Artisans, on a framework of ecological, economic and social sustainability. Lulan Artisans is a for-profit social venture that designs, produces and markets contemporary textiles made by Blossom's collaborators—over 650 weavers, dyers, spinners and finishers in Cambodia, India, Laos, Thailand and Vietnam. Lulan's mission is ambitious: to preserve artisanal traditions; to give workers an ample wage, benefits and a safe workplace; to bring stability to communities by creating jobs; and to provide economic alternatives to human trafficking. Here, Blossom describes her travels and experiences in bustling cities and remote villages in Vietnam, Cambodia and elsewhere in Southeast Asia, as the region was opening its doors to free trade and tourism. We walk with her through markets where handmade fabrics are sold, and accompany her on motorbikes to visit rural villages devoted to farming and weaving. We learn how she formed Lulan Artisans, by getting to know the artisans and their designs, processes and heritages. Blossom's trips to Southeast Asia put her face-to-face with the horrors of the sex trade, galvanizing her commitment to disruptive entrepreneurship. Also featured are stories by other disruptive entrepreneurs who are part of a growing movement to merge design, social compassion and business: Muna AbuSulayman, Patrick Awuah, Shashin Chokshi, Tali Gottlieb, Joi Ito, Dr. Jordan Kassalow, Shaffi Mather, Tobias Rose-Stockwell, Juliana Rotich and Ricardo Terán. The result is a new, holistic model for the twenty-first century.

Eve Blossom is the founder and CEO of Lulan Artisans. An architect by training, Eve lectures worldwide on sustainable integrated design and innovative business methodologies. She is an Aspen Institute Liberty Fellow.

Material Change

ISBN 978-1-935202-45-5

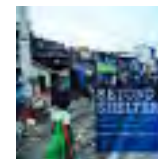
Flexi, 7 x 8.5 in. / 160 pgs / 130 color.

U.S. \$29.95 CDN \$33.00

September/Design & Decorative Arts/Sustainability

“Eve Blossom and Lulu Artisans exemplify the new generation of collaborative social entrepreneurs. By weaving partnerships, sharing opportunities and ideas, these change makers are turning the business world upside down—for good.”

—Cameron Sinclair, cofounder, Architecture for Humanity



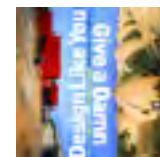
Also Available:

Beyond Shelter

9781935202479

Pbk, U.S. \$35.00 CDN \$39.00

Metropolis Books



**Design Like You Give A Damn:
Architectural Responses To
Humanitarian Crises**

9781933045252

Pbk, U.S. \$35.00 CDN \$39.00

Metropolis Books

Now available in paperback, Dan Pearson's inspirational bestseller *Spirit* offers creative perspectives on garden design, with an emphasis on ecological solutions.

FUEL PUBLISHING

Now in Paperback!

Spirit: Garden Inspiration

By Dan Pearson.

Edited by Damon Murray, Stephen Sorrell, Huw Morgan. Foreword by Beth Chatto.

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 paperback edition uses 400 of Pearson's 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.

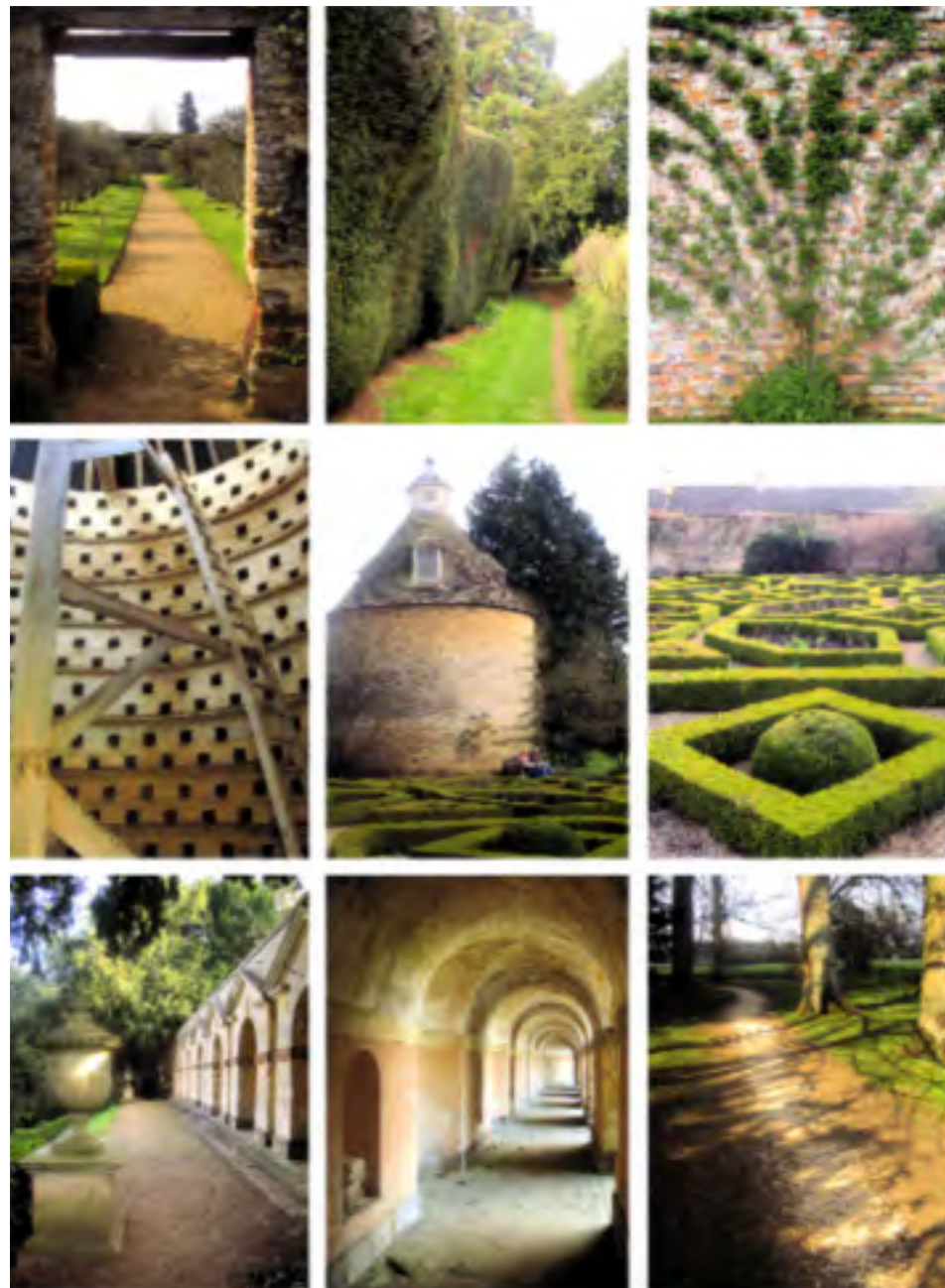
Spirit: Garden Inspiration

ISBN 978-0-9563562-9-1

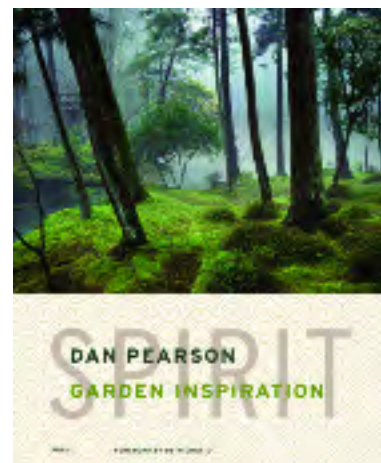
Pbk, 8.25 x 10.25 in. / 208 pgs / 400 color.

U.S. \$34.95 CDN \$38.00

September/Gardening



“*Spirit* is a series of striking photographic essays of landscapes, buildings, gardens and sculptures, an ‘attempt to capture a series of moods.’ Sensitive, reflective, but not sentimental. There are photographs here (mostly his own, taken on a first visit) that will haunt you for years.” —*The Times* (London)



RM

Luis Barragán: His House

Text by Juan Palomar, Daniel Garza Usabiaga, Alfonso Alfaro.

Luis Barragán: His House presents the crowning achievement of the architect who was awarded the Pritzker Prize in 1980: his own house, considered one of the ten most important houses of the twentieth century. Originally built in 1947 and continually renovated by the architect, it would come to be considered Barragán's masterpiece, the laboratory in which he developed his new architectural language. Today the house ranks as one of the most important examples of modern architecture in Mexico, and was named a World Heritage Site by UNESCO in 2004. *Luis Barragán: His House* offers a complete visual tour of the house and studio, as well as the superb garden that surrounds it. Hitherto unpublished documents and images in the possession of the Fundación de Arquitectura Tapatía and other collectors place the work in the context of Barragán's career. The entire house has been specially photographed for this volume, with meticulous attention being given to the treatment of color and light so essential to Barragán's work. This book includes three essays by experts in Barragán's work: "The House and Its Cultural Context," by Daniel Garza Usabiaga, "Architecture: A Personal Space," by Juan Palomar and a detailed account of Barragán's library and collection of art works and objects by Alfonso Alfaro.

Luis Barragán: His House

ISBN 978-84-15118-13-8

Hbk, 9.25 x 11.75 in. / 224 pgs / 224 color.

U.S. \$65.00 CDN \$72.00

October/Architecture & Urban Studies/Latin American Art & Culture



Luis Barragán's masterpiece was his own house, built in 1947 and continually renovated thereafter. This abundantly illustrated volume offers a complete tour of the house, studio and garden.



Maria Pergay's visionary furniture defies trends, lying at the intersection between tough minimalism and opulent elegance.

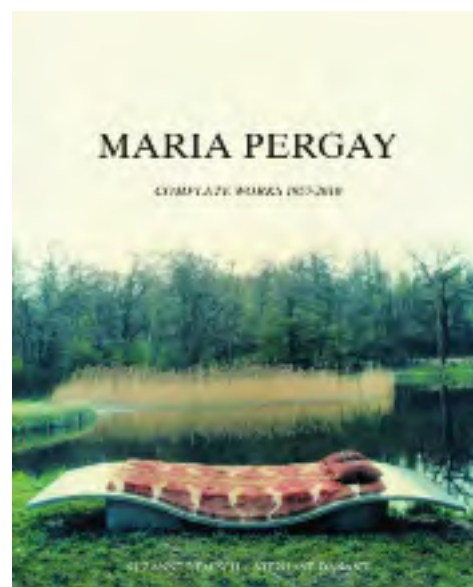
DAMIANI

Maria Pergay: Complete Works 1957–2010

By Suzanne Demisch, Stéphane Danant. Text by Adam Lindemann.

Maria Pergay: Complete Works 1957–2010 is the first comprehensive survey of the work of the legendary French furniture designer, whose work has attracted clients and collectors from around the world for decades. Pergay is most renowned for her use of stainless steel, which she began exploring in 1968 with the now iconic Flying Carpet Daybed and the Ring Chair. Since 1957, Pergay has worked with everyone from Pierre Cardin to the Saudi Royal family, designing an extravagant Turtle Sofa for the couturier and the interiors of the Al Hada palace in Riyadh. In the late 1980s and through the 1990s, the designer received important commissions from Russia and continued to pursue her innovative work in stainless steel, combining it with materials such as mother of pearl, lacquer and precious woods to striking effect. Since her major New York exhibition in 2006, Pergay, now 80, has exhibited internationally and has continued to create pieces for major collectors. Compiled with the designer's collaboration, *Maria Pergay: Complete Works 1957–2010* covers more than 50 years of creation. As the only authoritative reference catalogue on the designer's work, it presents detailed factual descriptions of more than 300 of Pergay's designs accompanied by contemporary and vintage photographs, many of which have never previously been reproduced.

Maria Pergay was born to Russian parents in Romania in 1930, emigrating to France at the age of seven. Pergay designed her first collection of contemporary silver objects in 1957, opening her own shop on Paris' Place des Vosges in 1960. In 1968, her first group of stainless steel furniture was exhibited at Galerie Maison Jardin and gained her instant success. Pergay has since been sought after by sophisticated collectors for private commissions around the world, including Saudi Arabia and Russia. Since her major New York show in 2006, Pergay, now in her eighties, exhibits internationally, while continuing to create pieces for a growing audience of major collectors.



Maria Pergay: Complete Works 1957–2010

ISBN 978-88-6208-174-0

Hbk, 9.5 x 11.75 in. / 325 pgs / 300 color.

U.S. \$70.00 CDN \$77.00

September/Design & Decorative Arts

This selection of highlights from one of the most comprehensive jewelry collections in the world ranges from ancient Egyptian amulets to necklaces inspired by Calder mobiles.

MFA PUBLICATIONS

Artful Adornments

Jewelry from the Museum of Fine Arts, Boston

Text by Yvonne J. Markowitz.

A mode of expression that can be traced back to the earliest civilizations, jewelry can be as culturally revealing as it is stunningly beautiful. *Artful Adornments: Jewelry from the Museum of Fine Arts, Boston* features over 100 works of the jeweler's art from one of the most comprehensive jewelry collections in the world. With nearly 200 color illustrations, the dazzling array ranges from an emerald and diamond brooch once owned by cereal-fortune heiress Merriweather Post, to a rock crystal and gold amulet found in tomb of an ancient Egyptian queen and a twentieth-century kinetic necklace influenced by the mobiles of Alexander Calder. Magical jewels, emblems of wealth and power, tokens of affection, adornment as dress, and jewelry as expressions of avant-garde art movements are all discussed, revealing how a jewel painted with chopped bits of a loved one's hair can be just as precious—and no less decorative—than one encrusted with gemstones. Spanning five continents and nearly six millennia, this book introduces the reader to the variety and brilliance of the jeweler's art from around the world and throughout the ages.

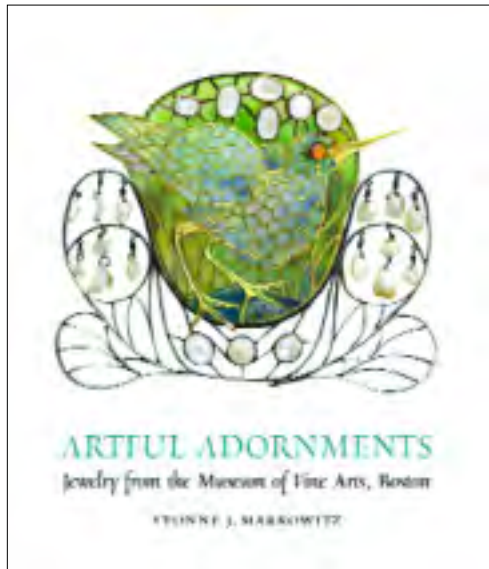
Artful Adornments

ISBN 978-0-87846-768-6

Clth, 9 x 10 in. / 192 pgs / 200 color.

U.S. \$55.00 CDN \$61.00

July/Design & Decorative Arts



Also Available:

Jewelry by Artists

9780878467501

Hbk, U.S. \$55.00 CDN \$61.00

MFA Publications





EDITIONS ARTLYS

Christian Dior: Man of the Century

Text by Jean-Luc Dufresne.

At once Dior scrapbook, survey and autobiography, this magnificent compendium offers a panorama of the life and art of one of the twentieth century's most influential fashion designers. It reprints Dior's 1956 autobiography *Christian Dior et moi*—in which the designer contrasted his reputation as both an individual and as a company with his own sense of himself—alongside eight articles by Dior first published in *Elle* magazine in 1951, which were then collected as *Je suis couturier*. Throughout, the volume takes as its thematic anchor the designer's beautiful childhood home in Granville, elaborating his lifelong attachment to the house (now the Christian Dior Museum) and its gardens, and showing how his work was influenced by these resplendent environs—a theme that especially preoccupied Dior himself, who once affirmed his “tender and wonderful memories of my childhood home,” declaring that “my life and my style owe everything to its location and architecture.” Many of the copious illustrations that accompany these writings are supplied by the Christian Dior Museum collection, and reproduce family albums and archival photographs, fashion sketches and formal presentations of classic Dior dresses, hats, shoes and jewelry. Dior scholar Jean-Luc Dufresne conducts a tour of the Dior house and garden, narrating its long and fascinating history.

Christian Dior: Man of the Century

ISBN 978-2-85495-265-0

Hbk, 9 x 11.25 in. / 256 pgs / illustrated throughout.

U.S. \$60.00 CDN \$66.00

August/Fashion



HATJE CANTZ

François Berthoud: Studio

The Art of Fashion Illustration

Edited by Christian Brändle.

Constantly in demand from fashion houses across the world, the Swiss-born, Milan- and New York-based artist François Berthoud (born 1961) is one of the most admired fashion illustrators of our time. His Pop/Warholian color schemes and splashy, inky lineation have endowed all kinds of fashion products with a strong and memorable brand identity. Berthoud began his career in Milan in 1982, and quickly developed his inimitable signature illustrations of clothes, shoes, handbags, perfumes and accessories, gaining worldwide fame through his work for magazines such as *Numero*, *The New Yorker*, *Harper's Bazaar*, *The New York Times Magazine*, *Mixte*, *V* magazine, *Amica*, *L'Uomo Vogue*, *Vogue Italia*, *Vogue Nippon* and *Visionaire*. Today his linocuts, drip paintings and computer graphics accompany countless fashion ad campaigns by designers ranging from Yves Saint Laurent, Bulgari, Calzedonia and Ferragamo, to Viktor & Rolf and Sonia Rykiel. Published for Berthoud's major summer 2011 survey at Museum für Gestaltung Zürich, and boasting more than 200 color reproductions, this publication has been developed in cooperation with François Berthoud himself. It presents originals, sketches and work samples.

François Berthoud: Studio

ISBN 978-3-7757-3014-3

Pbk, 8.75 x 11 in. / 240 pgs / 220 color.

U.S. \$55.00 CDN \$61.00

September/Fashion

Exhibition Schedule

Zurich, Switzerland: Museum für Gestaltung, 06/22/11–10/09/11



GOLIGA

High Heels

Fashion, Femininity & Seduction

Edited by Ivan Vartanian. Text by Valerie Steele, Tim Blanks, Philip Delamore, Stella Bruzzi. Conversations with Manolo Blahnik, Nicholas Kirkwood, James Crump.

The high-heeled shoe conjures self-assured allure and erotic intoxication like no other item of women's wear. Just recently the high heel has undergone a massive resurgence in popularity, in part reinventing itself through an overt invoking of fetish, with which the heel has of course always had some relationship. Built around a selection of images of heels from contemporary photography, *High Heels: Fashion, Femininity and Seduction* explores the confluence of art, fashion and fetish in the cult of high heels swooping down the fashion show runways and city streets everywhere. Illustrated with works from photographers such as Guy Bourdin, Juergen Teller, Bettina Rheims, Marilyn Minter, Tim Walker, Steven Klein, David LaChapelle and Vanessa Beecroft, among many others, *High Heels* also includes several important texts: an essay by Valerie Steele on the industry forces behind high-heel design; Tim Blanks of Style.com interviews Manolo Blahnik and Nicholas Kirkwood; Philip Delamore describes the technological developments behind the extreme contours of recent shoe design; Stella Bruzzi on high heels, gender, and representation in film; and an introduction by Ivan Vartanian, in conversation with James Crump, discusses the high heel as a vehicle for discussing a fetish for photography in general. *High Heels* is a visual odyssey through the powerful ideas of beauty, danger and seduction that the high heel evokes.

High Heels

ISBN 978-1-935202-69-1

Hbk, 9.5 x 11.5 in. / 192 pgs / 120 color.

U.S. \$49.95 CDN \$55.00

September/Fashion/Photography



In *High Heels*, the history of the high heel and its curious relationship to femininity and fetishism is appraised through the lens of contemporary photography.



Also Available:

Vivienne Westwood: Shoes
9788889431849
Pbk, U.S. \$65.00 CDN \$72.00
Damiani



VISIONAIRE

Visionaire No. 60: Religion Edited by Riccardo Tisci in Collaboration with Givenchy

Visionaire No. 60: Religion, guest-edited by Givenchy head designer Riccardo Tisci, an exploration of religion as interpreted through photographs and art. Religion is taken here as a synonym for all acts or works of obsession, reverence, ritual, piety and worship. Artists include Marina Abramovic, collaborating with Tisci; Mert Alas and Marcus Piggott photographing Lara Stone; Paolo Canevari, who envisions *Vogue Italia* editor in chief Franca Sozzani as a saint; Karl Lagerfeld photographing Carine Roitfeld; Mario Sorrenti and Camilla Nickerson depicting a modern-day mother and child; Berlinde de Bruyckere, collaborating with Mario Testino on a series of nudes; Jefferson Hack curating Polaroids by Patti Smith; Inez van Lamsweerde and Vinoodh Matadin re-envisioning “Lucy Fer”; Nick Knight and Katy England rendering a winged Kate Moss crucifix; and many more. Bound in leather, *Religion* is housed in a wooden case that mimics an altar piece; the title is pyrographed onto the front panels of the case.



Visionaire No. 60: Religion

ISBN 978-1-888645-86-6

Boxed hbk, 11.5 x 13.5 in. / 228 pgs / 228 b&w / limited edition of 3,000 copies.

U.S. \$425.00 CDN \$468.00 **SDNR30**

June/Fashion

VISIONAIRE

Visionaire No. 61: Larger than Life

Visionaire is bigger than ever! In fact, *Visionaire* No. 61 will attempt to break the world record for the largest magazine ever produced: a single page of this limited edition measures an astounding 4.2 feet tall by 3 feet wide, making the volume a kind of mobile, walk-in or fold-away gallery. For the issue, the magazine is working with 20 of its favorite and most popular artist and photographer collaborators, including Maurizio Cattelan, Steven Klein, Ryan McGinley, Guido Mocafico, Bruce Weber and others. Never before has the work of these art and fashion superstars arrived in the homes of *Visionaire*'s fans on such a mammoth scale! Despite its record-breaking proportions, *Visionaire* No. 61: *Larger Than Life* is easily packaged and comes rolled inside its own shipping case.

Visionaire No. 61: Larger than Life

ISBN 978-1-888645-88-0

Slip, 4 x 3 ft. / 20 pgs / illustrated throughout / limited edition of 3,000 copies.

U.S. \$375.00 CDN \$413.00 **SDNR30**

November/Fashion



Also Available:

Visionaire No. 59: Fairytale
9781888645811

Slip, U.S. \$195.00 CDN \$215.00
Visionaire



DAMIANI

Michael Dweck: Habana Libre

Interviews by William Westbrook.

Habana Libre is a stunning contemporary exploration of the privileged class in a classless society: a secret life within Cuba. Michael Dweck's photographs are exhilarating, sensual and provocative, with a sexy and hypnotic visual rhythm. This is a face of Cuba never before photographed, never reported in Western media and never acknowledged openly within Cuba itself. It is a socially connected world of glamorous models and keenly observant artists, filmmakers, musicians and writers captured in an elaborate dance of survival and success. Here too are surprising interviews with sons of Fidel Castro and Che Guevara as well as many others who define the creative culture of Cuba and give it texture and substance. *Habana Libre* is not a media-fabricated Cuban postcard of crumbling mansions or old American cars, but a revealing and contemporary work by a visual artist adept at capturing the quiet gesture, the sensuous eye and the proud and provocative pose of that most romantic of contradictions: Cuba.

The photographs of **Michael Dweck** (born 1957) were first exhibited at Sotheby's, New York, in 2003, in the auction house's first solo exhibition for a living photographer. Dweck's first major photographic work, *The End: Montauk, N.Y.*, published in 2004, blended documentary and staged photography to produce a compelling portrait of a beach community that exists as much in the realm of memory and desire as in the real world. His acclaimed 2008 volume *Mermaids* explored the female nude refracted in water. Dweck's work has become part of important international art collections and has been shown in major solo gallery exhibitions around the world.

Michael Dweck: Habana Libre

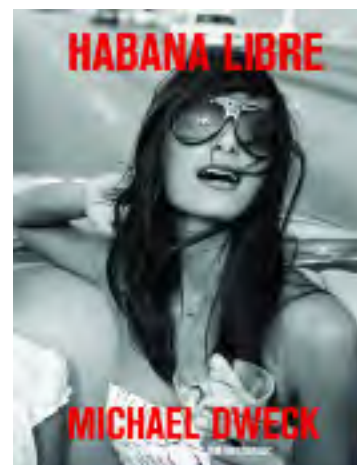
ISBN 978-88-6208-184-9

Hbk, 9.75 x 12.5 in. / 290 pgs / multiple gatefolds / 21 color / 214 b&w.

U.S. \$65.00 CDN \$72.00

September/Photography/Latin American Art & Culture

Michael Dweck reveals a rarely seen side of Cuba in this glamour-soaked portrait of Havana's bohemia.





FREEDMAN/DAMIANI

Steven Klein

With its bold declarations of sexuality and its fearless investigation into the underbelly of celebrity and popular culture, the photography of Steven Klein has set a defining look for our times. Trained as a painter, Klein is a very different breed of photographer to any of his colleagues in the field: as *New York* magazine raved, “Klein is, arguably, the most influential (and busy) fashion photographer in the world... even while his career seems to be all about flouting the rules of fashion photography.” Brad Pitt and Madonna have served as Klein’s muses on several occasions, always allowing him to redefine and challenge their image in ways that most celebrities dare not. This extraordinary volume concentrates on his sexual and psychologically complex vision, including previously unseen photographs and drawings addressing themes of decadence, decay, desire and transformation. Instead of a traditional photography book, Steven Klein has created a luxury item—a leatherbound fetish containing uncensored work. Bound in leather, hand-tooled by Italian craftsmen and limited to an edition of 750 copies, it is the most concise and extravagant statement of the Klein aesthetic yet published.

Steven Klein’s work has been exhibited at museums and galleries worldwide, with shows at Deitch Projects and Gagosian Gallery. He has been published in several Condé Nast publications, and directed the video for Lady Gaga’s “Alejandro.” He currently lives and works in New York City.

Steven Klein

ISBN 978-88-6208-181-8

Slip, leatherbound, 11 x 14 in. / 200 pgs / illustrated throughout / limited edition of 750 numbered copies.

U.S. \$1,200.00 CDN \$1,320.00 SDNR30

November/Photography/Fashion

Steven Klein’s tough, honest and uncompromising photography has defined a new idiom in the worlds of fashion, celebrity and art.





DAMIANI

Previously Announced

Mark Abrahams

Text by Jim Lewis.

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

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

Mark Abrahams

ISBN 978-88-6208-138-2

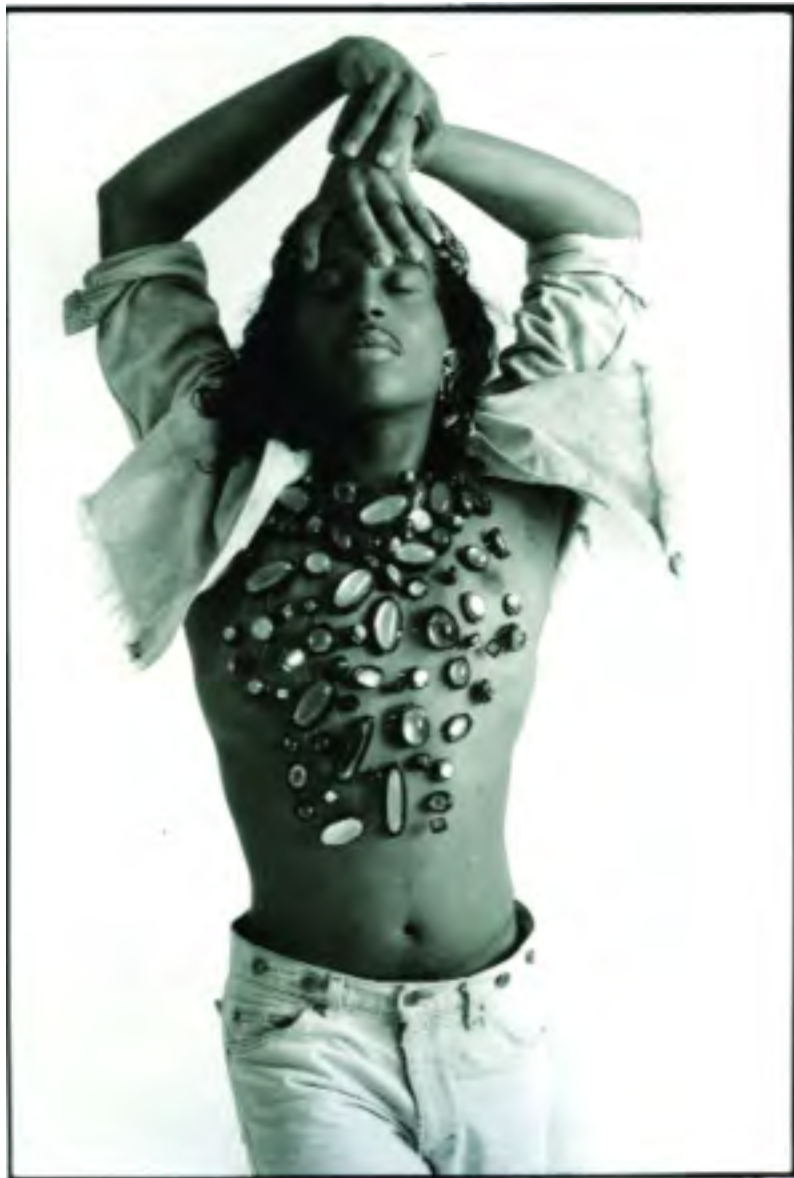
Hbk, 9.5 x 12.5 in. / 300 pgs / illustrated throughout.

U.S. \$70.00 CDN \$77.00

September/Fashion/Photography

Mark Abrahams' fashion and celebrity portraits are gathered for the first time in this beautifully produced volume.





Harlem's gay ballroom subculture of the late 1980s is superbly documented in this trove of previously unseen photographs by Chantal Regnault.

SOUL JAZZ BOOKS

Voguing and the Gay Balls of New York City

Photography by Chantal Regnault

Edited by Stuart Baker.

In 1989, Malcolm McLaren had his only number one hit with a single called "Deep in Vogue." Early the next year, Madonna had one of the biggest hits of her career, with the single "Vogue," and when Jennie Livingston's film *Paris Is Burning* arrived in cinemas the same year, winning the Grand Jury Prize at the Sundance Film Festival, the mainstream got hip to New York City's extraordinary ball culture, from which the film and McLaren and Madonna's songs had arisen. *Paris Is Burning* documented a gay ballroom scene that emerged in Harlem in the mid-1980s, which drew African American and Latino gay and transgender communities to compete against one another for their dancing skills, the verisimilitude of their drag and their ability to walk on the runway. Photographer Chantal Regnault spent many years recording this scene, from which the dance style known as voguing arose. A visual riot of fashion, polysexuality and subversive style, *Voguing and the Gay Balls of New York City* is also an extraordinary document on sexuality and race. The wild years of voguing are vividly captured in Regnault's hundreds of amazing, previously unpublished photographs. The book also features interviews with key figures from the movement, essays, flyers and ephemera. Photographer and documentarist **Chantal Regnault** was born in France. She left Paris after the 1968 uprisings to live in New York, where she lived for the next 15 years. At the end of the 1980s she became immersed in Harlem's voguing scene. Also around this time, Regnault developed an interest in Haitian voodoo culture and began to divide her time between Haiti and New York. Her widely published photographs have appeared in major magazines and newspapers, including *Vanity Fair* and *The New York Times*.

Voguing and the Gay Balls of New York City

ISBN 978-0-9554817-6-5

Hbk, 9 x 11.5 in. / 192 pgs / 40 color / 140 b&w.

U.S. \$39.95 CDN \$44.00

November/Music/Photography/Gay & Lesbian/Fashion



Also Available:

Bossa Nova

9780955481741

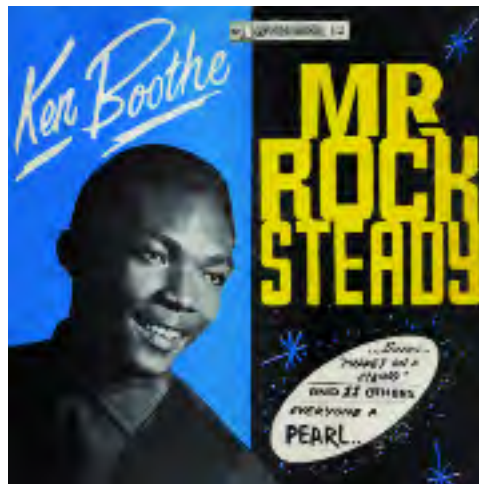
Hbk, U.S. \$39.95

CDN \$44.00

Soul Jazz Books



New York Noise: Art and Music from the New York Underground 1978-88
9780955481703
Flexi, U.S. \$39.95
CDN \$44.00
Soul Jazz Books



SOUL JAZZ BOOKS

Studio One Records

Original Cover Art of the Legendary Label
Edited by Stuart Baker.

As iconic as Motown was to soul, or Blue Note for jazz, the legendary Jamaican reggae label Studio One was the creation of one of music's greatest impresarios, Clement "Sir Coxson" Dodd. Throughout the 1950s, Dodd's Downbeat Soundsystem was the most important sound system in downtown Kingston's burgeoning dancehall scene, fighting off the competition of Duke Reid, Tom the Great Sebastian and others. Dodd began producing his own records in the late 1950s and in 1963, the year after Jamaican Independence, he launched Studio One. Once described by Chris Blackwell as the "University of Reggae," Studio One is by far the most important record label in the history of reggae music, its artists comprising an A-Z of Jamaican music: it was there that Bob Marley and the Wailers, Horace Andy, Alton Ellis, Freddie McGregor, The Skatalites, Marcia Griffiths, Burning Spear, The Heptones, Toots and the Maytals and many more artists became stars. This deluxe hardback volume is the first ever to tell the story of Studio One and the many artists whose careers it launched. It features hundreds of stunning full-size Studio One record cover designs and original artwork, as well as rare and exclusive photographs, original flyers and artist interviews. As Jamaica approaches its fiftieth anniversary of independence, *Studio One Records* offers a timely look at reggae music's most legendary record label and the artists and musicians that it made famous.

Studio One Records
ISBN 978-0-9554817-7-2
Hbk, 13.25 x 13.25 in. / 192 pgs / 200 color.
U.S. \$49.95 CDN \$55.00
November/Music



Also Available:

Dancehall
9780955481710
Hbk, U.S. \$39.95 CDN \$44.00
Soul Jazz Books



Freedom, Rhythm and Sound
9780955481727
Hbk, U.S. \$39.95 CDN \$44.00
Soul Jazz Books

It was at Studio One that Bob Marley and the Wailers, Horace Andy, The Skatalites, Marcia Griffiths, Burning Spear, The Heptones, Toots and the Maytals and many more artists became stars. This album-size celebration of the label reproduces hundreds of cover designs, ephemera and interviews with Studio One musicians.



I Listen to the Wind that Obliterates My Traces Music in Vernacular Photographs 1880–1955 Edited by Steve Roden.

Music is as self-reflexive as any of the arts, even if its generally greater power to transport sometimes deceives us into thinking otherwise. Dust-to-Digital's marvelously titled *I Listen to the Wind That Obliterates My Traces* compiles music, photographs and literary excerpts that reflect on or present music itself as subject matter, from the earliest days of the phonograph. Culled from artist Steve Roden's collection of thousands of vernacular photographs related to music, sound and listening, the many gems to be found in this book (and its accompanying two CDs) include accounts of the Barnum-esque Professor McRea ("Ontario's Musical Wonder") and anonymous African-American guitar players, and an amazing trove of photographs of early phonographs. Other images range from professional portraits to accidental double exposures, via photographic formats such as tintypes, ambrotypes, cdfs, cabinet cards, real photo postcards and albumen prints. The two CDs bring together a variety of recordings, including one-off amateur recordings, regular commercial releases and early sound effects records. An array of contemporaneous quotations on music and early music technology from writers such as Knut Hamsun, Vladimir Nabokov and Pär Lagerkvist, as well as an essay by Steve Roden, bind the volume's conception into a unique meditation on recorded music's earliest consciousness of itself.

I Listen to the Wind that Obliterates My Traces
ISBN 978-0-9817342-4-8
Clth, 8.5 x 6.5 in. / 184 pgs / 150 duotone / 2 Audio CDs.
U.S. \$50.00 CDN \$55.00
July/Music/Photography



Never a Pal Like Mother Vintage Songs & Photographs of the One Who's Always True Foreword by Rosanne Cash. Text by Sarah Bryan.

Throughout the first half of the twentieth century, separation from loved ones was an accepted fact of life, for several generations of Americans. Westward migration had cleaved many families along generational lines, as young people left their elders in the east, rarely if ever to see them again. Immigrants from Ireland and Germany and Italy said goodbye to their mothers as they prepared to cross the ocean to America, while African Americans in the South did the same as they boarded northbound trains. Another wave of young soldiers left home, headed for the hills of Cuba and the Philippine boondocks, and their sons would write home from the trenches of Europe. This generational nostalgia became a mainstay of pop culture: in early country music, the mother song was a staple, from the heartbreaking to the maudlin; blues and black gospel singers missed their mamas too, from Jaybird Coleman to the Pilgrim Travelers. Gathering vintage photographs of mothers and children and a two-CD compilation of 78 rpm recordings of motherly love, *Never a Pal Like Mother* is the ultimate homage to—and gift for—mothers everywhere. Rosanne Cash captures the Americana flavor of this book in her foreword to the volume: "Those of us who treasure American roots music are listening to the very center of its essence in this anthology: the nearly century-old collection of songs about the most important person in the entire lexicon."

Never a Pal Like Mother
ISBN 978-0-9817342-3-1
Clth, 5.75 x 8.5 in. / 96 pgs / 68 duotone / 2 Audio CDs.
U.S. \$40.00 CDN \$44.00
July/Music/Photography



Previously Announced **Ain't No Grave** The Life and Legacy of Brother Claude Ely By Macel Ely II.

Once described as the King Recording Label's "Gospel Ranger," Brother Claude Ely (1922–1978) was known and loved throughout the Appalachian mountains as both a religious singer-songwriter and a Pentecostal-Holiness preacher. Few people, however, knew the details of his childhood, military service and years of hard toil in the coal fields of southwestern Virginia. What Ely was known for was his brilliance as a preacher and his songwriting gifts. Through the enormous popularity of songs like "There Ain't No Grave Gonna Hold My Body Down," Brother Claude Ely bequeathed a musical and spiritual influence that continues to resonate throughout the Appalachians and in gospel music today. Authored by Ely's great-nephew Macel Ely, *Ain't No Grave: The Life and Legacy of Brother Claude Ely* is an oral biography composed from recorded interviews with more than 1,000 people in the Appalachian Mountains who knew Brother Claude Ely. An accompanying CD collects two recordings of "There Ain't No Grave" alongside other songs and sermons.

Ain't No Grave: The Life and Legacy of Brother Claude Ely
ISBN 978-0-9817342-2-4
Hbk, 7 x 9.5 in. / 360 pgs / 290 duotone / Audio CD.
U.S. \$50.00 CDN \$55.00
Available/Music



Also Available:
Victrola Favorites
9780981734200
Hbk, U.S. \$46.98 CDN \$52.00
Dust-to-Digital

We are delighted to welcome the new independent photography publisher Candela to our list. Candela was founded in 2010, and has already set the stakes high with the magnificent production and photography of its two debut publications: Appalachian photographer Shelby Lee Adams' *Salt and Truth* and Gita Lenz: *Photographs* (see page 96).



CANDELA BOOKS

Shelby Lee Adams: *Salt & Truth*

Introduction by James L. Enyeart. Text by Shelby Lee Adams, Catherine Evans.

Shelby Lee Adams first encountered the communities of the Appalachian mountains as a child, while accompanying his doctor uncle on his rounds. In the mid-1970s he started to photograph in the region, using a 4 x 5 camera, gaining and building a special trust among its often impoverished people, who have tended to not always welcome would-be documentarians. Adams not only records their lives and hardships with great empathy, but also depicts the grace and humanity of his subjects, photographing with an ease evident in the results. *Salt and Truth* is Adams' fourth monograph, and presents 80 new photographs taken mostly over the past eight years. The photographs in this collection are of children and animals, of working people and of a way of life rarely glimpsed by photographers.

Shelby Lee Adams (born 1950) is an American photographer renowned for his environmental portraiture, primarily in the Appalachian mountains of eastern Kentucky. Adams' work has been featured in three monographs: *Appalachian Portraits* (1993), *Appalachian Legacy* (1998) and *Appalachian Lives* (2003). In 2010 he was awarded a Guggenheim Fellowship. Adams' work is represented in many major permanent collections, including the Art Institute of Chicago; the International Center of Photography in New York; Musée de l'Élysée Lausanne in Switzerland; The Museum of Modern Art, New York; The National Gallery of Canada, Ottawa; Stedelijk Museum, Amsterdam; Time Life Collection, New York; Victoria and Albert Museum, London; and the Whitney Museum of American Art, New York. Adams was also the subject of a 2002 documentary film by Jennifer Baichwal, *The True Meaning of Pictures: Shelby Lee Adams' Appalachia*.



Shelby Lee Adams: *Salt & Truth*
 ISBN 978-0-9845739-1-2
 Clth, 9.75 x 12 in. / 120 pgs / 80 tritone.
 U.S. \$60.00 CDN \$66.00
 October/Photography



Since James Castle's death in 1977, his drawings, books and constructions have established him as a great American autodidact and a true artist's artist.

D.A.P./MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA

James Castle: Show and Store

Text by Lynne Cooke, Briony Fer, Zoe Leonard, Suzanne Hudson.

For more than six decades, James Castle (1899–1977) dedicated himself virtually full-time to the activity of making art, producing a vast and accomplished body of work, much of which he managed to preserve. Growing up in rural Idaho, Castle devised his own art materials and techniques, making ink for drawing by moistening soot from the family stove with his own saliva and using discarded paper and other materials. In the 1950s, through the efforts of family members, Castle's work came to the attention of the local art community, and it began to be exhibited in Idaho and the Pacific Northwest, often under the rubric of outsider or self-taught art. Not until the late 1990s, however, did it appear in mainstream art circuits. Castle's work poses numerous challenges for the art historian. He was born profoundly deaf and never adopted conventional means of communication and thus never commented on his art. His works are neither titled nor dated, and it is difficult to trace an evolution or establish a chronology. As a result, previous scholarship has tended to focus on Castle's biography or on specific aspects of his oeuvre. *James Castle: Show and Store* takes a different approach, looking at the entire scope of the artist's production—which included drawings, constructions made from found pieces of colored card and handmade books—and emphasizing the centrality of his display and storage methods to his practice. The essays in this volume also question the notion of Castle as an artist who worked in isolation from the world at large, examining his copying and reuse of images derived from printed media, including advertising and product packaging, and perhaps even television. Illustrated with more than 200 full-color reproductions, *Show and Store* examines drawings, handmade books, cardboard and paper constructions and collages. Born profoundly deaf, **James Castle** (1899–1977) never fully learned to read or write, instead developing his own unique sign system and visual vocabulary. He won some local acclaim during his lifetime (including 1963 and 1976 exhibitions at the Boise Gallery of Art) but only achieved international recognition after his death in 1977.

James Castle: Show and Store

ISBN 978-1-935202-70-7

Hbk, 8.5 x 11 in. / 224 pgs / 220 color.

U.S. \$55.00 CDN \$61.00

July/Art

Exhibition Schedule

Madrid, Spain: Museo Reina Sofía,
05/18/11–09/05/11



D.A.P./TATE

Richard Dadd: The Artist and the Asylum

Text by Nicholas Tromans.

In the summer of 1842, Richard Dadd was the resident artist for an English expedition through Greece, Turkey and Egypt. Towards the trip's end, Dadd underwent a dramatic personality change, believing himself to be under the command of the god Osiris. Upon his return to England, he was diagnosed "of unsound mind" and was taken by his family to recuperate in Cobham, Kent. It was here, in August 1843, that Dadd murdered his father, before fleeing to France where he was eventually captured and committed to Bedlam psychiatric hospital in London. Over the next 40 years, Dadd made some of Victorian Britain's most mesmerizing paintings, such as his endlessly detailed masterpiece, "The Fairy Feller's Masterstroke"—a proto-psychedelic fairy drama whose fame in the 1960s and 70s prompted the rock band Queen to record a song about it, and which remains one of Tate Britain's most visited paintings. The tale of the rediscovery of Dadd's greatest watercolor, "The Artist's Halt in the Desert," on *The Antiques Roadshow* in 1987 has also entered popular folklore. *Richard Dadd: The Artist and the Asylum* is the first thorough monograph on this neglected Victorian virtuoso. Alongside its 100 color plates, critical essays overturn several myths about Dadd (revealing, for example, that his jailers were generous and often acted as his patrons rather than as his oppressors) and trace the critical reception of his now widely admired art. **Richard Dadd** (1817–1886) was born in Chatham, Kent, and entered The Royal Academy at the age of 20. In 1842, Sir Thomas Phillips chose Dadd to accompany him as his draftsman on an expedition to the Middle East, during which the first signs of the artist's schizophrenia emerged. Following his murder of his father in 1843, Dadd was incarcerated in Bedlam hospital, later being moved to Broadmoor, where he died in 1886.

Richard Dadd: The Artist and the Asylum

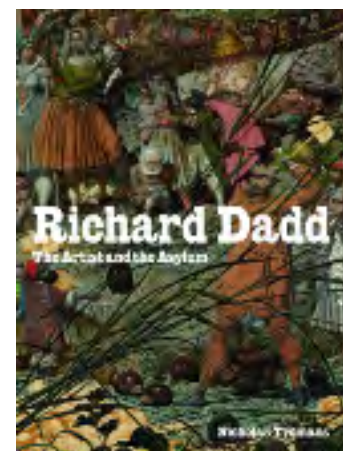
ISBN 978-1-935202-68-4

Hbk, 8.25 x 11 in. / 208 pgs / 100 color.

U.S. \$50.00 CDN \$55.00

September/Art

Fairy painter and murderer
Richard Dadd was one of the Victorian era's most brilliant and technically gifted artists. This long overdue monograph provides the first complete survey of his career and life.



CHARTA

Francesco Clemente: Made in India

By Jyotindra Jain. Text by Salman Rushdie, Stella Kramrisch. Conversation with Allen Ginsberg, Peter Orlovsky.

Francesco Clemente (born 1952) first visited India in 1973, and was immediately enchanted by its chaotic blend of modernity and antiquity. In the country's larger cities like New Delhi and Madras, Hindu iconography joins in the larger visual cacophony of advertisement posters and hoardings found on temple exteriors, wayside shrines, cinema houses, shops, restaurants, buses and taxis, proliferating in an irreverent bombardment of spirituality and commerce. Nine years later, Clemente would acquire a home in India, dividing his time between New York, Italy and Madras. The artist's iconography reaches deep into Indian religious art and its extraordinary presence in urban visual culture, and his art is profoundly characterized by this resource, as well as by other spiritual traditions flourishing in India, such as Theosophy. *Francesco Clemente: Made in India* is the artist's love letter to the country. It compiles hundreds of drawings, collages and notebooks made over the past few decades, revealing Clemente's ever-active, image-hungry eye and conveying the great wealth of the vast iconographic archive upon which his work draws. Also included is a 1992 conversation between Clemente and poets Allen Ginsberg and Peter Orlovsky, expanding on the influence of Indian culture upon western art and literature in recent decades.

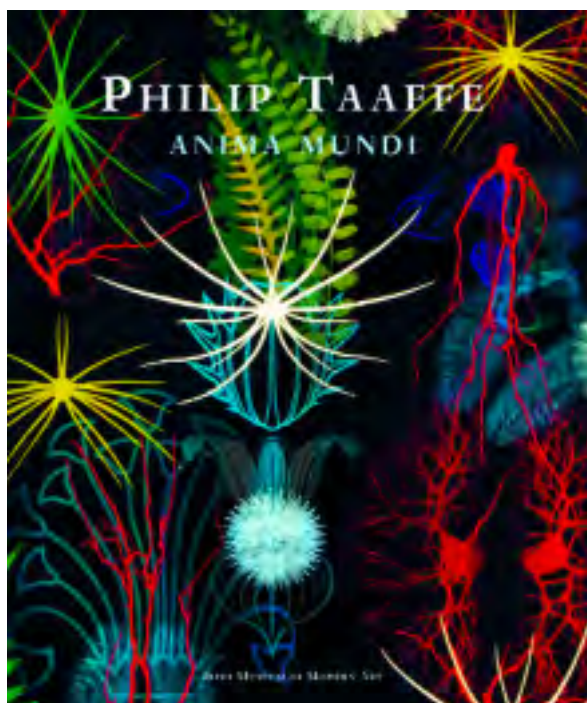
Francesco Clemente: Made in India

ISBN 978-88-8158-809-1

Pbk, 6.75 x 9.5 in. / 240 pgs / 352 color.

U.S. \$45.00 CDN \$50.00

October/Art/Asian Art & Culture



IRISH MUSEUM OF MODERN ART

Philip Taaffe: Anima Mundi

Text by Colm Tóibín, Enrique Juncosa, David Brody.

Philip Taaffe (born 1955) emerged in the 1980s alongside a generation of American painters who breathed new life into abstraction, at a time when it had been somewhat languishing in the wake of Pop art and Minimalism. Heavily layered and often grand in scale, Taaffe's paintings renew abstraction through a meticulous juxtaposition of appropriated symbols and emblems from a multitude of customs and epochs, many of which the artist encounters during his travels through South America, India and the Middle East. Taaffe's art is thus both beautiful and erudite, informed by an encyclopedic knowledge of literature and anthropology. *Philip Taaffe: Anima Mundi* features mixed-media and mostly abstract paintings executed over the past ten years. It includes original texts by Colm Tóibín and Enrique Juncosa as well as an interview between Taaffe and David Brody.

Philip Taaffe: Anima Mundi

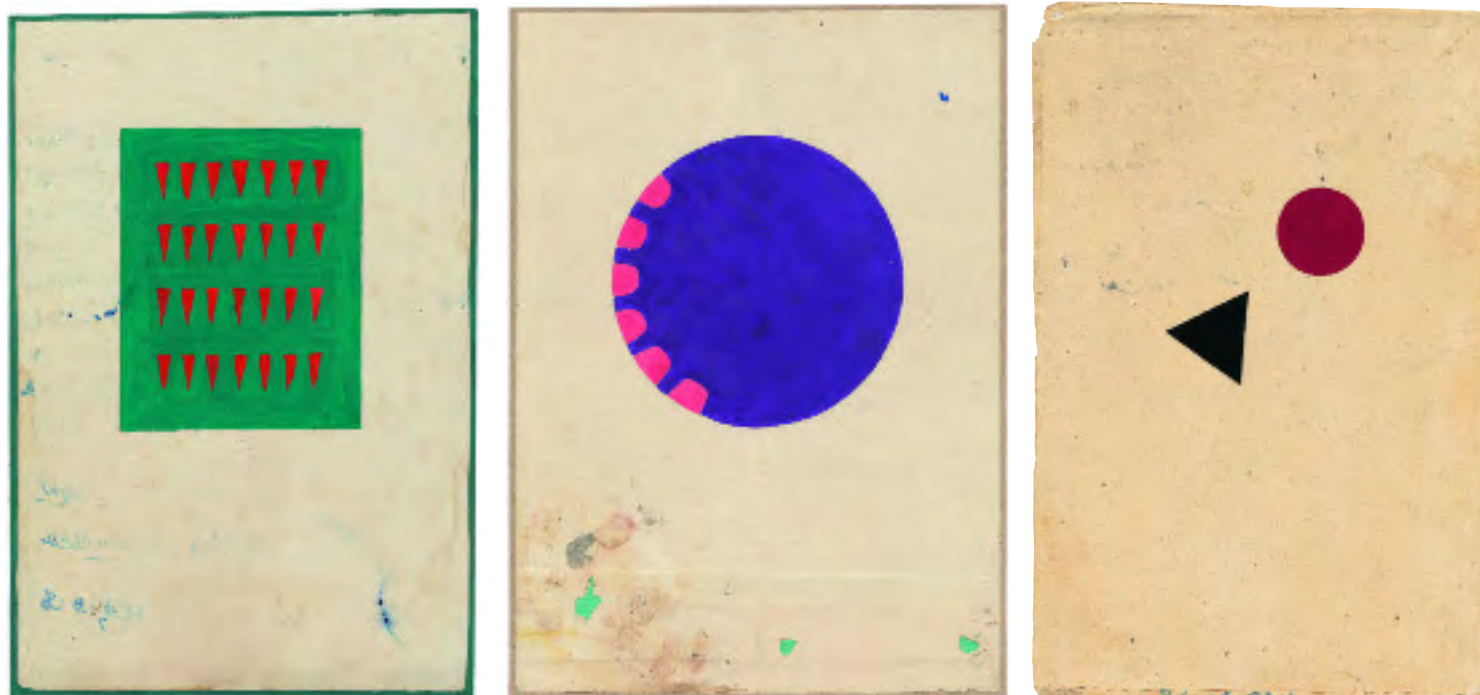
ISBN 978-1-907020-60-5

Pbk, 11 x 12 in. / 126 pgs / 60 color.

U.S. \$40.00 CDN \$44.00

September/Art

French poet Franck André Jamme's collection of contemporary Tantric paintings from Rajasthan possesses uncanny affinities with a range of twentieth-century abstract art and reveals a fascinating culture of contemporary religious art.



SIGLIO

Tantra Song

Tantric Painting from Rajasthan

Edited by Franck André Jamme. Introduction by Lawrence Rinder. Text by Franck André Jamme, André Padoux. Interview by Bill Berkson. Translation by Michael Tweed.

This collection of rare, abstract Tantra drawings was conceived when the French poet Franck André Jamme stumbled on a small catalogue of Tantric art at a Paris bookseller's stall. The volume included writings by Octavio Paz and Henri Michaux, and Jamme became fascinated by the images' affinity with modern art and poetry. He read voraciously and even journeyed to India, searching in vain for Tantric practitioners, until a bus accident on the road to Jaipur sent him home to France with serious injuries. When he returned a few years later, he met a soothsayer who proclaimed that Jamme had now paid sufficient tribute to the goddess Shakti and required him to take a vow: he must visit the *tantrikas* alone or only in the company of a loved one. Since then, Jamme has gained extraordinary access to very private communities of adepts and their intensely beautiful works. These contemporary, anonymous drawings from Rajasthan are unlike the more familiar strands of Tantric art—the geometric yantras, or erotic illustrations of the *Kama Sutra*. The progeny of seventeenth-century illustrated religious treatises, these drawings have evolved into a distinct visual lexicon designed to awaken heightened states of consciousness and are imbued with specific spiritual meanings (e.g. spirals and arrows for energy, an inverted triangle for Shakti). A revelatory volume on this occluded genre of Indian art, *Tantra Song* is a convergence of east and west, the spiritual and the aesthetic, the ancient and the modern.

Franck André Jamme is the author of more than a dozen volumes of poetry. His translated works (by John Ashbery, Charles Borkuis, David Kelley and others) include *New Exercises*, *Another Silent Attack*, *The Recitation of Forgetting* and *Extracts of the Life of a Beetle*. He has collaborated on books with a number of artists including Philippe Favier, Suzan Frecon, Acharya Vyakul and Hanns Schimansk. A specialist in Art Brut, Tantric and tribal art of India, he has participated in exhibitions at Centre Pompidou, Beaux-Art de Paris and The Drawing Center, among others.

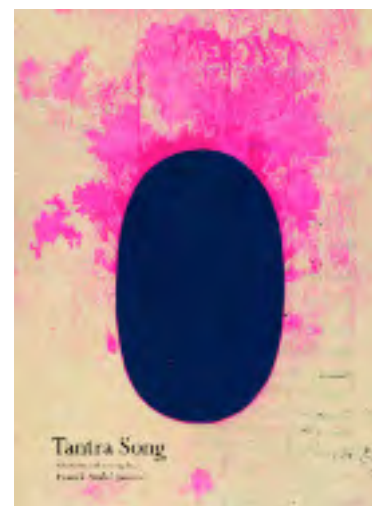
Tantra Song

ISBN 978-0-9799562-7-0

Hbk, 8 x 11 in. / 112 pgs / 50 color.

U.S. \$39.95 CDN \$44.00

October/Art/Asian Art & Culture





HATJE CANTZ

MEX/LA: Mexican Modernism(s) in Los Angeles 1930-1985

Text by Mariana Botey, Harry Gamboa Jr., Ana Elena Mallet, Catha Paquette, Jennifer Sternad, et al.

The years from 1945 to 1985 are often identified as the moment in which Los Angeles established itself as a leading cultural center in America. However, this conception of its history entirely excludes the very controversial presence of the Mexican muralists, as well as the work of other artists who were influenced by them and responded to their ideas. It is likewise often thought that Los Angeles' Mexican culture arrived full formed from outside it, when in fact that culture originated within the city—it was in Los Angeles and Southern California that José Vasconcelos, Ricardo Flores Magón, Octavio Paz and other intellectuals developed the iconography of modern Mexico, while Anglos and Chicanos were developing their own. David Alfaro Siqueiros, Clemente Orozco, Alfredo Ramos Martínez and Jean Charlot made some of their earliest murals in Los Angeles, influencing the Mexican, Mexican-American and Chicano artists of the 1970s and 80s. *MEX/LA: Mexican Modernism(s) in Los Angeles 1930-1985* focuses on the construction of different notions of "Mexicanidad" within modernist and contemporary art created in Los Angeles. From the Olvera Street mural by Siqueiros, to the Golden Age of Mexican cinema and the Disney silver-screen productions, to the revitalization of the street mural, up to the performance art of Guillermo Gómez-Peña, *MEX/LA* explores the bi-national and hybrid forms of artistic practices, popular culture and mass-media arts that have so uniquely shaped Los Angeles' cultural panorama.

MEX/LA: Mexican Modernism(s) in Los Angeles 1930-1985

ISBN 978-3-7757-3133-1

Hbk, 8.5 x 10.5 in. / 224 pgs / 75 color / 140 b&w.

U.S. \$60.00 CDN \$66.00

December/Art/Latin American Art & Culture

Exhibition Schedule

Long Beach, CA: Museum of Latin American Art, 09/18/11-01/29/12

TILTON GALLERY

Previously Announced

L.A. Object & David Hammons Body Prints

Edited by Connie Rogers Tilton, Lindsay Charlwood. Text by Steve Cannon, Dale Davis, Josine Ianco-Starrels, Kellie Jones, Yael Lipschutz, John Outterbridge, Greg Pitts, Betye Saar, Tobias Wofford.

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

L.A. Object & David Hammons Body Prints

ISBN 978-1-4276-1374-5

Hbk, 10.5 x 10 in. / 424 pgs / 249 color / 252 b&w.

U.S. \$65.00 CDN \$72.00

September/Art/African American Art & Culture



The first exploration of a creative hotbed of 1960s and 70s California art, *It Happened at Pomona* is part of the Getty-sponsored Pacific Standard Time initiative and offers revelatory information on late-60s/early-70s art in Los Angeles.



POMONA COLLEGE MUSEUM OF ART

It Happened at Pomona

Art at the Edge of Los Angeles 1969–1973

Edited by Rebecca G. McGrew, Glenn R. Phillips, Marie Shurkus. Text by Thomas Crow, David Pagel.

From 1969 to 1973, a series of radical art projects took place at the far eastern edge of Los Angeles County at the Pomona College Museum of Art, in Claremont, California. Here, Hal Glicksman, a pioneering curator in Light and Space art and former assistant to Walter Hopps, and Helene Winer, later the director of Artists Space and founder of Metro Pictures gallery in New York, curated landmark exhibitions by young local artists who bridged the gap between postminimalism and Conceptual art and presaged the development of postminimalism in the late 1970s. Among these artists were Bas Jan Ader, Michael Asher, Mowry Baden, Lewis Baltz, Chris Burden, Judy Chicago, Ger van Elk, Jack Goldstein, Robert Irwin, William Leavitt, John McCracken, Allen Ruppersberg, James Turrell and William Wegman. Providing unprecedented and revelatory insight into the art history of postwar Los Angeles, *It Happened at Pomona* chronicles the activities of artists, scholars, students and faculty associated with the College during this period. The book provides new insight into the relationship between postminimalism, Light and Space art and various strands of Conceptual art, performance art and photography in California, while contributing substantial new information about interconnections between artistic developments in Los Angeles and New York.

It Happened at Pomona

ISBN 978-0-9818955-8-1

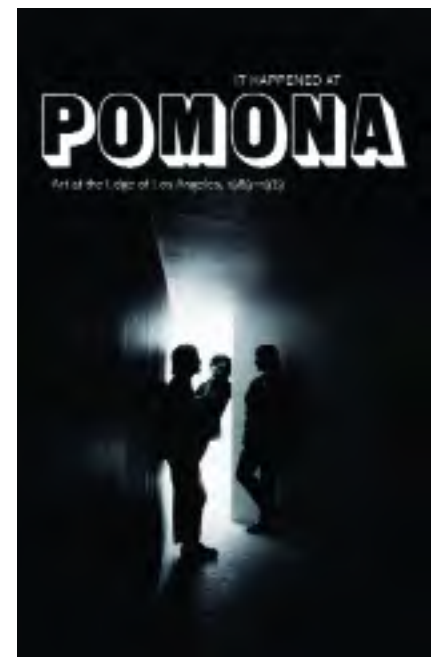
Pbk, 9 x 13 in. / 386 pgs / 120 color / 160 b&w.

U.S. \$49.95 CDN \$55.00

August/Art

Exhibition Schedule

Claremont, CA: Pomona College Museum of Art, 08/30/11–05/13/12





DAVID ZWIRNER

Previously Announced

Marcel Dzama: Behind Every Curtain

In recent years, Marcel Dzama (born 1974) has expanded his widely acclaimed drawing practice to incorporate theatrical realizations of his magical, myth-laden cosmology in three-dimensional dioramas and films. *Behind Every Curtain* provides a kind of sketchbook companion or dossier on the making of his latest film, *A Game of Chess*. This work draws on the importance of chess for the early twentieth-century avant-garde (Man Ray, Duchamp, Picabia) and the game's curious overlap with dance, in films and ballets by René Clair and—of especial significance for Dzama—Oskar Schlemmer, whose 1922 *Triadic Ballet* included puppet-like masked figures performing on a checkered surface. In Dzama's film, characters based on chess pieces, clad in costumes made from papier-mâché, plaster and fiberglass and wearing elaborate masks, dance across a checkered board to engage their opponents in fatal skirmishes. Distinctions between reality and fiction collapse as both costumed and “real-life” characters in the film are killed. The filming and the creation of the costumes for *A Game of Chess* were carried out in Guadalajara, Mexico, and the influence of local crafts and religious traditions can also be felt throughout this body of work. Published on the occasion of Dzama's sixth solo exhibition at David Zwirner, this charming and affordable artist's book is packed with full-bleed drawings, sculptures, dioramas and film and production stills that give vivid testimony to the craft and thoroughness of his immensely popular art.

Marcel Dzama: Behind Every Curtain

ISBN 978-1-935202-62-2

Pbk, 6 x 7.75 in. / 80 pgs / 80 color / 25 b&w.

U.S. \$22.00 CDN \$24.00

Available/Art



Also Available:

Marcel Dzama: The Infidels

9783941100886

Hbk, U.S. \$79.95 CDN \$88.00

DruckVerlag Kettler

FUEL PUBLISHING

Back in Stock!

Russian Criminal Tattoo Encyclopedia Volume II

Introduction by Anne Applebaum. Foreword by Alexei Pluster-Sarno. Photographs by Sergey Vasiliev. Drawings by Danzig Baldaev.

Danzig Baldaev's father was an academic, an ethnologist who found himself imprisoned under Soviet rule as an enemy of the people. In fact much of Baldaev's family moved through the Soviet prison system, while he became a guard. At his father's suggestion, Danzig used his access to document and study the tattoos that were pervasive among the truly criminal portion of the prison population, the *vory v zakonye*, or legitimate thieves, a semi-professional class who kept their own brutal laws. During his 30 years supervising inmates in St. Petersburg's notorious Kresty Prison, Baldaev recorded more than 3,000 of their tattoos and parsed their meanings, in the drawings and text that made the first volume of the *Russian Criminal Tattoo Encyclopedia* a bestseller. This essential second volume, which collects all-new, previously unseen photographs and drawings, goes to the extremes of his incredible collection. Sergei Vasiliev's photographs authenticate the images, Baldaev's drawings make sense of them and through them both we glimpse an extraordinary world where the criminal's position, history and even sexual preference are displayed indelibly on his body.

Russian Criminal Tattoo Encyclopedia Volume II

ISBN 978-0-9550061-2-8

Hbk, 4.75 x 8 in. / 400 pgs / 350 b&w.

U.S. \$32.95 CDN \$36.00

September/Popular Culture



Also Available:

Danzig Baldaev:

Drawings from the Gulag

97809556356246

Hbk, U.S. \$32.95 CDN \$36.00

FUEL Publishing



Russian Criminal Tattoo Encyclopedia Volume I

9780955862076

Hbk, U.S. \$32.95 CDN \$36.00

FUEL Publishing

JRP|RINGIER

Jim Shaw: *My Mirage*

Edited by Lionel Bovier, Fabrice Stroun. Text by Fabrice Stroun.

A bricoleur of uniquely American utopian/dystopian cosmologies, Jim Shaw (born 1952) weds themes from American religious history with motifs from 1960s and 70s counterculture, often coining rubrics—such as his invented religion of *O*—or series under which to unify these narratives. *My Mirage* is Shaw's earliest sequence of this kind. Conceived between 1986 and 1991, arranged in chapters and constituted of nearly 170 works—drawn, silk-screened, photographed, sculpted, filmed or painted in a different style—*My Mirage* recounts the wanderings of Billy, a white, middle-class American sucked into the whirlwind of the 1960s and 70s counterculture. An anxious and withdrawn youth consumed by psychotic hallucinations, Billy joins a psychedelic pagan cult, eventually and inevitably returning to the religion of his youth, “reborn” as a fundamentalist Christian. Shaw's broad iconography for this visual bildungsroman ranges from children's books to contemporary art, religious literature and psychedelic poster art, all juxtaposed en face—one image per page—to relay an associative narrative progression. From the start, the project was intended for the book format as its ideal incarnation, and this edition was therefore created in close collaboration with the artist. *My Mirage* offers one of Shaw's most concise statements on vernacular culture and the wild polarities of religious life in postwar America.

Jim Shaw: *My Mirage*

ISBN 978-3-03764-187-3

Pbk, 8.25 x 10.25 in. / 240 pgs / 150 color.

U.S. \$55.00 CDN \$61.00

September/Art



DAMIANI

Previously Announced

Mike Mills: *Drawings from the Film Beginners*

Introduction by Aaron Rose.

Mike Mills' films and design work have dominated the visual landscape of the past two decades, through record covers and music videos for bands like Air, Blonde Redhead and Sonic Youth, movies such as *The Architecture of Reassurance* (2000) and *Paperboys* (2001) and his first feature-length film, *Thumbsucker* (2004), starring Keanu Reeves and Tilda Swinton. 2011 sees the release of Mills' new feature film, *Beginners*, starring Ewan McGregor and Christopher Plummer. McGregor plays a character who, as Mills describes, “shares some things with me: we both do graphic design, we both often figure out what we're thinking by drawing, we both have dogs and we both did record covers for a very real band named The Sads. This book contains all the drawings which I (Mike) drew, and that Oliver (played by Ewan) works with in the film. Oliver has the unfortunate idea of creating an illustrated ‘History of Sadness’ as a record cover for the The Sads, including such episodes as: Neanderthal man realizes he's outclassed by homo sapiens man, the pilgrims, industrialization, birth of the novel, pets in general and many more.” This volume also features a new series of drawings: an illustrated *History of Love* which includes such chapters as: the first butt to attract, great lovers in film, flappers, free love's not so easy, internal vs external problems and many more.

Mike Mills: *Drawings from the Film Beginners*

ISBN 978-88-6208-179-5

Hbk, 6.5 x 9.5 in. / 128 pgs / illustrated throughout.

U.S. \$35.00 CDN \$39.00

Available/Art/Film



Also Available:

Mike Mills: *Graphics Films*

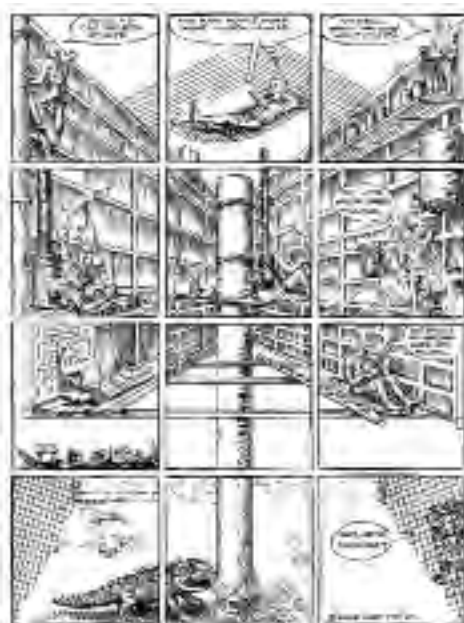
9788862080750

Hbk, U.S. \$49.95 CDN \$55.00

Damiani



Described by Art Spiegelman as “the first really new paradigm for an avant-garde comix anthology since *RAW*” and “a lavish package where the whole is even greater than the sum of its parts,” *Kramers Ergot* is the essential comics publication of 2011.



PICTUREBOX

Kramers Ergot 8

Edited by Sammy Harkham.

Kramers Ergot is the premier comics anthology of the twenty-first century. Since its inception in 2000, it has revolutionized the medium, introducing new talents, solidifying aesthetics and standing as a state-of-the-medium book. *Kramers Ergot* has always been a reflection of editor Sammy Harkham's current interests in comics past and future. So it is in this spirit, with this new volume, that he severs the anthology from many of the formal and stylistic elements with which it made its name. Whereas past issues were oversize, colorful and filled with a variety of artists all designed to overwhelm the reader with raw power, *Kramers Ergot* 8 is a complete shift both aesthetically and physically. The size of the book is smaller, to encourage a more intimate reading of the material, and the content reflects a focus on substantial works from a small group of no more than a dozen artists who, rather than being aesthetically disparate, reflect a more specific and unified aesthetic space of discipline, sophistication and quiet power. Among the contributors are Gary Panter, C.F., Kevin Huizenga, Ben Jones, Jason T. Miles, Sammy Harkham, Leon Sadler, Johnny Ryan, Dash Shaw & Frank Santoro, Ron Embleton & Frederic Mullally. Packaged in clothbound covers designed by artist Robert Beatty, this is the essential comics title of 2011.

Kramers Ergot 8

ISBN 978-0-9845892-7-2

Hbk, 6.5 x 9 in. / 208 pgs / 204 color.

U.S. \$29.95 CDN \$33.00

November/Comics & Graphic Novels



“Some of the most creative artists working the book medium.” —*Boston Globe*

“The new paradigm in comprehensive (and beautifully printed) presentation of contemporary comic-book art, *Kramer's Ergot* has become the book to watch for cutting-edge graphic narrative.” —*L.A. Weekly*

“This is one of the grandest English-language comics artifacts ever produced.”

—*The New York Times*



PICTUREBOX

Yuichi Yokoyama: Color Engineering

Comic artist Yuichi Yokoyama (born 1967) draws wordless narratives of scenarios that verge on visual abstraction. Stripped of any detail that might orient them in the past, present or future, they record the self-determined activities of machines and architectural structures in a pre- or post-human universe. With his fourth volume for PictureBox, designed and edited by the artist himself, Yokoyama broaches significant new terrain: color! *Color Engineering* reproduces both older and unseen imagery from the 2000s with dozens of color drawings and paintings that were executed in 2010 during a six-week open studio event held in Tokyo, at which the public was able to view Yokoyama at work. A selection of these canvases is reproduced here as gatefold pages, and is integrated among comic-strip sequences executed in a variety of techniques: photography, loose marker drawings, hyper-real portraiture and much more. These sequences continue his investigations into the world of machines, architecture and post-human fashion, and are the first Yokoyama narratives to provide insight into the artist's personal world, in details of his rural habitat.

Yuichi Yokoyama: Color Engineering

ISBN 978-0-9845892-5-8

Pbk, 5.75 x 8.25 in. / 204 pgs / 204 color.

U.S. \$34.95 CDN \$38.00

September/Comics & Graphic Novels



Also Available:

Yuichi Yokoyama: Travel

9780981562209

Pbk, U.S. \$19.95 CDN \$22.00

PictureBox

PICTUREBOX



Matthew Thurber: 1-800-MICE

1-800-MICE is Matthew Thurber's comic book anthropological study of the imaginary city of Volcano Park: a cross between Thomas Pynchon, Robert Altman and J.R.R. Tolkien. Over the course of the story we meet Peace Punk, a punker on the verge of a bourgeois lifestyle; Tom Chief, a beat cop with an identity crisis; and Groomfiend, a daffy creature who leads the narrative. The serial has earned Thurber rave reviews from, among others, cartoonist Ben Katchor, who writes: "Matthew Thurber has singlehandedly revived the Surrealist program of revolutionary politics through dreamwork. What more can you ask for in a comic-book?" This edition collects five issues of *1-800-MICE*, plus 48 pages of new material.

Matthew Thurber: 1-800-MICE

ISBN 978-0-9845892-6-5

Hbk, 8 x 11 in. / 160 pgs / 160 b&w.

U.S. \$22.95 CDN \$25.00

October/Comics & Graphic Novels

PICTUREBOX



James Jarvis: De Profundis

The acclaimed British illustrator James Jarvis (born 1970) unveils his first new narrative in five years. This highly anticipated graphic novel follows a beaked artist who travels through a wilderness to arrive at an abandoned city. Wandering the empty streets there, he encounters a mysterious, priestly being who commissions him to decorate a temple to nameless gods. *De Profundis* might be considered a departure from Jarvis' previous projects; in this book, he has constructed a purely personal narrative with artwork that combines his interest in medieval woodcuts and Dutch De Stijl.

James Jarvis: De Profundis

ISBN 978-0-9845892-3-4

Hbk, 8 x 11 in. / 64 pgs / 64 color.

U.S. \$19.95 CDN \$22.00

October/Comics & Graphic Novels

PICTUREBOX



C.F.: Sediment Part

Known for his precise, electrically energized lines and his inspiring visions of alternate worlds, the Providence-based artist, noise musician (under the moniker of Kites) and cult figure C.F. presents his first collection of drawings. Chronicling the development of his otherworldly, iconic vocabulary, *Sediment Part* is divided into thematic sections that elucidate for his many readers the complex genesis of some of the artist's best-loved creations, and also contains new comics drawn specifically for this book. All images are printed in full color on thick watercolor paper in a French-fold format.

C.F.: Sediment Part

ISBN 978-0-9845892-8-9

Pbk, 5 x 7 in. / 66 pgs / 66 color.

U.S. \$29.95 CDN \$33.00

October/Comics & Graphic Novels



CICADA BOOKS

State of Craft

Edited by Victoria Woodcock, Ziggy Hanor.

In the first decade of the twenty-first century, as the perils of globalized consumerism became an omnipresent reality and a topic of which all were aware, a small critical mass began to eschew mass-produced domestic design in favor of producing handmade and recycled objects themselves. The craft revolution of the early 2000s gained early visibility with the renewed popularity of knitting, which in turn revived the dying arts of crochet, embroidery, bricolage and macramé, seeping from the fringes of the culture into its mainstream. In 2005, Victoria Woodcock and Ziggy Hanaor edited *Making Stuff*, one of the first alternative craft books to hit the shelves and draw the spotlight to this burgeoning movement. With *State of Craft*, Woodcock and Hanaor shake things up once again, offering a fully illustrated how-to guide for making everything from mobiles to lampshades. *State of Craft* features interviews and contributions from all the hottest international craft megastars including Tatty Devine, Urban Cross Stitch and DIY Couture. Clearly explained, step-by-step craft ideas range from homemade underwear to pom-pom necklaces and angle poise lamps made with jars. Craft has inspired a whole generation of hipsters, and has come a long way in the past ten years. *State of Craft* brings it all up to date.

State of Craft

ISBN 978-0-9562053-4-6

Pbk, 6.75 x 8.75 in. / 224 pgs / 380 color.

U.S. \$25.00 CDN \$28.00

October/Crafts & Hobbies

With this chunky how-to guide to contemporary crafts, Victoria Woodcock and Ziggy Hanaor, the editors of *Making Stuff*, survey the latest developments in the international indie craft scene and offer tips for making everything from underwear to pincushions.

CICADA BOOKS

The Inspirational Moustache

Edited by Ziggy Hanaor.

There is an old English proverb that goes “a man without a moustache is like a cup of tea without sugar.” In our calorie-conscious age, tea has tended to come sugar-free for many years now, but the moustache is making a comeback! In fashion, in craft and on the upper lips of hipsters everywhere, the moustache—the soup strainer, nose neighbor, lip tickler, face foliage, slipped eyebrow—is back and here to stay. *The Inspirational Moustache* is a humorous survey of the millennial moustache boom. Edited by Ziggy Hanaor (of *Making Stuff* fame), it features photographs, illustrations, short, witty texts, a handful of moustache-related craft ideas, a summary of key moustache styles (pencil, handlebar, walrus, Fu Manchu, etc), plus funky visuals of such key cultural moments as Movember (i.e. November: moustache awareness-raising month), finger moustaches and of course the World Beard and Moustache Championships.

The Inspirational Moustache

ISBN 978-0-9562053-5-3

Pbk, 5.25 x 6.75 in. / 48 pgs / 70 color.

U.S. \$9.95 CDN \$11.00

October/Humor



Chewed-up pet toys are reprised as frenzied canine sculpture in Arne Svenson and Ron Warren's quirky, deadpan photographs.



IDEAL WORLD BOOKS

Chewed

Photographs by Arne Svenson & Ron Warren. Texts by Augusten Burroughs, Todd Oldham, William Wegman, Roz Chast, Maira Kalman, Rick Meyerowitz, Isaac Mizrahi, Andrew Zimmern.

Photographers Arne Svenson and Ron Warren—co-authors of the popular *Sock Monkeys*—here turn their attention to those masses of slobbered-over yarn, remnants and stuffing that ordinarily go the way of all pet toy casualties and get discarded without a second glance. Before their lenses, once-plush cuddly creatures and formerly bouncy rubber toys are transformed into intriguing eyeless, armless, one-legged sculptures—snatched, from the jaws, so to speak, of oblivion. A headless bunny rabbit, mutated plastic rat, masticated rubber hotdog or donut—each is a beloved pet's dream companion, transfigured by the sharp teeth and powerful jaws of the overinfatuated animal. Svenson and Warren have photographed the chewed victims in a formal yet irreverent style appropriate to the perspective of the pet; the result is a humorous appraisal of beauty, devotion and contentment. With more than 130 full-color photographs, *Chewed* includes delightful, twisted and poignant short stories by a variety of contributors writing about their favorite chewed creature, including writer Augusten Burroughs; artists Roz Chast, Maira Kalman, Rick Meyerowitz and William Wegman; designers Isaac Mizrahi and Todd Oldham; and food-world personality Andrew Zimmern.

Chewed

ISBN 978-0-9722111-7-8

Flexi, 8.25 x 10.25 in. / 160 pgs / 138 color.

U.S. \$24.95 CDN \$27.00

October/Humor/Pets



Also Available:

Sock Monkeys

978097221123

Flexi, U.S. \$24.95 CDN \$27.00

Ideal World Books

CHRIS BOOT

New Affordable Format!

James Mollison: The Disciples

Introduction by Desmond Morris.

Between 2004 and 2007, James Mollison attended pop concerts across Europe and the USA with a mobile photography studio, inviting fans of each music star or band to pose for their portrait outside the gig. He subsequently combined portraits of eight to ten fans for each performer into a single lineup, making a single panoramic image in each case. With a total of over 500 individual portraits, in 62 panoramic images, *The Disciples* was an original, sharp and highly entertaining take on contemporary music culture and the tribalism invoked by popular music stars. This new and expanded affordable edition features four new images produced after the original *Disciples* was published, including fans of MIA, Katy Perry and Lady Gaga, and a group of Elvis Presley tribute acts.

James Mollison: The Disciples

ISBN 978-1-905712-21-2

Hbk, 10.5 x 7.5 in. / 144 pgs / 62 color.

U.S. \$29.95 CDN \$33.00

July/Photography/Music



A new affordable edition of James Mollison's hugely popular *Disciples*, with new photographs of Lady Gaga and MIA fans, plus Elvis impersonators!

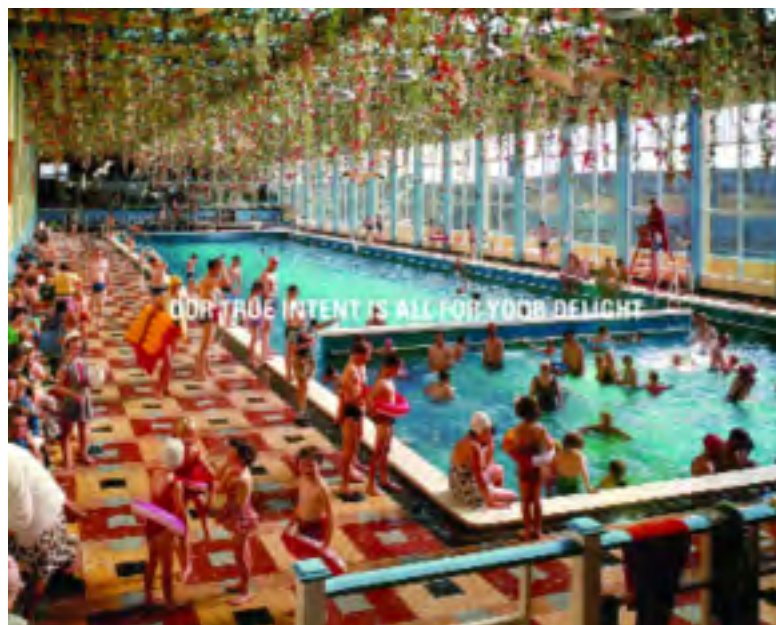
CHRIS BOOT

New Affordable Format!

Our True Intent Is All For Your Delight The John Hinde Butlin's Photographs

Introduction by Martin Parr.

In the late 1960s and early 1970s, the John Hinde Studio, based in Dublin, produced a series of postcards to be sold at Butlin's holiday camps throughout the British Isles. Famous for their "hi-de-hi" catchphrase, redcoat hosts and bargain packages with all entertainment included, Butlin's annually hosted over a million holidaying Britons throughout the 1970s. It was the challenging job of two German (Elmar Ludwig and Edmund Nägele) and one British photographer (David Noble) to execute the photographs to Hinde's rigorous formula and standards. With innovative use of color and elaborate staging (the trademarks of a John Hinde postcard), each photograph is painstakingly produced, with often large casts of real holidaymakers acting their allocated roles in these narrative tableaux of the Butlin's quiet lounges, ballrooms and Beachcomber bars. Shot with large-format cameras and lit like a film set, these photographs were an extraordinary undertaking in their production values, and helped John Hinde become one of the most successful postcard publishers in the world. Most of the John Hinde Butlin's photographs have only ever been published as postcards. This new affordable edition of *Our True Intent Is All For Your Delight*, first published to critical acclaim and popular success in 2002, is published to mark the 75th anniversary of Butlins.



Our True Intent Is All For Your Delight

ISBN 978-1-905712-20-5

Hbk, 9.5 x 7.5 in. / 128 pgs / 56 color.

U.S. \$29.95 CDN \$33.00

July/Photography

ÉDITIONS XAVIER BARRAL

Cédric Delsaux: Dark Lens**Introduction by George Lucas.**

Jabba the Hut lurks in the shadows of a decrepit, abandoned warehouse, his toady eyes glowing; Boba Fett looms up from the fluorescent glare of an indoor car park, poised to kill; Yoda peers out inquiringly from the window ledge of some otherwise untenanted institutional building; Han Solo's cryogenically frozen form on a slab stands, installed bizarrely in an anonymous concrete plaza. Of the many scenarios to which *Star Wars* fans have dispatched the films' protagonists over the years, none—not even Seth McFarlane's *Family Guy* homages—are as unlikely as Cédric Delsaux's. In *Dark Lens*, Delsaux transports Darth Vader and the whole gamut of *Star Wars* iconography to a post-apocalyptic, urban-suburban landscape of endless parking lots, highrises and wasteland interzones, vacant of ordinary human life. Delsaux's "mythology of banality" (as he describes it) produces images that are not just funny or preposterous, but also weirdly compelling; in their photographic plausibility they successfully incorporate *Star Wars* into an everyday reality that we can all recognize, but in ways that make both worlds seem strangely real and absurdly false. Delsaux's *Dark Lens* will captivate both film and photobook fans alike with its fantastically bizarre recasting of *Star Wars* on planet Earth after the apocalypse.

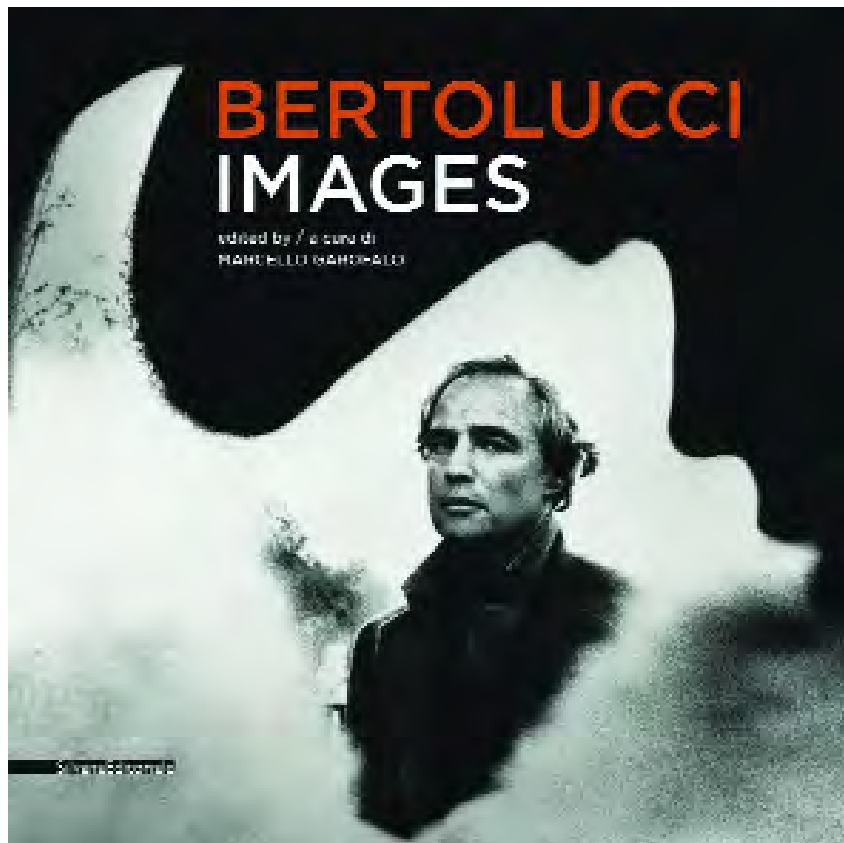
Cédric Delsaux: Dark Lens**ISBN 978-2-915173-70-3****Hbk, 14.5 x 11.25 in. / 118 pgs / 56 color.**

U.S. \$75.00 CDN \$83.00

October/Film & Video/Photography



Cedric Delsaux's *Dark Lens* will captivate both film and photobook fans alike with its fantastically bizarre restaging of *Star Wars* on an abandoned New Brutalist planet Earth.



SILVANA EDITORIALE

Bertolucci Images

Edited by Marcello Garofalo.

Bernardo Bertolucci (born 1940) is Italy's most famous living film director, an heir to the country's tradition of cinema auteurs. His films, which include such modern classics as *The Conformist* (1970), *Last Tango in Paris* (1972), *The Last Emperor* (1987), *The Sheltering Sky* (1990), *Stealing Beauty* (1996) and *The Dreamers* (2003), offer a wild blend of leftist politics, history, literature, psychoanalysis and sexuality. Beginning with Bertolucci's debut film *The Grim Reaper* (1962), *Bertolucci Images* traces the evolution of the director's sensual and philosophical brand of cinema, including stills from all of the films for which he has become justly famed. The book includes on-set photographs of some of modern cinema's finest actors, such as Marlon Brando, Robert De Niro, Gérard Depardieu, Donald Sutherland, Peter O'Toole, Debra Winger, John Malkovich and others. The first thorough photographic overview of his career, *Bertolucci Images* is packed with images from the director's 40 years of making some of today's most critically acclaimed films.

Bertolucci Images

ISBN 978-88-366-1896-5

Pbk, 9 x 9 in. / 168 pgs / 60 color / 90 b&w.

U.S. \$45.00 CDN \$50.00

September/Film & Video/Photography

SILVANA EDITORIALE

Magnum Photographers on Film Sets

Edited by Alberto Barbera. Introduction by Andréa Holzherr.

Over 60 years since the legendary cooperative photographic agency began, the Magnum photographers have borne witness to some of the most important moments in cultural history, recording the making of many of history's classic films. *Magnum Photographers on Film Sets* takes readers behind the scenes of cinematic masterpieces including Charlie Chaplin's *Limelight* (with W. Eugene Smith), Billy Wilder's *The Seven Year Itch* (with Elliott Erwitt), Nicholas Ray's *Rebel Without a Cause* (with Dennis Stock), Orson Welles' *The Trial* (with Nicolas Tikhomiroff), John Huston's *Moby Dick* (with Erich Lessing), Joseph L. Mankiewicz's *Suddenly, Last Summer* (with Burt Glinn), Andrzej Zulawski's *L'important c'est d'aimer* (with Jean Gaumy), Michelangelo Antonioni's *Zabriskie Point* (with Bruce Davidson) and Volker Schlöndorff's *Death of a Salesman* (with Inge Morath). The publication features both classic and rarely seen photos of Hollywood's finest such as Montgomery Clift, James Dean, Clark Gable, Katharine Hepburn, Charlton Heston, Dustin Hoffman, Buster Keaton, Klaus Kinski, John Malkovich, Marilyn Monroe, Gregory Peck, Anthony Perkins, Elizabeth Taylor, John Wayne, Natalie Wood and many more. *Magnum Photographers on Film Sets* reveals an unusual side to the activities of the agency's photographers, and reminds us of their ubiquity in postwar culture.

Magnum Photographers on Film Sets

ISBN 978-88-366-2001-2

Pbk, 9 x 11 in. / 144 pgs / 10 color / 100 b&w / DVD.

U.S. \$50.00 CDN \$55.00

September/Film & Video/Photography

Exhibition Schedule

Turin, Italy: Museo del Cinema di Torino, 05/26/11–09/25/11



Places, Strange and Quiet gathers photographs taken on the road from 1983 to 2011, in a full panorama of Wim Wenders' serene, colorful and gently humorous photography.

HATJE CANTZ

Wim Wenders: Places, Strange and Quiet

Wim Wenders (born 1945) started taking photographs at the age of 7. By the age of 12 he had equipped himself with his own darkroom, and by 17 he had acquired his first Leica. A few years later he was to emerge as a leading light in the New German Cinema movement of the late 1960s, making his feature-length directorial debut with *Summer in the City* (1970). Throughout his subsequent global acclaim as a director, Wenders has doggedly maintained his life as a photographer. In fact, the two careers have served each other well, as many of his photographs are created while location-scouting for films. His image repertoire of neglected industrial buildings, vacant lots, cemeteries, dilapidated urban niches and courtyards express a mixture of bemusement, melancholy and dislocation. "When you travel a lot, and when you love to just wander around and get lost, you can end up in the strangest spots," Wenders says. "It must be some sort of built-in radar that often directs me to places that are strangely quiet, or quietly strange." These strange and quiet color photographs are accompanied by poetical captions, some of which elucidate what is depicted, others of which lightly supplement with an anecdote (one characteristically deadpan caption accompanies an image of a cowboy clown standing at a rodeo: "It is amazing how many different ideas of 'fun' co-exist in this world"). *Places, Strange and Quiet* gathers photographs from 1983 to 2011 in a full panorama of Wenders' photography to date.

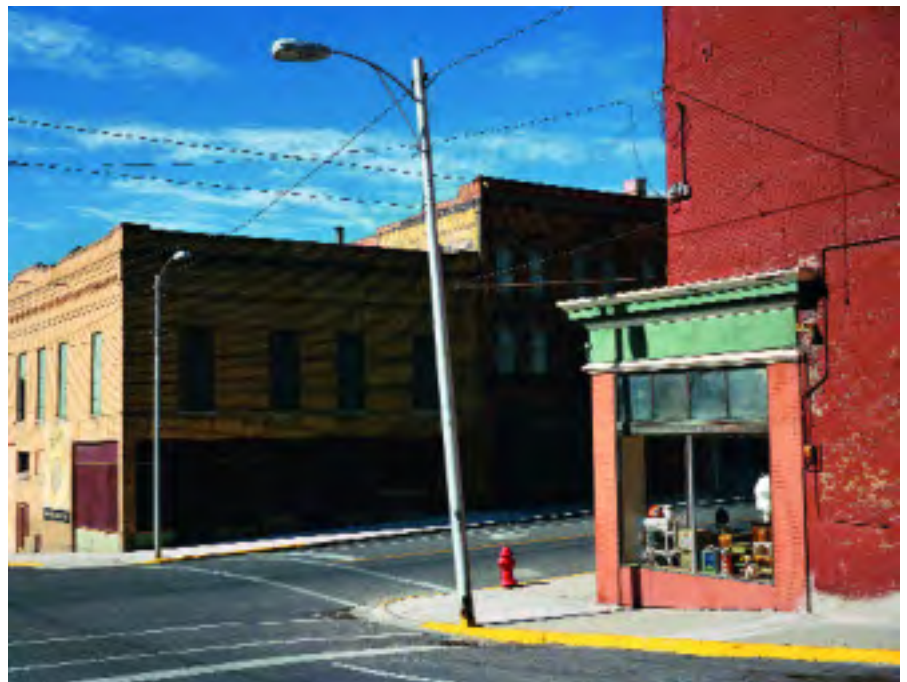
Wim Wenders: Places, Strange and Quiet

ISBN 978-3-7757-3148-5

Hbk, 6.5 x 8.75 in. / 124 pgs / 37 color.

U.S. \$40.00 CDN \$44.00

July/Photography/Film & Video



Also Available:

Wim Wenders: Once

9781935202288

Pbk, U.S. \$29.95 CDN \$33.00

D.A.P./Schirmer/Mosel

EDGEWISE PRESS, INC.



Ross Bleckner: A3 Our Lives in *The New York Times*

Every day, on page three of *The New York Times*, section A, an advertisement for Tiffany jewelry appears in the upper right corner of the page. Because of its placement in the paper's first news section, the ad generally appears alongside a major news story, most frequently an international disaster or tragedy of some kind. The effect of these juxtapositions, for those alert and lateral-minded enough to spy them, are variously humorous, tragic, tragicomic, ironic or subversive. Examples: an ad for a pair of Tiffany earrings is titled "Gold Rush"; to its left sits a photograph of a line of Palestinians at a cash machine, after Israel had begun to release frozen Palestinian Authority funds. An ad for a Tiffany bracelet bears the tagline "A Charmed Existence," and across from it the headline runs "Despite Embargo, Haiti's Rich Seem to Get Richer." For nearly 20 years, artist Ross Bleckner (born 1949) has been alert and lateral-minded enough to spy and collect these amazing conjunctions. *A3: Our Lives in The New York Times* reproduces a selection of 87 of Bleckner's finds in 1:1 scale.

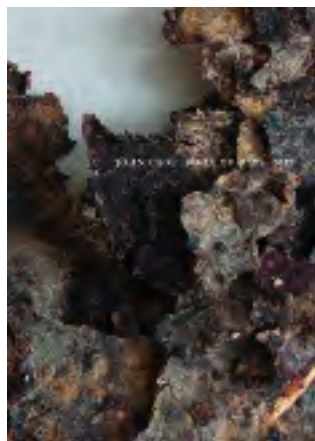
Ross Bleckner: A3
ISBN 978-1-893207-29-5
Pbk, 14.5 x 9.5 in. / 108 pgs / 108 b&w.
U.S. \$60.00 CDN \$66.00
July/Art



Also Available:

Ross Bleckner: My Life in *The New York Times*
9781893207271
Pbk, U.S. \$24.95
CDN \$27.00
Edgewise Press, Inc.

THE JOHN CAGE TRUST



John Cage Book of Days 2012

Edited by Laura Kuhn.

Few twentieth-century artists have been as quotable as the composer, writer, philosopher, and visual artist John Cage, and his aphorisms have become mantras of fans the world over. Celebrating his gift for playful, concise wisdom, and published on the centenary of Cage's birth amid a huge wave of renewed interest in his life and work, *The John Cage Book of Days 2012* is a pocket calendar that brings together the composer's words with noteworthy historical events in his life. This year we celebrate his great love of food, drawing upon his anecdotally rich text entitled "Where Are We Eating? and What Are We Eating?" (first published in *Empty Words: Writings '73-'78*, in 1978). With little thumbnail images drawn from Cage's favorite cookbooks and a soft cover sporting one of his extraordinary edible drawings ("No. 1, 1990") made entirely of lemon, sesame seeds and mushrooms, everything in this calendar conspires to make even the mundane task of managing a life pleasurable, fresh and delicious.

John Cage Book of Days 2012
ISBN 978-1-935202-64-6
Pbk, 4.25 x 6 in. / 120 pgs / 52 duotone.
U.S. \$25.00 CDN \$28.00
July/Calendar/Music

EXACT CHANGE



Back in Stock!

Blue Octavo Notebooks

By Franz Kafka.
Edited by Max Brod.

From late 1917 until June 1919, Franz Kafka ceased to keep a diary, for which he had used quarto-size notebooks, instead writing in a series of smaller, octavo-size notebooks. When Kafka's literary executor, Max Brod, published the diaries in 1948, he omitted these notebooks—which include short stories, fragments of stories and other literary writings—because, he wrote, "notations of a diary nature, dates, are found in them only as a rare exception." *The Blue Octavo Notebooks* have thus remained little known and yet are among the most characteristic and brilliantly gnomic of Kafka's work. In addition to otherwise unpublished material, the notebooks contain some of Kafka's most famous aphorisms within their original context. This edition of the English translation has been corrected with reference to the German text for certain omissions and discrepancies of sequence. "Followers of Kafka will require this book and will find it most rewarding." —Library Journal.

Blue Octavo Notebooks
ISBN 978-1-878972-04-0
Pbk, 6 x 8 in. / 120 pgs.
U.S. \$13.95 CDN \$15.00
September/Literature

EXACT CHANGE



Back in Stock!

Paris Peasant

By Louis Aragon.
Translated and with an introduction by Simon Watson Taylor.

Paris Peasant (1926) is one of the central works of Surrealism, yet Exact Change's edition is the first U.S. publication of Simon Watson Taylor's authoritative translation, completed after consultations with the author. Unconventional in form—Aragon consciously avoided recognizable narration or character development—*Paris Peasant* is, in the author's words, "a mythology of the modern." The book uses the city of Paris as a stage or framework, and Aragon interweaves his text with images of related ephemera: café menus, maps, inscriptions on monuments and newspaper clippings. A detailed description of a Parisian arcade (nineteenth-century precursor to the mini-mall) and another of the Buttes-Chaumont park, are among the great set pieces within Aragon's swirling prose of philosophy, dream and satire. André Breton wrote of this work: "no one could have been a more astute detector of the unwonted in all its forms; no one else could have been carried away by such intoxicating reveries about a sort of secret life of the city..."

Paris Peasant
ISBN 978-1-878972-10-1
Pbk, 6 x 8 in. / 228 pgs.
U.S. \$15.95 CDN \$18.00
September/Literature

WAKEFIELD PRESS

The Hierarchies of Cuckoldry and Bankruptcy

By Charles Fourier.

Translated by Geoffrey Longnecker.

Admired by Marx and Engels, the Surrealists, Walter Benjamin and Roland Barthes, the great utopian socialist Charles Fourier (1772–1837) has been many things to many people: a proto-feminist, a Surrealist ancestor, a cantankerous cosmologist, a social critic and humorist and to this day one of France's truest visionary thinkers. He was also, as this volume demonstrates, a maniacal taxonomist. In this zoological guidebook to cuckoldry and commerce, Fourier offers a caustic critique of the bankruptcy of marriage and the prostitution of the economy, and the hypocrisies of a civilization that over-regulates sexual congress while allowing the financial sector to screw over the public. Gathered together here for the first time are Fourier's two "Hierarchies"—humorously regimented parades of civilization's cheaters and cheated-on in the domestic sphere of sex and the economic sphere of buying and selling commodities. "The Hierarchy of Cuckoldry"—translated into English for the first time—presents 72 species of the male cuckold, ranging from such "common class" cases as the Health-Conscious Cuckolds, to the short-horned Sympathetic, Optimist and Mystical Cuckolds, and the Long-horned varieties of the Irate, Disgraced and Posthumous Cuckolds. For Fourier, these amount to 72 manifestations of women's "secret insurrection" against the institution of marriage. "The Hierarchy of Bankruptcy" presents 36 species of the fraudulent bankrupt: a range of Light, Grandiose, and Contemptible shades of financial manipulators who force creditors, cities and even nations to bail them out of ultimately profitable bankruptcies. In these attacks on the morality of monogamy and the perils of laissez-faire capitalism, Fourier's "Hierarchies" resonate uncannily with our contemporary world.

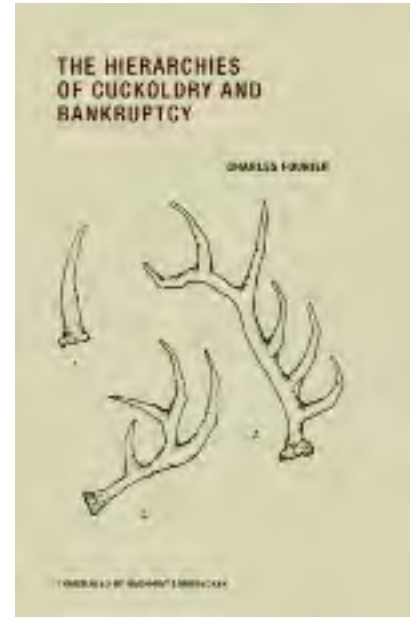
The Hierarchies of Cuckoldry and Bankruptcy

ISBN 978-0-9841155-5-6

Pbk, 4.5 x 7 in. / 136 pgs / 1 b&w.

U.S. \$12.95 CDN \$14.00

October/Nonfiction & Criticism



- The health-conscious cuckold is a man who abstains from carnal knowledge through a doctor's orders. His wife has no choice but to appeal to substitutes, and her spouse is not entitled to take offense.
- The doted-on or compensated cuckold is a man who suspects something, but is so nicely petted, fussed over, and pampered by his wife that his suspicions, as well as any reproaches, die as soon as she strokes him under the chin.
- The misanthropic cuckold is a man who discovers the affair, takes a violent dislike to the world, and claims that the century is corrupt and that morals have vanished.

—From "The Hierarchies of Cuckoldry"



FOUR CORNERS BOOKS

Previously Announced

Vanity Fair

By William M. Thackeray.

Illustrations by Donald Urquhart.

The *Four Corners Familiars* series invites contemporary artists to illustrate and produce a new edition of a classic novel or short story. This magnificent edition of William Makepeace Thackeray's *Vanity Fair* (first published in 1847–48) is the sixth in this series, and is produced by the British artist Donald Urquhart. Urquhart's black-and-white drawing style and subject matter is perfectly suited to the themes of *Vanity Fair*, which follows the fortunes of its strong-minded and strong-willed anti-heroine Becky Sharp through the follies and hypocrisies of early nineteenth-century British society. Urquhart's drawings, inspired by the fashions and iconography of 1930s Hollywood, focus exclusively on Becky Sharp. "I wanted to sideline all the secondary characters," says Urquhart. The novel is newly typeset in Perpetua and Felicity (partly chosen for their feminine names), typefaces designed by Eric Gill.

Vanity Fair

ISBN 978-0-9561928-4-4

Hbk, 6.5 x 9 in. / 848 pgs / 40 b&w.

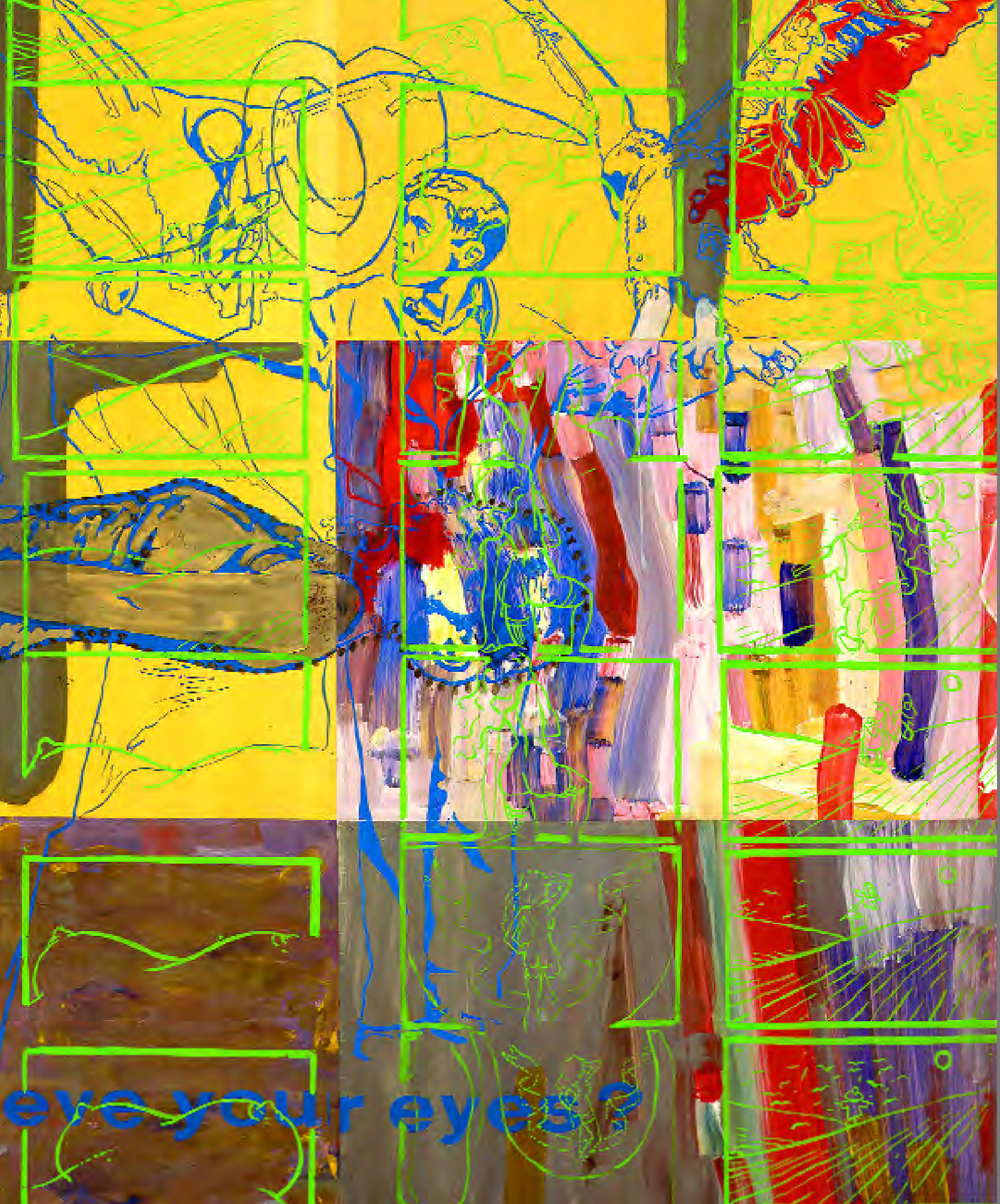
U.S. \$40.00 CDN \$44.00

May/Literature

Sigmar Polke, "Can You Always Believe Your Eyes?"
1976. Gouache, enamel, acrylic, tobacco, zinc sul-
fide and cadmium oxide on paper mounted on
canvas, 207 x 295 cm. Private collection, Hamburg.
See *Sigmar Polke: We Petty Bourgeois!* published by
D.A.P./Walther König, Köln, page 61.



Can you always believe





The majestic drawing cycles of Robert Longo retell history and the iconography of our times on a sublime scale and with superb photorealistic execution. This volume looks at his numerous series of the past two decades.

HATJE CANTZ

Robert Longo: Retrospective

Text by Hal Foster.

Robert Longo's mastery of charcoal drawing has made him one of America's most admired artists. With every new work he reinvests the tradition of history painting with fresh relevance and impact, rendering majestic, era-defining images in a sensuous and sculptural photorealism. Longo's sense of both literal scale and historical scope is monumental, as a survey of his numerous serial works soon reveals: the *Freud Drawings* cycle of 2000 with its large-format treatment of Edmund Engelmann's photographs of Sigmund Freud's Vienna apartment, taken days before Freud's departure for London; or the 2003 *Sickness of Reason* series, with its high-contrast images of atomic explosions, combining sublimity and terror; or the famous one-drawing-per-day *Magellan* sequence of the mid-1990s, a virtual atlas of the iconography of the 1990s, intermixed with images from Longo's immediate daily life. This handsome, chunky volume surveys Longo's drawings of the past two decades, from *Magellan* and the *Freud* cycle to *Monsters* (2000), *Sickness of Reason* (2003), *Ophelia* (2002), *Beginning of the World* (2007) and others.

Robert Longo was born in Brooklyn in 1953 and received a BFA in sculpture from Buffalo State College in 1975. In the late 1970s and early 1980s, Longo collaborated with musicians loosely associated with New York's No Wave movement, such as Glenn Branca, Rhys Chatham and Jonathan Kane, and formed the band Robert Longo's Menthol Wars. In the 1980s, as his *Men in the City* drawing series was winning him critical acclaim, Longo also directed several music videos, including New Order's "Bizarre Love Triangle" and R.E.M.'s "The One I Love." In 1995 he directed the cyberpunk film *Johnny Mnemonic*, starring Keanu Reeves, Dolph Lundgren and "Beat" Takeshi.

Robert Longo: Retrospective

ISBN 978-3-7757-3196-6

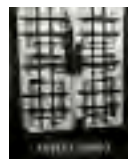
Clth, 10.5 x 12.25 in. / 256 pgs / 140 tritone.

U.S. \$85.00 CDN \$94.00

November/Art

Exhibition Schedule

Ulm, Germany: Kunsthalle Weishaupt, 11/28/10–10/25/11



Also Available:

Robert Longo: The Freud Drawings

9783933040992

Hbk, U.S. \$55.00 CDN \$61.00

Kerber



D.A.P./ WALTHER KÖNIG, KÖLN

Sigmar Polke: *We Petty Bourgeois!*

Comrades and Contemporaries: The 1970s

Edited by Petra Lange-Berndt, Dietmar Rübel.

In the postwar dawn of late capitalism, options for political address in painting seemed to polarize themselves into, on one hand, the cool critiques of image truth found in the art of Gerhard Richter or Andy Warhol—and on the other, the decidedly hotter and messier rhetoric of a Sigmar Polke. Polke's energetically sprawling painting traversed many idioms, and its anarchic character expressed the ascent of a new leftism in western Germany. Perhaps the supreme instance of Polke's political art is *We Petty Bourgeois!*, the ambitious series at the heart of this volume. Made between 1974 and 1976, and loosely based on Hans Magnus Enzensberger's 1976 essay "On the Inevitability of the Middle Class," it consists of ten large-scale canvas-mounted works on paper, reproduced here in foldout color plates, in which densely inscribed layers of figures, tracteries, sigils and quotation derived from the pop culture of the era narrate an epic vision of the scars and aspirations of postwar Europe. Hippie culture, terrorism, the first gleamings of punk, the women's movement, leftist tracts, imagery from underground comics and ethnographic studies all parade across Polke's chaotic picture planes. This beautifully produced volume recuperates this series and Polke's art of the 1970s in an energetic compendium of paintings, collages, photographs and archival materials.

Sigmar Polke (1941–2010) was born in Lower Silesia, and migrated to Germany with his family in 1945. From 1961 to 1967 he studied at the Düsseldorf Arts Academy under Joseph Beuys, during which time he founded the Capitalist Realism movement with Gerhard Richter and Konrad Fischer. In the 1970s Polke built a substantial oeuvre in photography, from his travels in Pakistan, Afghanistan, Brazil and America, before taking a position at the Academy of Fine Arts in Hamburg in 1977. He died in 2010 following a long battle with cancer.

Sigmar Polke: *We Petty Bourgeois!*

ISBN 978-1-935202-61-5

Pbk, 8.75 x 10.75 in. / 512 pgs / 315 color.

U.S. \$75.00 CDN \$83.00

August/Art



Also Available:

Sigmar Polke

9788434309890

Hbk, U.S. \$75.00 CDN \$83.00

Poligrafa

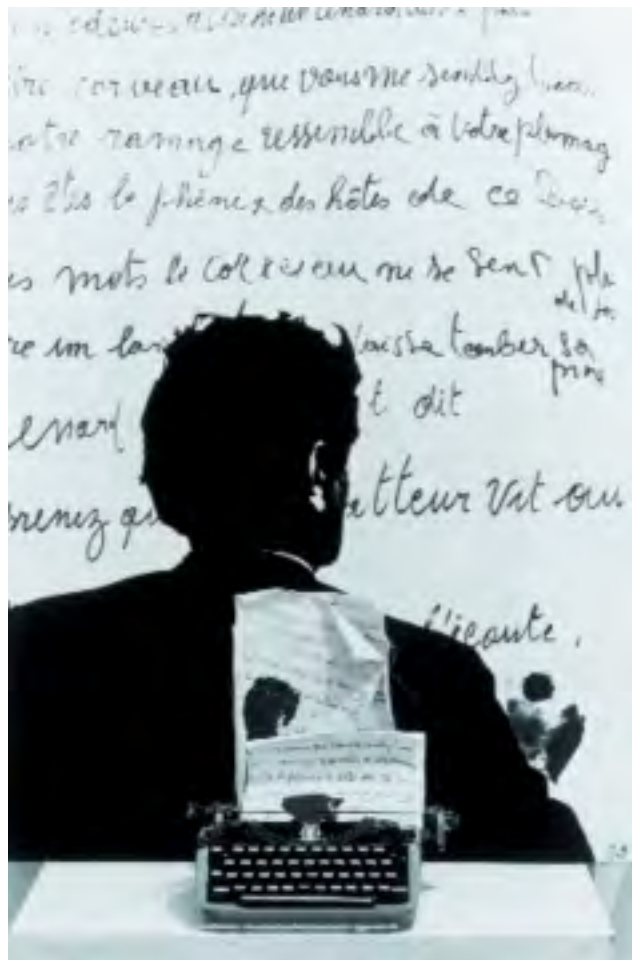


Sigmar Polke: *Windows for the Zürich Grossmünster*

9783907582275

Hbk, U.S. \$65.00 CDN \$72.00

Parkett/Zurich Grossmunster



This first overview of Marcel Broodthaers' highly influential art and writing in nearly 25 years is compiled with the assistance of the artist's estate and contains previously unpublished material.

EDICIONES POLIGRAFA

Marcel Broodthaers: Works and Collected Writings

Edited by Gloria Moure. Preface by Marie Gilissen. Text by Birgit Pelzer.

"I, too, asked myself if I could not sell something and succeed in life... Finally the idea of inventing something insincere came to me and I got to work immediately." With this statement, penned for his first solo show in April, 1964, Marcel Broodthaers (1924–1976) announced his death as a poet and birth as an artist. In fact, he was to transform the category of artist completely, purging the vocation of its medium-specific implications to pursue a unified conceptualism across media such as artist's books, prints, film, installation, sculpture and writings—"where the world of plastic arts and the world of poetry might possibly, I wouldn't say meet, but at the very frontier where they part." Broodthaers' *Museum of Modern Art, Eagles Department* (1968–1972) inaugurated the practice now known as institutional critique, and the linguistic foundations of his art—as well as his emphasis on printed multiples—also proved prescient for subsequent strains of Conceptual art. Edited by Gloria Moure in collaboration with the artist's estate, this momentous publication eclipses in its scope all previous Broodthaers monographs and writings collections. It gathers his early poetry, statements, critical essays both published and unpublished, open letters, interviews, preparatory notes and scripts alongside nearly 200 color images in a massive and decisive presentation of the artists' postmedium art.

Marcel Broodthaers was born in Belgium in 1924. From the late 1940s to the early 1960s he worked primarily as a poet, and was a member of the Belgian Groupe Surréaliste-revolutionnaire, which included André Blavier, Achille Chavée and René Magritte. After almost two decades of poverty, Broodthaers performed a symbolic burial of his life as a poet by embedding 50 copies of his poetry collection *Pense-Bête* in plaster. However, his art continued to be characterized by its emphasis on written text. Broodthaers died in 1976, on his fifty-second birthday, and is buried in Brussels beneath a tomb of his own design that features images from his allegorical repertoire, including a pipe, a wine bottle and a parrot.

Marcel Broodthaers: Works and Collected Writings

ISBN 978-84-343-1287-6

Clth, 8.5 x 10.25 in. / 404 pgs / 98 color / 126 duotone.

U.S. \$75.00 CDN \$83.00

October/Art



MODERNE KUNST NÜRNBERG

Gordon Matta-Clark: Moment to Moment

Space

Edited by Hubertus von Amelunxen, Angela Lammert, Philp Ursprung. Text by Jane Crawford, Dan Graham, Pamela Lee, Gwendolyn Owens, Mark Wigley, et al.

With his astounding building cuts and intersects, Gordon Matta-Clark (1943–1978) opened up elegant geometries in the very structures that seem most substantial and most authoritative in urban existence, revealing the alienations of the urban fabric as convenient fictions and allowing life to flow into the most inhospitable and self-contained of buildings. One of his favorite responses to a work came from a Parisian concierge: “I see the purpose for that hole—it is an experiment in bringing light and air into spaces that never had enough of either.” Throughout his all-too-brief career, Matta-Clark undertook civic aeration on many fronts, cofounding the now legendary Food Restaurant in 1971, buying up empty lots in Queens and evolving his theory of “anarchitecture” in films, photomontages and numerous writings and drawings. Anarchitecture redefined negative space in art as a political act, distinguishing itself from architecture by imagining a cure for its most pernicious effects. *Gordon Matta-Clark: Moment to Moment* offers a comprehensive overview of this courageous and liberating artist with a wealth of documentation and reproductions from across Matta-Clark’s oeuvre, as well as critical commentary from Philip Ursprung, Angela Lammert, Hubertus von Amelunxen, Dan Graham and others.

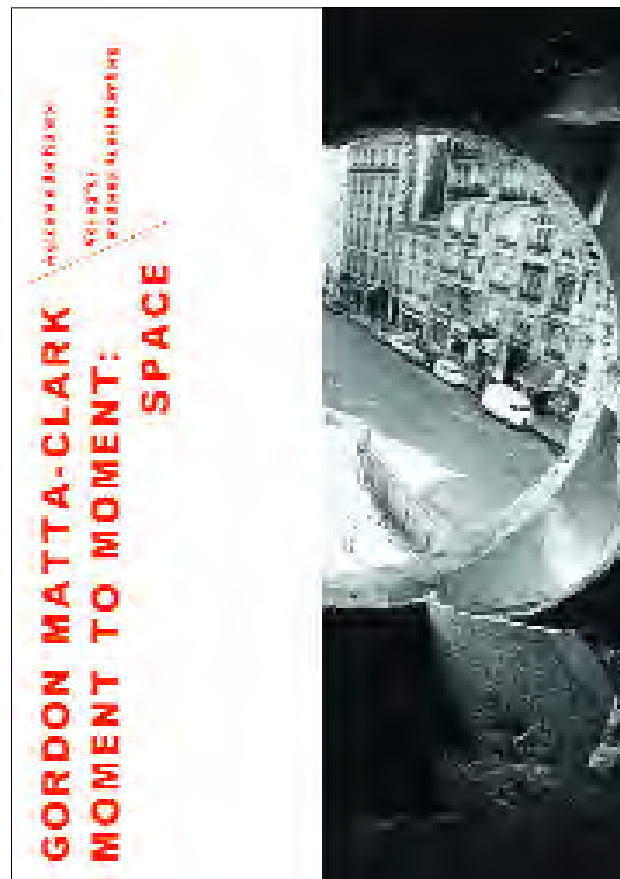
Gordon Matta-Clark: Moment to Moment

ISBN 978-3-86984-138-0

Flexi, 6.75 x 9.75 in. / 224 pgs / illustrated throughout.

U.S. \$60.00 CDN \$66.00

November/Art



DUBLIN CITY GALLERY THE HUGH LANE

Richard Tuttle: Triumphs

Text by Barbara Dawson, Thomas McEvelley, Michael Dempsey.

With a quiet but resolute courage, Richard Tuttle (born 1941) has singlehandedly reinvented sculpture after Minimalism. Shrugging off the machismo of most American sculpture being made in the early 1960s, Tuttle created an arena for new possibilities of scale and humor, sometimes adding almost nothing to an object, at other times heaping materials up recklessly or pressing them to the brink of compositional incoherence. Tuttle can thus be said to have introduced a kind of new sensitivity to materials and application of paint to surface—one that brings the artist’s proprioceptive body and the materials at hand into an equivalent calibration. *Triumphs* was published for Tuttle’s winter 2010 show at Dublin City Gallery The Hugh Lane, which was arranged in two parts: one of recent work selected and installed by the artist, the other of earlier work curated by Barbara Dawson and Michael Dempsey. Because the act of installation (or re-installation) produces creative variables for Tuttle’s work—his famous wire drawings of the early 70s, for example, are made anew each time they are installed—and also because of the particular architectural character of The Hugh Lane documentation of installations of older works is included, alongside Tuttle’s fascinating prose meditation on the exhibition, in which the gently revolutionary character of his thought is made plain.

Richard Tuttle: Triumphs

ISBN 978-1-901702-37-8

Pbk, 9.75 x 13.25 in. / 102 pgs / 109 color.

U.S. \$45.00 CDN \$50.00

July/Art



This new overview of the precise, delicate photorealist drawings of Vija Celmins examines her oeuvre through four key motifs: seas, skies, deserts and webs.

WALTHER KÖNIG, KÖLN

Vija Celmins

Edited by Julia Friedrich, Kasper König. Text by Hubertus Butin, Julia Friedrich.

The many admirers and devotees of Vija Celmins (born 1938) at last possess a serious overview of the Latvian-born, New York-based artist's work in this volume. For more than a half-century, Celmins has quietly mined a narrow but infinitely rich range of theme and palette, extrapolating whole worlds of photorealist detail from four seemingly simple motifs: the surface of the sea, the night sky, the desert and the spider web. In oil paintings, prints and charcoal or graphite pencil drawings that revisit these motifs over and over, as if researching them to comprehend their infinities of detail, Celmins confines herself to the colors black, white and gray, preserving a spacious sobriety and calm exactitude for her potentially romantic subjects. This essential volume reproduces more than 60 variations of Celmins' precisely depicted seas, skies, deserts and webs, which in the artist's seemingly dispassionate renderings restore vastness and wonder to our sense of the cosmos.

Vija Celmins

ISBN 978-3-86560-971-7

Hbk, 8.75 x 9.75 in. / 192 pgs / 70 color.

U.S. \$55.00 CDN \$61.00

July/Art

Exhibition Schedule

Cologne, Germany: Museum Ludwig, 04/15/11–07/17/11

THE DRAWING CENTER

Previously Announced

Gerhard Richter: Lines Which Do Not Exist

Text by Gavin Delahunty.

For Gerhard Richter (born 1932), the category of drawing covers a multitude of techniques, including graphite, ballpoint, ink, colored ink and watercolor on paper. Throughout his career, drawings have appeared in series that sometimes only consist of a few works: in the 1960s, representational and mechanical drawings from projected photographs; in the 1970s, abstract drawings; in the 1980s, drawings of people and objects; and in the 1990s, both figurative and abstract ink drawings. Nonetheless, Richter notoriously once expressed disdain for drawing's vaunted guarantee of authenticity and virtuosity—in part from his insistent and complete commitment to painting. Drawing therefore sits at a fascinating angle to his painting, and provides an arena for aspects of his thinking that rarely surface in his painting. *Lines Which Do Not Exist* was published for the artist's Fall 2010 exhibition at The Drawing Center in New York—his first overview in a public institution in New York since *40 Years of Painting* at The Museum of Modern Art (2002). It presents more than 50 color reproductions of graphite, watercolor and ink on paper drawings made by Richter over a period of five decades, from 1966 to 2005.

Gerhard Richter: Lines Which Do Not Exist

ISBN 978-0-942324-62-4

Pbk, 6 x 9 in. / 120 pgs / 59 color.

U.S. \$25.00 CDN \$28.00

Available/Art



DAMIANI

Monir Shahroudy Farmanfarmaian**Edited by Hans Ulrich Obrist, Karen Marta. Text by Nader Ardalan, Media Farzin, Eleanor Sims. Conversation with Hans Ulrich Obrist.**

Born in 1924 in the ancient Persian city of Qazvin in a grand old house replete with carpets, stained glass, nightingales and gardens, Monir Shahroudy Farmanfarmaian left occupied Iran during World War II, and audaciously set out for America. After studying at Parsons, she befriended Louise Nevelson, Frank Stella, Joan Mitchell, Milton Avery, Willem de Kooning and Andy Warhol. Though Monir was deeply immersed in the New York art world, a marriage proposal would lead her back to Tehran, where she continued to make art and define her practice. Her work weds the abstract patterning of her Iranian heritage with the rhythms of modern architectural abstraction, in mirrors and reverse-painted glass. In addition to wall-based reliefs, intricate sculptures and mirror mosaics, for which she has become internationally famous, Monir has produced Plexiglass sculptures, brush paintings and drawings. This substantial overview of her work incorporates reflections by friends and fellow artists such as Etel Adnan, Siah Armajani, Caraballo-Farman, Golnaz Fathi, Hadi Hazavei, Susan Hefuna, Rose Issa, Faryar Javaherian, Abbas Kiarostami, Shirin Neshat, Donna Stein and Frank Stella, as well as an annotated timeline by Negar Azimi, a conversation with Hans Ulrich Obrist and critical essays by Nader Ardalan, Media Farzin and Eleanor Sims.

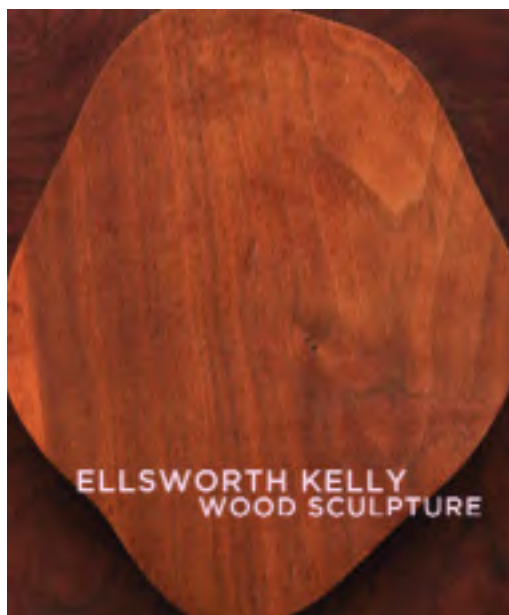
Monir Shahroudy Farmanfarmaian**ISBN 978-88-6208-175-7****Hbk, 9.75 x 11.75 in. / 256 pgs / illustrated throughout.**

U.S. \$70.00 CDN \$77.00

September/Art/Middle Eastern Art & Culture



Monir's mirror mosaics, wall-based reliefs and intricate sculptures are gathered for the first time in this volume.



MFA PUBLICATIONS

Ellsworth Kelly: Wood Sculpture**Text by Brenda Richardson.**

Ellsworth Kelly describes the 30 wood sculptures he created over the span of four decades between 1958 and 1996 as his "totems." This body of work, although only a small proportion of the artist's lifetime sculpture and far less known than his work in metal, has a talismanic intimacy for Kelly that distinguishes it from the rest of his hard-edged oeuvre. *Ellsworth Kelly: Wood Sculpture* presents a retrospective of these wood sculptures for the first time, offering an investigation into the development of this intensely personal expression of Kelly's commitment to abstract art—and to nature. Many of these wood sculptures, now in private collections, are rarely seen and hardly known by the public. Accompanying a major exhibition at the Museum of Fine Arts, Boston in 2011, this book speaks to the artist's lifetime of acute visual observation and how deeply "of nature" his work has always been.

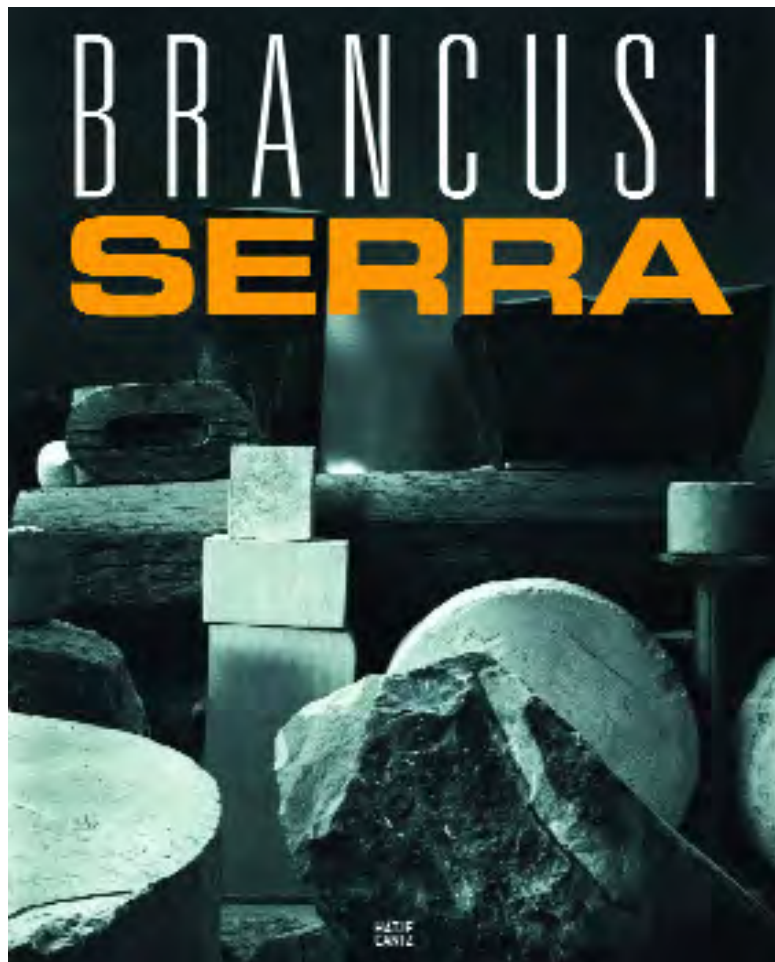
Ellsworth Kelly: Wood Sculpture**ISBN 978-0-87846-766-2****Clth, 9 x 11 in. / 80 pgs / illustrated throughout.**

U.S. \$45.00 CDN \$50.00

September/Art

Exhibition Schedule

Boston, MA: Museum of Fine Arts, 09/11–03/12



HATJE CANTZ

Constantin Brancusi & Richard Serra: Resting In Time and Space

Text by Friedrich Teja Bach, Raphaël Bouvier, Alfred Pacquement.

In recent years, critics and curators have pursued fascinating lines of analogy and sympathy between the sculptural oeuvres of Constantin Brancusi (1876–1957) and Richard Serra (born 1939). Foremost among these shared qualities is the awareness of surrounding space both sculptors foster in the viewer, compelling a spatial encounter in which the sculpture resonates well beyond its own formal achievements. Serra and Brancusi also enjoy a mutual fascination with stacking elements, with spreading and concentrating forms and with stressing weight and material. But the distinctions between their oeuvres are also very telling: where Brancusi plays with the function of the base in his sculptures, making them an integral component of the work, Serra rejects the base altogether and uses the floor, walls and surrounding architecture as part of his enterprise. *Constantin Brancusi and Richard Serra: Resting in Time and Space* explores this retroactive art-historical conversation by juxtaposing 35 key Brancusis with a selection of Serras from across the artist's career. Key works in marble, bronze, wood and plaster are oriented within the themes outlined above, which position the oeuvres of Brancusi and Serra as the purest and most innovative articulations of abstract sculpture of the past century.

Constantin Brancusi & Richard Serra: Resting In Time and Space

ISBN 978-3-7757-2821-8

Hbk, 11 x 12.5 in. / 264 pgs / 80 color / 102 b&w.

U.S. \$75.00 CDN \$83.00

September/Art

Exhibition Schedule

Basel, Switzerland: Fondation Beyeler, 05/22/11–09/4/11

Bilbao, Spain: Guggenheim Museum, 10/07/11–04/15/12

HATJE CANTZ

Mondrian De Stijl

Text by Hans Janssen, Franz-W. Kaiser, Matthias Mühling, Felicia Rappe.

Piet Mondrian (1872–1944) emptied Cubism of its representational content, dissembling its angular contours into a few floating horizontal lines and reconstructing it anew as irregular squares of primary color. Mondrian dubbed the abstract style at which he arrived Neoplasticism, a term that eventually became synonymous with De Stijl, the Dutch avant-garde group composed of artists Theo van Doesburg, Bart van der Leek and Vilmos Huszar and the architects Gerrit Rietveld, Robert van 't Hoff and J.J.P. Oud, as well as Mondrian himself. More influential and foundational than any other design ethos of the early twentieth century, De Stijl provided the basis for much of the Bauhaus aesthetic, as well as Concrete art and the architecture of Mies van der Rohe. Collectively, the movement can be said to have translated Mondrian's pure painting into applied design for clothing, furniture (most famously Rietveld's Red and Blue chair), interiors, houses, blocks of flats and even whole towns. This volume looks at the full arc of Mondrian's evolution, from his early works executed in Neoimpressionist and Luminist idioms to his arrival at a pure Neoplastic abstraction, and traces De Stijl's extrapolations of Mondrian's art into a multidisciplinary utopian design project.

Mondrian De Stijl

ISBN 978-3-7757-3023-5

Hbk, 8 x 10 in. / 304 pgs / 126 color / 41 b&w.

U.S. \$60.00 CDN \$66.00

August/Art

Exhibition Schedule

Munich, Germany: Städtischen Galerie im Lenbachhaus und Kunstbau, 04/16/11–08/15/11



SILVANA EDITORIALE

Rodin and America

Influence and Adaptation 1876–1936

Edited by Bernard Barryte. Text by Antoinette LeNormand-Romain, Roberta Tarbell, Ilene Susan Fort.

From the end of the nineteenth century until his death in 1917, the French sculptor Auguste Rodin was arguably the most famous artist in the western world. Celebrated in endless exhibitions throughout Europe, he enjoyed the patronage of governments, as well as aristocrats, businessmen, politicians and celebrities from Buenos Aires to Prague. His personal notoriety made him a focus of adulation and emulation, and for decades he exerted a profound influence on American art, particularly through the efforts of patrons such as Sarah Hallowell and Isabella Stewart Gardner. Published on the occasion of a major exhibition at Cantor Arts Center at Stanford University, this massive assessment of Rodin's impact in America includes sculptures and watercolors by Rodin that illuminate the qualities in his art most admired by young American artists. But the volume's primary focus is upon works by American sculptors such as Malvina Hoffman and Lorado Taft, as well as by American artists working in two dimensions, such as the photographer Edward Steichen and the painter Georgia O'Keeffe, who most clearly exemplify Rodin's influence and its eventual decline as other modernist fashions eclipsed him. At nearly 500 pages, *Rodin in America* thoroughly excavates a hidden strain in American art and provides a long overdue reminder of Rodin's prodigious gifts as a sculptor.

Rodin and America

ISBN 978-88-366-2000-5

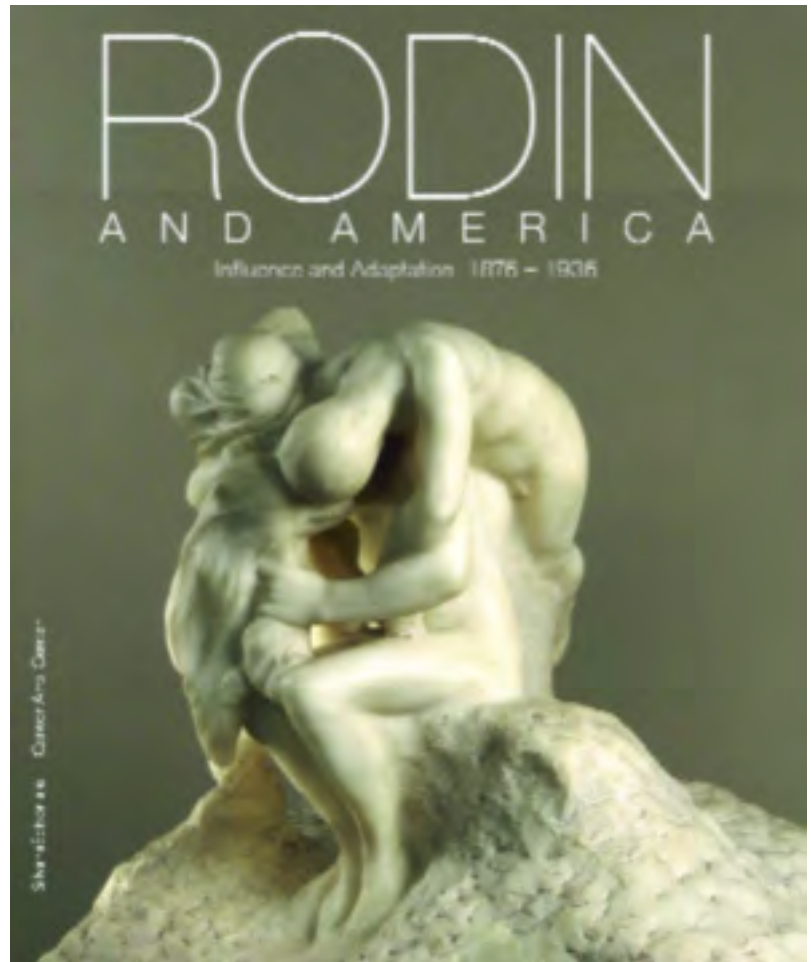
Hbk, 9 x 11 in. / 480 pgs / 200 color / 40 b&w.

U.S. \$85.00 CDN \$94.00

September/Art

Exhibition Schedule

Stanford, CA: Cantor Arts Center, Stanford University,
10/04/11–01/01/12



SILVANA EDITORIALE

Modigliani Sculptor

Edited by Gabriella Belli, Flavio Fergonzi, Alessandro Del Puppo. Text by Clarenza Catullo.

To date, there have only been two exhibitions devoted to the sculptural work of the Italian artist Amedeo Modigliani (1884–1920): in 1911 at the Parisian studio of the Portuguese painter Amadeo de Souza Cardoso and in 1912 at the famed Salon d'Automne. *Modigliani Sculptor* is the product of six years of painstaking research, which uncovered unpublished and little-known historical documents. It takes into account relationships among the sculptors who lived or exhibited in Paris at the turn of the twentieth century, and also points to remarkable stylistic comparisons, illustrating a wide range of sources for Modigliani's sculptures including tribal and Oriental models. A true labor of love and art-historical excavation, *Modigliani Sculptor* will provide scholars and the general public with a unique opportunity to discover an almost unexplored chapter in the history of the great artist.

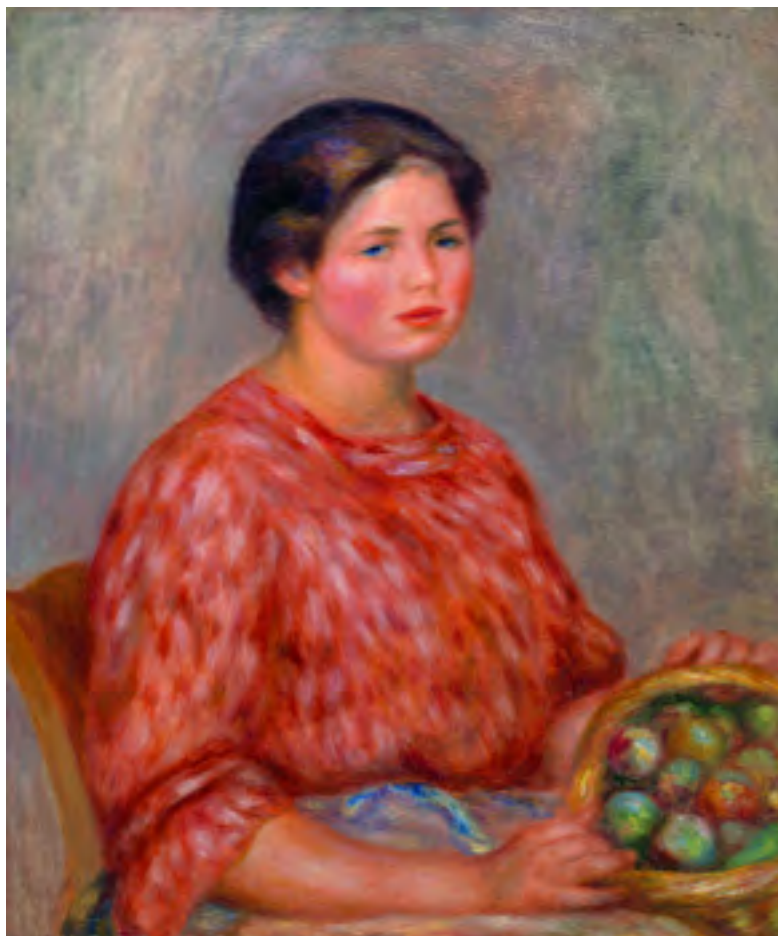
Modigliani Sculptor

ISBN 978-88-366-1887-3

Pbk, 9.5 x 11 in. / 240 pgs / 90 color / 30 b&w.

U.S. \$60.00 CDN \$66.00

September/Art



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

The Arthur and Hedy Hahnloser Collection

An Eye for Art Shared with Artists

Text by Margrit Hahnloser-Ingold, Rudolf Koella, Henriette Hahnloser, Ursula Perucchi-Petri, Lukas Gloor.

As the last embers of Impressionism flickered out amid the early stirrings of the modernist avant garde, the collector couple Arthur and Hedy Hahnloser were on hand to speed French painting's transition into the twentieth century. Between 1905 and 1936, the Hahnlosers assembled a small but breathtaking collection of works by the leaders of the Nabi and Fauve movements, and their precursors Vincent Van Gogh, Paul Gauguin, Paul Cézanne and Auguste Renoir. Buying directly at modest prewar rates from artists that were still making their names, such as Pierre Bonnard, Henri Matisse, Odilon Redon, Georges Rouault, Aristide Maillol, Félix Vallotton and Edouard Vuillard, the Hahnlosers nursed French painting of the nineteenth century into the twentieth century. During the First World War, their house, the Villa Flora in Wintherthur, Switzerland, provided refuge for many of these artists, and Bonnard and Vallotton in particular developed close friendships with the couple. (Félix Vallotton's critical judgment informed their acquisition of works by Van Gogh and Cézanne, and after the artist's death Hedy Hahnloser wrote Vallotton's biography.) Now, in this volume authored by the art historian Margrit Hahnloser-Ingold, also the couple's granddaughter, the story of this legendary collection is told for the first time. Alongside 250 color plates, *The Hahnloser Collection* offers a chronology detailing the couple's purchases, their travels and their relationships with artists, in an unprecedented insider peek into the world of the Nabis, the Fauves and turn-of-the-century French painting.

The Hahnloser Collection

ISBN 978-1-935202-63-9

Hbk, 10 x 12.5 in. / 384 pgs / 250 color / 130 b&w.

U.S. \$75.00 CDN \$83.00

September/Art

At the start of the twentieth century, Arthur and Hedy Hahnloser built a collection of Post-Impressionist, Nabi and Fauve masterworks that is appraised for the first time in this stupendous volume.

THE MUSEUM OF MODERN ART, NEW YORK

Picasso to Warhol: Twelve Modern Masters**Edited by Jodi Hauptman. Text by Jodi Hauptman, Michael Rooks, Samantha Friedman.**

Published in conjunction with a presentation of masterworks from The Museum of Modern Art, New York, at the High Museum of Art, Atlanta, this volume highlights the work of 12 masters of twentieth-century art: Constantin Brancusi, Alexander Calder, Giorgio de Chirico, Marcel Duchamp, Jasper Johns, Fernand Léger, Henri Matisse, Joan Miró, Piet Mondrian, Pablo Picasso, Jackson Pollock and Andy Warhol. Organized into monographic sections that provide a lively introduction to each artist and his practice, *Picasso to Warhol* allows readers to explore the achievements of these great figures and to look closely at many of their most significant artworks including Matisse's "Dance (I)," Picasso's "Girl Before a Mirror," Léger's "Three Women" and Johns' "Map." An introduction by MoMA curator Jodi Hauptman explores the influences and interactions between these artists. The book also includes close readings of works by each of the 12 artists, and short biographical sketches.

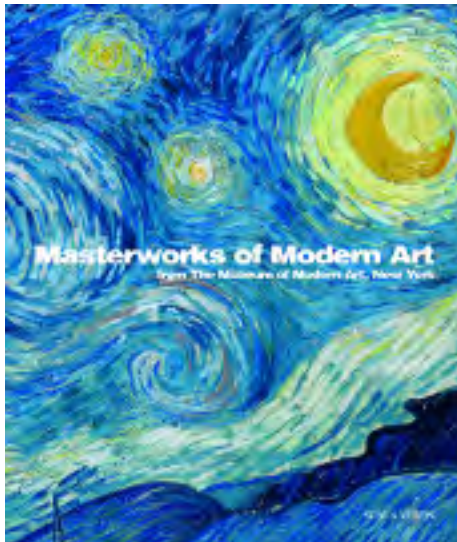
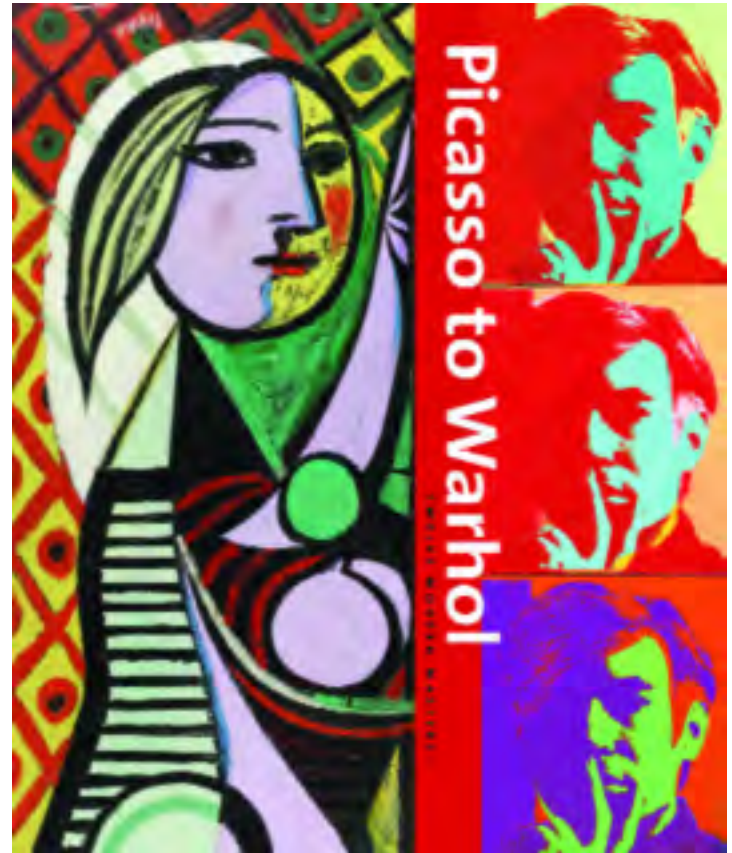
Picasso to Warhol: Twelve Modern Masters**ISBN 978-0-87070-805-3****Hbk, 9 x 10.5 in. / 168 pgs / 148 color.**

U.S. \$50.00 CDN \$55.00

October/Art

Exhibition Schedule

Atlanta, GA: High Museum of Art, 10/15/11–04/29/12



SCALA VISION, N.Y.

Back in Stock!**Masterworks from The Museum Of Modern Art****Essay by Glenn Lowry.**

Founded in 1929 as an educational institution, The Museum of Modern Art in New York is dedicated to being the foremost modern art museum in the world. It manifests this commitment by establishing, preserving and documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art. *Masterworks from The Museum of Modern Art* is a stunning survey of the Museum's collection. Reproduced here are some 240 works representing significant movements including Post-Impressionism, Cubism, Fauvism, Futurism, Dadaism, Pop art and Surrealism. Among the featured works are some of the world's best-known and beloved masterpieces such as Van Gogh's "Starry Night," Picasso's "Les Femmes d'Alger" and Dalí's "Persistence of Memory." This comprehensive and authoritative gift volume includes a presentation on the Museum by MoMA Director, Glenn D. Lowry. Each of the works is illustrated and accompanied by a commentary written by curators in MoMA's departments of painting, drawing, sculpture, photography and design.

Masterworks from The Museum Of Modern Art**ISBN 978-88-8117-298-6****Hbk, 9.5 x 11.5 in. / 320 pgs / 250 color.**

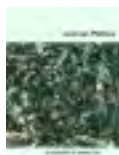
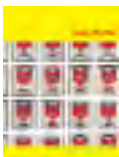
U.S. \$60.00 CDN \$66.00

October/Art

Also Available:**Andy Warhol****9780870707261**

Pbk, U.S. \$9.95 CDN \$11.00

The Museum of Modern Art, New

**Jackson Pollock****9780870707698**

Pbk, U.S. \$9.95 CDN \$11.00

The Museum of Modern Art, New York

**Pablo Picasso****9780870707230**

Pbk, U.S. \$9.95 CDN \$11.00

The Museum of Modern Art, New York

HATJE CANTZ



Max Beckmann: The Landscapes

**Edited by Bernhard Mendes
Bürgi, Nina Peter. Text by Hans
Belting, Eva Demski.**

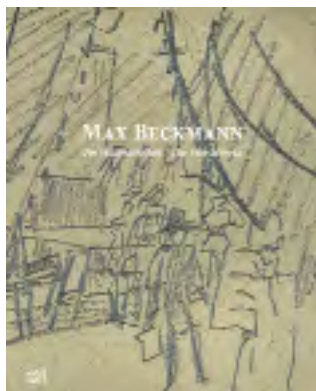
The landscape paintings of Max Beckmann (1884–1950) are increasingly understood as fundamental to his achievement, equivalent in stature to his portraits but operating as the ground for a very different side of Beckmann’s sensibility. His depictions of urban landscapes, lakeside scenes and country lanes are without the implication of allegory found in his portraiture; while they do often serve as records of places visited, they also frequently cite works from art history, and occasionally insert the artist into their narratives via personal effects positioned in the foreground, subtly orienting the scene around a human presence. Some of Beckmann’s most haunting paintings fall within this genre, such as his “Moon Landscape” of 1925, in which elongated tubular rolls of cloud overhang the city nocturne, embellishing its mood with abstract unease. With more than 100 color plates, this volume shows Beckmann to have been among modernism’s foremost exponents of landscape painting.

Max Beckmann: The Landscapes
ISBN 978-3-7757-3147-8
Hbk, 9.75 x 12 in. / 208 pgs /
115 color / 20 b&w.
U.S. \$75.00 CDN \$83.00
December/Art

Exhibition Schedule

Basel, Switzerland: Kunstmuseum,
09/04/11–01/21/12

HATJE CANTZ



Previously Announced!

Max Beckmann: The Sketchbooks

**Text by Christiane Zeiller,
Gerd Presler.**

Famed for his self portraits, which rival Rembrandt and Picasso for intensity of conception and scrutiny, Max Beckmann (1884–1950) towers over German painting of the first half of the twentieth century, providing German modernism with one of its most personal visions and also inspiring a subsequent generation of American painters (Philip Guston, Nathan Oliveira). Now, Hatje Cantz presents this luxurious catalogue raisonné of Beckmann’s 54 sketchbooks—the first time they have been published in their entirety. Beckmann used these sketchbooks throughout his active career, which spans the period between 1899 and his death in 1950. Their more than 1,300 pages (plus nearly 100 single sheets that have now been assigned to their original sketchbooks) are all reproduced here and annotated with texts elucidating themes and composition methods. This catalogue raisonné provides revelatory information and insight into Beckmann’s process as a painter.

Max Beckmann: The Sketchbooks
ISBN 978-3-7757-2274-2
Slip Clth, 10 x 12.25 in. / 976 pgs /
191 color / 15 b&w / 1,260 duotone.
U.S. \$375.00 CDN \$413.00 **SDNR30**
Available/Limited & Special
Editions/Art

EDICIONES POLIGRAFA



Picasso 1926–1939: From Minotaur to Guernica

Text by Josep Palau i Fabre.

Picasso 1926–1939: From Minotaur to Guernica focuses on a key phase of transition in Picasso’s art, from his numerous depictions of the Minotaur myth in the late 1920s and early 1930s to his majestic and tragic 1937 masterpiece, “Guernica.” The Minotaur, contained in a labyrinth where it was fed Athenian youths, serves in part as a metaphor for destructive bestial drives under containment, but in Picasso’s works on the theme, the Minotaur is set free into the world, where it frequently finds itself stumbling and dumbstruck. This expression of destructive drives finally culminates in the terrible aerial bombing recorded in “Guernica.” *From Minotaur to Guernica* is authored by Catalan poet Josep Palau i Fabre (1917–2008), one of the artist’s earliest admirers and experts, who has made several close analyses of other phases in Picasso’s prolific career. The volume is housed in a printed slipcase.

**Picasso 1926–1939: From Minotaur
to Guernica**
ISBN 978-84-343-1273-9
Slip Clth, 12 x 12 in. / 512 pgs /
1,252 color.
U.S. \$220.00 CDN \$242.00
November/Art

THE KATONAH MUSEUM OF
ART/THE MINT MUSEUM


Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy

**Text by Stephen Robeson Miller,
Jonathan Stuhlman.**

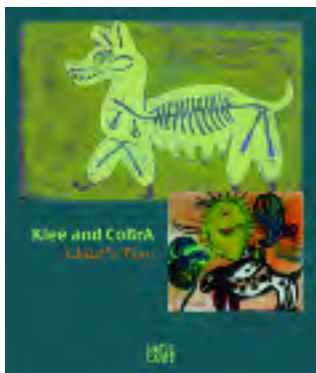
Yves Tanguy and Kay Sage were two of Surrealism’s leading painters, who together elaborated de Chirico’s world of isolate and obdurate forms into eerie landscapes sparsely populated with biomorphic life forms. Here, for the first time, the work of this dynamic couple is explored in depth. An essay by Stephen Robeson Miller examines the intersection of Sage’s and Tanguy’s biographies with their work, accurately recounting for the first time Sage’s conversion to Surrealism. A second essay by Jonathan Stuhlman traces the ways in which Sage’s art influenced Tanguy’s. These essays are accompanied by color plates containing several previously unreproduced works and photographs.

**Double Solitaire: The Surreal Worlds
of Kay Sage and Yves Tanguy**
ISBN 978-0-9831942-1-7
Flexi, 8 x 11 in. / 104 pgs / 69 color /
19 b&w.
U.S. \$40.00 CDN \$44.00
August/Art

Exhibition Schedule

Katonah, NY: Katonah Museum of
Art, 06/05/11–09/18/11
West Palm Beach, FL: Norton
Museum of Art, 11/19/11–01/22/12
Charlotte, NC: Mint Museum
Uptown at Levine Center for the
Arts, 02/11/12–05/13/12

HATJE CANTZ



Klee and CoBrA: Child's Play

Text by Michael Baumgartner,
Jonathan Fineberg, Rudi Fuchs.

Friedrich Froebel's invention of the kindergarten in the nineteenth century and Rudolf Steiner's educational theory at the start of the twentieth century had enormous consequences for modern art—above all in their theorizings of childhood creativity. Paul Klee in particular was greatly influenced by their work and the particular qualities of children's art, as his finger paintings and puppets, as well as his writings, attest. Following Klee's lead, and in the wake of the Second World War, the loose collective of artists known as CoBrA (from the initials of the members' home cities of Copenhagen, Brussels and Amsterdam) embraced childhood creativity as a redemptive freedom against the comparative formal strictures of earlier avant gardes. This volume examines the dialogue that Karel Appel, Constant, Corneille, Christian Dotremont, Asger Jorn and Joseph Noiret forged with the art of Paul Klee, underlining Klee's more playful and mischievous qualities.

Klee and CoBrA: Child's Play
ISBN 978-3-7757-2983-3
Hbk, 8.75 x 10.5 in. / 224 pgs /
215 color / 9 b&w.

U.S. \$60.00 CDN \$66.00
October/Art

Exhibition Schedule
Bern, Switzerland: Zentrum Paul
Klee, 05/25/11–09/04/11

GUGGENHEIM MUSEUM



Now in Paperback!
Previously Announced

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

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

Now available in paperback, *Chaos and Classicism* explores the classicizing aesthetic that followed the immense destruction of World War I: the poetic dream of antiquity in the Parisian avant garde of Fernand Léger and Pablo Picasso; the politicized revival of the Roman Empire under Benito Mussolini by artists such as Giorgio de Chirico and Mario Sironi; and the austere functionalist utopianism of the Bauhaus, as well as, more chillingly, the pseudo-biological classicism, or Aryanism, of nascent Nazi society. Among the other artists surveyed here are Ludwig Mies van der Rohe, André Derain, Gino Severini, Jean Cocteau, Le Corbusier, Amédée Ozenfant, Madeleine Vionnet, Émile-Jacques Ruhlmann, Carlo Carrà, Giorgio Morandi, Massimo Campigli, Achille Funi, Ubaldo Oppi, Gio Ponti, Arturo Martini, Georg Kolbe, Oskar Schlemmer, Otto Dix, Georg Scholz, Georg Schrimpf, Wilhelm Schnarrenberger and August Sander.

Chaos and Classicism
ISBN 978-0-89207-405-1
Pbk, 8 x 10.75 in. / 192 pgs /
140 color.

U.S. \$40.00 CDN \$44.00
Available/Art

SILVANA EDITORIALE



Dialogue Among Fauves

Hungarian Fauvism
1904–1914

Text by Zoltán Rockenbauer,
Gergely Barki.

Led by Henri Matisse and André Derain, and briefly counting Georges Braque among its ranks, Fauvism advanced a spontaneity and apparent wildness of brushwork and color that won the movement its derogatory tag of Les Fauves (the wild beasts). Despite its notoriety, the Fauvist influence upon Hungarian artists is rarely considered. These artists enthusiastically embraced the use of broad swaths of flat, violent color that characterized the movement.

Dialogue Among Fauves explores the impact of Fauvism on Hungarian art from 1904 to 1914, demonstrating that the official account of modernity always overlooks a wealth of peculiarities hidden in its margins. Bringing together works from major Hungarian museums and private collections, this publication includes works by Róbert Berény, Géza Bornemisza, Tibor Boromisza, Béla Czöbel, Valéria Dénes, Sándor Galimberti, Vilmos Huszár, Béla Ivány Grünwald, Ödön Márffy, Vilmos Perlrott-Csaba, József Rippl-Rónai, Lajos Tihanyi and Sándor Ziffer.

Dialogue Among Fauves
ISBN 978-88-366-1872-9
Pbk, 9 x 11 in. / 120 pgs / 60 color.
U.S. \$40.00 CDN \$44.00
September/Art

EDICIONES POLIGRAFA



Joan Miró

Text by Rosa Maria Malet.

This affordably priced monograph provides an ideal introduction to the joyful visual world of Joan Miró (1893–1983), one of the twentieth century's greatest and most beloved artists, whose pictorial language—for once the right term—was appropriated by a gamut of modernist causes and avant gardes, from Art Brut and the espousers of children's art to Surrealism (André Breton called him “the most Surrealist of us all”), practitioners of automatism and even Color Field painting. In over 100 color plates, this book surveys not only the paintings for which Miró is most famed, but also his equally innovative experiments in other realms, such as ceramics, sculpture, editions, printmaking, tapestry (including the “World Trade Center Tapestry” which was sadly destroyed on September 11) and stage design for Diaghilev, among others. Miró's contagious sense of play and pleasure in materials is perfectly represented in this introductory volume.

Joan Miró
ISBN 978-84-343-1023-0
Hbk, 8.75 x 12 in. / 128 pgs /
116 color.
U.S. \$30.00 CDN \$33.00
July/Art

NEUBERGER MUSEUM OF ART



Previously Announced

American People, Black Light: Faith Ringgold's Paintings of the 1960s

Edited by Thom Collins, Tracy Fitzpatrick. Text by Michele Wallace.

Faith Ringgold (born 1930) is famed today as the progenitor of the African-American story-quilt revival of the late 1970s, but her story begins much earlier, with her *American People Series* of 1963. These once influential paintings, and the many political posters and murals she created throughout the 1960s, have largely disappeared from view, being routinely omitted from art historical discourse over the past 40 years. *American People, Black Light* is the first examination of Ringgold's earliest radical and pioneering explorations of race, gender and class. Undertaken to address the social upheavals of the 1960s, these are the works through which Ringgold found her political voice. *American People, Black Light* offers not only clear insight into a critical moment in American history, but also a clear account of what it meant to be an African American woman making her way as an artist at that time.

American People, Black Light: Faith Ringgold's Paintings of the 1960s
 ISBN 978-0-9795629-3-8
 Pbk, 9 x 10.75 in. / 136 pgs / 71 color / 23 b&w.
 U.S. \$30.00 CDN \$33.00
 Available/Art/African American Art & Culture

DC MOORE GALLERY



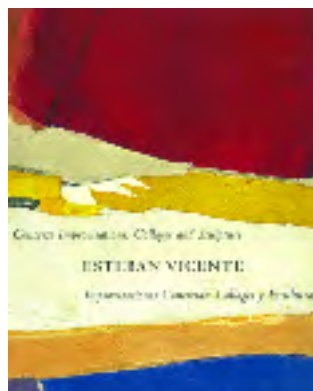
Romare Bearden: Idea to Realization

Text by Sarah E. Lewis, Ralph Sessions.

One of the undisputed masters of American collage, Romare Bearden (1911–1988) once described collage-making as improvisation, likening it to the creative spontaneity of jazz and blues. Highlighting this approach, *Idea to Realization* features a rare group of works that blend paint, photographic images and abstracted cut-paper elements. Created as maquettes for murals, mosaics, book jackets and other projects, most of these works have never before been reproduced. The publication includes the striking maquette for "Pittsburgh Recollections," a bold modernist panorama tracing the city's development that was realized in 1984 as the famed 60-foot-long mosaic of ceramic tiles in downtown Pittsburgh. Bearden frequently collaborated with fellow artists, writers, musicians and choreographers, creating artworks for books and designing book covers, posters, costumes and stage sets, and *Idea to Realization* also draws attention to the important role of collaboration in Bearden's practice.

Romare Bearden: Idea to Realization
 ISBN 978-0-9826316-5-2
 Pbk, 9 x 11 in. / 30 pgs / 14 color.
 U.S. \$20.00 CDN \$22.00
 July/Art/African American Art & Culture

GREY ART GALLERY/MUSEO DE ARTE CONTEMPORÁNEO ESTEBAN VICENTE/ ACCION CULTURAL ESPAÑOLA



Concrete Improvisations: Collages and Sculpture by Esteban Vicente

Foreword by Lynn Gumpert, Ana Martínez De Aguilar. Text by Daniel Haxall, Edward J. Sullivan.

The Spanish-born painter, collagist and sculptor Esteban Vicente (1903–2001) is one of Abstract Expressionism's most independent-minded artists, and yet still among its most neglected figures. Illuminated by a plein-air warmth of color, his Matisse-like paper collages and paintings express an ease of touch, replacing gestural angst with love of materials. *Concrete Improvisations: Collages and Sculpture by Esteban Vicente* provides a major reassessment of Vicente's career, focusing on his collages and assemblage-like sculptures. Alongside essays by Daniel Haxall and Edward J. Sullivan, the volume also includes selections from interviews conducted by Sullivan with Vicente's friends and colleagues Irving Sandler and Elizabeth Frank, as well as with several of his best-known students: Chuck Close, Dorothea Rockburne and Susan Crile.

Concrete Improvisations: Collages and Sculpture by Esteban Vicente
 ISBN 978-84-937719-0-4
 Pbk, 9 x 10.25 in. / 269 pgs / 101 color / 30 b&w / 30 duotone / 101 tritone.
 U.S. \$40.00 CDN \$44.00
 August/Art

MITCHELL-INNES & NASH



Kenneth Noland: Paintings 1958–1968

Text by Paul H. Tucker.

American abstract painter Kenneth Noland (1924–2010) was one of the primary exponents of Color Field painting. In the late 1950s and early 1960s, Noland began using two central motifs that would have enduring significance in his work: the circle and the chevron. These seemingly reductive forms also conjured military badges, corporate logos for cars and other consumer products that were omnipresent in postwar America. *Kenneth Noland: Paintings 1958–1968* is the first major publication on the artist since his recent death. In it, art historian Paul Hayes Tucker explores Noland's history as a soldier in the United States Army and his subsequent re-entry into a burgeoning American consumer society, portraying his art as inextricable from atomic age America. The book also features rare photographs of the artist as a young man and full-color reproductions of Noland's early formative work.

Kenneth Noland: Paintings 1958–1968
 ISBN 978-0-9814578-7-1
 Clth, 10 x 12 in. / 76 pgs / 35 color / 5 b&w.
 U.S. \$40.00 CDN \$44.00
 July/Art

HATJE CANTZ



Alex Katz: Prints and Works in Editions 1947–2010

Catalogue Raisonné

Alex Katz's clear planes of color and simplicity of line are famously well suited to printmaking. For Katz himself, the medium also holds the appeal of distributing his work in greater quantity. His embrace of printmaking was consolidated in the mid-1960s, and led to a voracious exploration of print technologies, including the latest state-of-the-art reproduction processes. Each of these elicits different qualities from Katz's artistic vocabulary: woodcut, for example, yields an emotional tenor not commonly seen elsewhere in his oeuvre, as the traces left by chisel and burn are left legible and accepted by the artist. However, the primary effect of Katz's prints is to enhance his art as a coolly Baudelairean "painting of modern life." Though he frequently works with professional printing companies, Katz often undertakes the full run of manual labor himself. This volume assesses Katz's history with printmaking and editions, including collaborations with writers.

Alex Katz: Prints and Works in Editions 1947–2010
ISBN 978-3-7757-2766-2
 Clth, 9.5 x 11.75 in. / 208 pgs / 275 color.
 U.S. \$120.00 CDN \$132.00
 November/Art

HATJE CANTZ



Robert Indiana: New Perspectives

Edited by Allison Unruh. Text by Thomas Crow, Robert Storr, Jonathan Katz.

Self-described as an "American painter of signs," Robert Indiana (born 1928) has interpreted the postwar American semiotic landscape through a unique merging of Pop's graphic snap with American modernist painting's codes of sexuality and use of advertising designs. Best known for his iconic rendition of the word "love," over the past 50 years Indiana has created a major body of work that spans the movements of assemblage, hard-edged abstraction and Pop art. This book surveys his career from the early 1960s to the present, also convening new scholarship on this important artist by writers such as Thomas Crow and Robert Storr. Addressing topics ranging from Indiana's politically engaged works, his formative years in the Coentie's Slip artistic community in downtown Manhattan, Indiana's place within Pop and his allegorical depictions of gender and family, this book reevaluates and reorients some of Indiana's most significant works.

Robert Indiana: New Perspectives
ISBN 978-3-7757-3135-5
 Hbk, 9.5 x 12 in. / 240 pgs / 150 color.
 U.S. \$70.00 CDN \$77.00
 December/Art

CORRAINI EDIZIONI



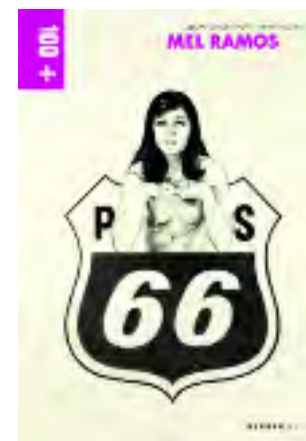
Wayne Thiebaud at Museo Morandi

Edited by Alessia Masi, Carla Crawford.

Wayne Thiebaud (born 1920) is to cakes and pastries what Cézanne is to apples: his renderings of sugary treats are more mouthwatering than the treats themselves, so creamily and lusciously depicted are they. Despite friendships with Johns and Rauschenberg, Thiebaud was never personally affiliated with a particular movement, though his pop-culture subject matter has tended to ally him with Pop. In fact, Thiebaud is simply a painter of Californian still lifes, as this volume underlines in relating him to the Italian still-life painter Giorgio Morandi. Conceived as a parallel journey through the works of the two artists, this volume reveals the close affinities that underlie their work: everyday subject matter simplified to pure formality, neatness of arrangement, repetition and variation and strong brushwork. It includes a piece on Morandi written by Thiebaud that first appeared in *The New York Times* in 1981, plus an interview by Alessia Masi.

Wayne Thiebaud at Museo Morandi
ISBN 978-88-7570-289-2
 Pbk, 6.75 x 9.5 in. / 80 pgs / 29 color.
 U.S. \$32.00 CDN \$35.00
 July/Art

KERBER



Mel Ramos: 100+ Drawings

Edited by Thomas Levy. Text by Klaus Schröder.

A leading figure in the West Coast Pop movement, American artist Mel Ramos (born 1935) blends sex and materialism in an openly raunchy iconography of liberated allure, everyday myths and the synthetic dreams of the advertising world. He first gained notoriety in the 1960s for his "commercial pin-ups," voluptuous nude women draped over brand-name commercial products such as processed cheese, toothpaste, candy bars, soda pop and cigarettes. He continues to expand on this series today, now working in sculpture and tapestry in addition to painting and printmaking, variously incorporating the faces of famous actresses as a reflection of our celebrity-obsessed culture. This catalogue is the first to focus exclusively on Ramos's drawings. It includes sketches and drawings from the 1960s to the present day.

Mel Ramos: 100+ Drawings
ISBN 978-3-86678-444-4
 Hbk, 6.75 x 9.5 in. / 128 pgs / 113 color / 30 b&w.
 U.S. \$39.95 CDN \$44.00
 July/Art



Also Available:

Mel Ramos
9783775725316
 Pbk, U.S. \$30.00 CDN \$33.00
 Hatje Cantz



Dana Schutz

Edited by Gabriella Belli.

Dana Schutz (born 1976) declared her painterly intentions from early in her work, and the fecundity of her visual world has not diminished over the decade-long course of her career, which has seen her work acquired by major museums across the world. Her paintings have always been characterized by bright, almost throwaway cartoonish colors that seem cheery in all but content. Once described as possessing a "careless cruelty," Schutz's art plunges into dark fantasy realms to dredge up such images as face-eating heads, self-mutilators, child suicides, persons maimed, blindfolded or bound in terrible ways—all parading before the viewer in a genial palette that would be ideally suited to the depicting of a happy spring day. Schutz qualifies that, while her subjects are frequently self-devouring, they are "self-created too [...]" They are defined by their own production." This paperback monograph surveys work from her debut in 2002 to 2010.

Dana Schutz
ISBN 978-88-366-1871-2
Pbk, 6.5 x 9.5 in. / 128 pgs / 30 color.
U.S. \$40.00 CDN \$44.00
September/Art



Leon Golub

Text by Jon Bird, Jo Anna Isaak, Satish Padiyar, Serge Guilbaut.

Leon Golub (1922–2004) was one of postwar America's most politically engaged artists. His frieze-like figurations of human cruelty and the crimes of warfare kept political painting alive throughout the countless changings of the avant garde of the 1960s and 70s, and his vocal ethical stance and intransigent emphasis on content remains refreshing today. Golub addressed events as they unfurled, from Vietnam to South Africa to Iraq and Afghanistan, confronting chilling acts of brutality head-on, in a weathered, scratchy style synthesized from sources as various as Etruscan and Roman art, French history painting, pornography and sports photographs. This attractively designed full Golub overview accompanies a 2011 retrospective exhibition at the Reina Sofia. Including 150 color plates, it surveys paintings from the 1950s to the present, giving Golub's heroic life work its full due.

Leon Golub
ISBN 978-84-7506-975-3
Pbk, 7.5 x 9.5 in. / 208 pgs / 105 color.
U.S. \$35.00 CDN \$39.00
July/Art

Exhibition Schedule
Madrid, Spain: Museo Reina Sofia,
05/05/11–09/12/11



Kehinde Wiley: The World Stage, India, Sri Lanka

Text by Gayatri Sinha. Interview by Paul D. Miller (DJ Spooky).

Kehinde Wiley's acclaimed *World Stage* series inserts into the language of old master portraiture the very ethnicities and ethnic iconography that western art has most excluded from it, or that western art has portrayed solely in colonial, Orientalist terms. Among the countries he has previously depicted in this ambitious traveling epic are Brazil, Africa and China. The rhetoric of Wiley's paintings is powerful in its candor, color and its playfulness with constructions of visual meaning, and as Paul Miller (DJ Spooky) also notes, "Wiley's canvas surfaces are a mirror reflection of America's unceasing search for new meanings from the ruins of the Old World of Europe and Africa." This volume includes a selection of new *World Stage* portraits, focusing on India (specifically the cities of New Delhi and Mumbai) and Sri Lanka. Text in English and Hindi.

Kehinde Wiley: The World Stage, India, Sri Lanka
ISBN 978-0-615-44459-8
Hbk, 8.25 x 11.52 in. / 48 pgs / illustrated throughout.
U.S. \$40.00 CDN \$44.00
November/Art/African American Art & Culture



Gottfried Helnwein: I Was a Child

Edited by Jennifer Olshin, Janine Cirincione, Renate Helnwein. Text by Peter Frank.

The artist Gottfried Helnwein (born 1948) has been known for decades as a master of provocation and technique in the visual and performing arts. While his early works were drawn from the horrors witnessed by his own generation, as well as his youth in post-World War II Austria, Helnwein's more recent paintings present more hallucinatory images of reverie, combining powerful gestures of light and shadow with depictions of the aftermath of violence, brutality and suffering. In the works gathered in this monograph, Helnwein particularly dwells on children as victims of unexplained violence (as the image used on the book's front cover conveys). *I Was a Child* was published for the first major exhibition of Helnwein's work in New York.

Gottfried Helnwein: I Was a Child
ISBN 978-0-9829112-0-4
Hbk, 9.75 x 13 in. / 80 pgs / 35 color.
U.S. \$50.00 CDN \$55.00
July/Art

HATJE CANTZ

Michaël Borremans: Eating the Beard

Text by Hans D. Christ, Hans Rudolf Reust.

The paintings, drawings and films of Belgian artist Michaël Borremans (born 1963) seem to suspend humans above the logic of their actions, so that the simplest gesture or movement is emptied of sense and made arbitrary, tense and uneasily beautiful. Sometimes Borremans makes a garment the hero of the work, as in his well-known painting of a young woman with a bow: eye-catching as the subject's introspective facial expression undoubtedly is, the almost Pop-ish boldness of her bright white bow throws the whole composition into a bizarre tension between moody inwardness and mischievous extroversion rarely seen in contemporary art. The title of this first comprehensive overview hints at the submerged streak of wicked Belgian wit throughout Borremans' oeuvre, and presents the most coherent portrait of the artist to date. It assembles more than 100 works made over the past ten years, showing how motifs and allusions migrate across media, unifying the oeuvre into a singular investigation of atmospherics, humor and the unexpected communicative possibilities of a restrained palette of beiges, browns and greys. The particular advantage this overview offers is precisely in the presentation of such cross-media unity, also revealing how much each medium verges upon becoming the other (the cinematic qualities of the paintings, the painterliness of the films). With more than 120 color plates, *Eating the Beard* is the essential Borremans monograph.

Michaël Borremans: Eating the Beard

ISBN 978-3-7757-2835-5

Hbk, 9.25 x 11.75 in. / 224 pgs / 121 color.

U.S. \$45.00 CDN \$50.00

August/Art

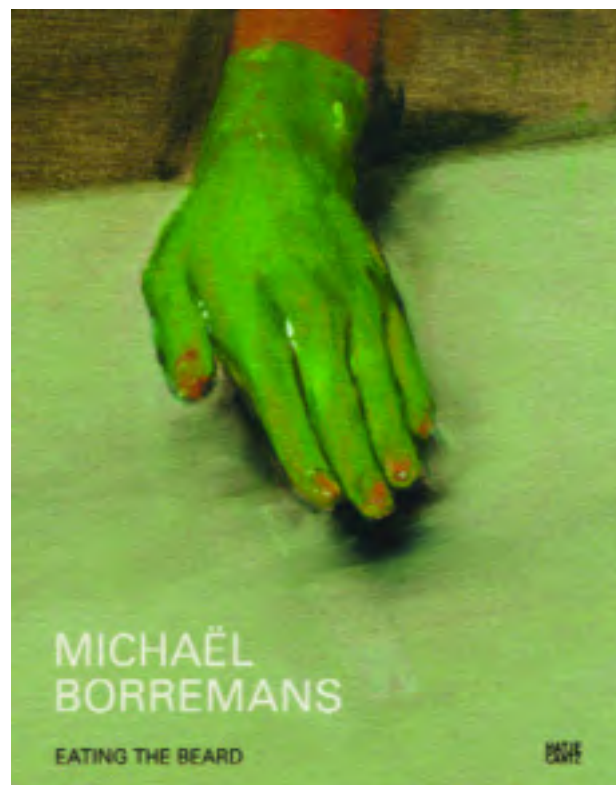


Also Available:

Michaël Borremans: Weight
9783775721301

Hbk, U.S. \$45.00 CDN \$50.00

Hatje Cantz



SCHIBSTED FORLAG

Odd Nerdrum: Kitsch, More than Art

Text by Jan-Ove Tuv, Bjørn Li, Dag Solhjell, Tommy Sørbo. Interview by Maria Kreyn.

Kitsch is Odd Nerdrum's luxuriously produced *apologia* for the enduring relevance of the old master style. Containing writings and interviews by and with Nerdrum alongside hefty plate sections of both Nerdrum's own paintings and those by painters he sees as exemplars of a certain kind of figurative art, it is a bold attack on the foundations of modernism. In Nerdrum's view, what we call "kitsch" art is a consequence of modernism's "make it new" ethic. For Nerdrum, this insistence on novelty has permeated the thinking of institutions, critics, artists and the public, and has effectively suppressed what Nerdrum most values in a work of art: sentimentality, passion, pathos and the self-evident skill and emotion of sheer craft. By this latter value in particular, the kitsch painter is able to work according to knowable standards that painting prior to modernism has established—standards that are "more than art," for, as Nerdrum puts it, "the kitsch painter commits himself to the eternal: love, death and the sunrise." *Kitsch* is a manifesto that recruits figurative painters both old and new, such as William Dyce, Paul Fenniak, Sampo Kaikkonen, Isaac Levitan, Osiris Rain, Ilya Repin, Giovanni Segantini, Valentin Serov, George Tooker, George Frederick Watts and Anders Zorn, and situates their work alongside more than 70 of Nerdrum's recent paintings. Alongside essays, poems and plays by the artist, *Kitsch* contains an extended dialogue on the topic between Nerdrum and Maria Kreyn.

Odd Nerdrum: Kitsch, More than Art

ISBN 978-82-516-3638-4

Hbk, 9.5 x 11 in. / 376 pgs / 227 color.

U.S. \$75.00 CDN \$83.00

September/Art



Richard Prince: T-Shirt Paintings

Edited by Fabienne Stephan.
Text by Jeanne Greenberg.

Richard Prince (born 1949) has a connoisseur's eye for American iconography, and an artist's knack for transforming that iconography into art forms: car hoods, signed photographs, adverts—and T-shirts. Casually stretched over frames to poke fun at the grandeur of the tautly stretched canvas, and messily painted or silkscreened, the T-shirts are more intimate in scale than much of Prince's recent work. They also offer a kind of mini-survey of his career, ranging in subject from jokes to abstractions to images of hippies or rock icons like Jimi Hendrix (one imagines the artist packing the T-shirts in a valise like Duchamp as a miniaturized retrospective). One series, done for the artist's daughter, tread less familiar terrain, with images of animal and flower drawings. Presented together in this volume for the first time, they affirm Prince's ongoing appropriation of the American vernacular.

Richard Prince: T-Shirt Paintings
ISBN 978-3-03764-213-9
Pbk, 7.75 x 11 in. / 72 pgs / 63 color.
U.S. \$24.95 CDN \$27.00
July/Art



Sean Landers 1990–1995, Improbable History

Edited by Paul Ha. Text by
Dominic Molon, Matthew Higgs.

Through media as various as paintings, diaristic calendars and performative videos, New York-based artist Sean Landers (born 1962) articulates his personal self-doubts and humiliations, attempting a sincere and unflinching excavation of the artist's consciousness. Landers foregrounds the artist's personality as an object worthy of study, and in his relentless articulation of emotion, at its most base and its most noble—from self-loathing to empathy and love—he reconceives and renews this persona. This volume, and the exhibition it accompanies at the Contemporary Art Museum Saint Louis, takes the years between 1990 and 1995 as Landers' formative and decisive period, and examines the conceits that he has cultivated over the course of his 20-year career, from the early yellow legal pads featuring the fictional artist Chris Hamson as autobiographer to the reclaiming of the persona by Landers' own voice.

Sean Landers: 1990–1995, Improbable History
ISBN 978-3-03764-178-1
Hbk, 10 x 13 in. / 388 pgs / 400 color.
U.S. \$95.00 CDN \$105.00
September/Art



Wes Lang: The Paradise Club

Introduction by David Coggins.

The Paradise Club is New York artist Wes Lang's scrapbook take on the golden era of David Crosby, psychedelic drugs and Hell's Angels. Lang collides the contradictions, hopes and fallacies of the 1960s and 70s in a joyfully messy whirlwind of R. Crumb, Philip Guston, 70s porn, *Easy Rider* and the Grateful Dead, expressing an ambivalent love affair with the Americana of the times across collages, appropriated girlie magazine photographs, Polaroids and acrylic paintings with bumper-sticker mottos such as "if it feels good, do it!" This grab-bag approach to history is described by the artist as a personal narrative: "I like to take American history and then completely ignore it. I come at it visually, taking images and telling my own story. It comes out of criticism and great love." The pages of *The Paradise Club* are permeated with the easygoing spirit of psychedelia, with frequent interjections of more critical slogans and images.

Wes Lang: The Paradise Club
ISBN 978-0-9826172-2-9
Hbk, 9 x 12 in. / 126 pgs / 65 color.
U.S. \$49.95 CDN \$55.00
July/Art



Also Available:
**Donald Baechler
& Wes Lang:
Skulls & Shit**
9781935202097
Hbk, U.S. \$39.95
CDN \$44.00
Ajax Press



Jonas Wood: A History of the Met

Since 2007, Los Angeles artist Jonas Wood (born 1977) has been sketching Greek, Oceanic and African vessels at The Metropolitan Museum of Art. His relationship with the Met began as a child accompanying his sisters and parents, and when he began to make regular visits to New York from L.A. in 2007, he resumed his relationship with the museum, acquiring the habit of sketching the Met's ceramic holdings using a ballpoint pen on hotel stationery. Following each of these visits, Wood then created large-scale versions of the drawings in his studio back in L.A., reworking them in charcoal or pencil on paper. *A History of the Met* is the first installment in the artist's multi-volume homage to the Met, a project that accords with his well-known visual diary style and his fondness for portraying objects and places related to friends and family.

Jonas Wood: A History of the Met
ISBN 978-0-9826172-0-5
Hbk, 7.5 x 9 in. / 24 pgs / 12 b&w.
U.S. \$36.00 CDN \$40.00
July/Art



Also Available:
**Jonas Wood:
Sports Book**
9780981562285
Hbk, U.S. \$20.00
CDN \$22.00
PictureBox

DAMIANI



Taner Ceylan: 1997–2009

Foreword by Ferzan Özpetek. Text by Dan Cameron.

One of Turkey's most prominent artists, Taner Ceylan makes hyperrealist paintings that bespeak absolute technical mastery and precision, but which are also freighted with an emotional and sexual dimension usually absent from the genre—qualities that have set him apart from the prevailing tendencies in contemporary Turkish art, and which at times have also brought him outright abuse in the press. Ceylan's paintings occupy a register somewhere between the mutely homoerotic (as in his portrait of a bloodied and perspiring boxer—possibly an allegory of the artist's own trials) and the overtly sexual (to enter his website “you must be at least 18 years of age”). Curator Dan Cameron, who has championed the painter, orients him in a tradition of sexually explicit art stemming from Robert Mapplethorpe to Jeff Koons, but points out that the implicit argument of Ceylan's work is “a romantic arguing for the wholesomeness of gay male sexuality.”

Taner Ceylan: 1997–2009

ISBN 978-88-6208-173-3

Hbk, 9.75 x 12.5 in. / 184 pgs / 64 color.

U.S. \$50.00 CDN \$55.00

July/Art/Gay & Lesbian

SAN FRANCISCO MUSEUM OF MODERN ART



The Air We Breathe

Artists and Poets Reflect on Marriage Equality

Edited by Apsara DiQuinzio. Text by Eileen Myles, Martha Nussbaum, Frank Rich.

Over the last decade equal rights for same-sex couples has proven to be one of this country's most pressing political and civil rights issues. *The Air We Breathe*—its title drawn from a Langston Hughes poem—brings together 27 visual artists and seven poets who offer eloquent and challenging contributions to the cause of marriage equality for same-sex couples. Works on paper by Laylah Ali, D-L Alvarez, Simon Fujiwara, Robert Gober, Raymond Pettibon, Amy Sillman, Allison Smith and 20 other equally compelling contemporary artists are interspersed with new poetry by John Ashbery, Kevin Killian, Ariana Reines, Anne Waldman and others. With essays by three further prominent, outspoken writers—Eileen Myles, Martha Nussbaum and Frank Rich—the book and the exhibition it accompanies will help generate awareness and encourage dialogue about discrimination many citizens encounter on a daily basis because, as Hughes wrote, “equality is in the air we breathe.”

The Air We Breathe

ISBN 978-0-918471-86-4

Clth, 9.5 x 12 in. / 144 pgs / 42 color.

U.S. \$19.95 CDN \$22.00

November/Art/Gay & Lesbian

Exhibition Schedule

San Francisco, CA: San Francisco Museum of Modern Art, 11/11–01/12

CREATIVE TIME BOOKS



AA Bronson & Peter Hobbs: Queer Spirits

Edited by AA Bronson, Peter Hobbs.

From 2008 to 2010, the artist AA Bronson, formerly of the General Idea collective, and Toronto-based artist and academic Peter Hobbs collaborated to convene small groups of men in various locations (Banff, AL, New Orleans, LA, Winnipeg, ON, Manhattan and Fire Island, NY) in a secret group ritual titled “Invocation of the Queer Spirits.” Invoking the “queer” and marginalized histories of each site in celebrations of sexuality and memorialization, the groups performed something that Bronson has characterized as “a hybrid between group therapy, ceremonial magic, a séance, a circle jerk and a quilting bee.” *Queer Spirits* explores all five performances in five chapters of photographic essays, primarily by Bronson, together with a brilliant and frequently humorous reflection on queer animals, forest rangers, shamanism and park sex by Peter Hobbs. A series of drawings by Chicago artist Elijah Burgher completes the volume.

AA Bronson & Peter Hobbs: Queer Spirits

ISBN 978-1-928570-14-1

Hbk, 6.5 x 9 in. / 176 pgs / 136 color / 12 b&w.

U.S. \$34.95 CDN \$38.00

July/Art/Gay & Lesbian



JRP|RINGIER

Previously Announced

General Idea: A Retrospective 1969–1994

Edited by Frédéric Bonnet. Text by Jean-Christophe Ammann, AA Bronson, Louise Dompierre, Elisabeth Lebovici, David Moos.

General Idea was founded in Toronto in 1969 by Felix Partz, Jorge Zontal and AA Bronson as a generic identity to free the artists “from the tyranny of individual genius.” Under the leadership of their fictitious muse Miss General Idea, and inspired by William Burroughs’ conception of the “image virus,” the collective interrogated media image culture through now legendary projects like *File* magazine, as well as paintings, installations, sculptures, mail art, photographs, videos, ephemera, TV programs and even a beauty pageant. General Idea came to an end in 1994, when Partz and Zontal died of AIDS. Today General Idea can be seen to anticipate the later art collectives of the 1970s as well as aspects of Relational Aesthetics in the 1990s. This volume presents an overview of the Canadian collective’s bold mingling of reality and fiction and their frequently transgressive, parodic incursions upon both art and society. It traces such prevalent themes of their oeuvre as the mystique of the artist and the creative process, glamour as a creative tool, art’s relationship to media and mass culture, architecture and archaeology, sexuality and AIDS. Including newly commissioned essays and reprinted texts, this volume is richly illustrated with documents and reproductions of the most significant projects realized by General Idea between 1969 and 1994.

General Idea: A Retrospective 1969–1994

ISBN 978-3-03764-162-0

Hbk, 6.75 x 9.25 in. / 224 pgs / 151 color / 81 b&w.

U.S. \$39.95 CDN \$44.00

Available/Art/Gay & Lesbian

Exhibition Schedule

Toronto, ON: Art Gallery of Ontario, Fall 2011



Also Available:

General Idea: FILE Magazine

9783905829211

Slip, U.S. \$280.00 CDN \$308.00

JRP|Ringier

HATJE CANTZ

ASCO: Elite of the Obscure

A Retrospective 1972–1987

Text by Maris Bustamante, Amelia Jones, Rita González, Jesse Lerner.

ASCO: Elite of the Obscure is the first comprehensive monograph to survey the wide-ranging activities of the Chicano performance and conceptual art group ASCO. Active between 1971 and 1987, ASCO began as a tight-knit core of artists from east Los Angeles: Harry Gamboa Jr., Gronk, Willie Herrón and Patssi Valdez. Taking their name from the Spanish idiomatic word for disgust and nausea, ASCO launched their response to turbulent socio-political conditions in Los Angeles and the larger international context through performance, public art and multimedia. Geographically and culturally segregated from the then-nascent Los Angeles contemporary art scene, and aesthetically at odds with the emerging Chicano art movement, ASCO united to explore and exploit what they saw as the unlimited media of the conceptual. *ASCO: Elite of the Obscure* includes reproductions of previously unpublished works and reprinted historical documents, along with new critical essays.

ASCO: Elite of the Obscure

ISBN 978-3-7757-3003-7

Hbk, 7.75 x 9.5 in. / 448 pgs / 250 color.

U.S. \$60.00 CDN \$66.00

November/Art/Latin American Art & Culture



Exhibition Schedule

Los Angeles, CA: Los Angeles County Museum of Art, 09/04/11–12/04/11

Williamstown, MA: Williams College Museum of Art, 02/04/12–07/29/12

PERFORMA PUBLICATIONS

Performa 09: Back to Futurism**By RoseLee Goldberg.**

Written and edited by legendary performance art historian RoseLee Goldberg, *Performa 09: Back to Futurism* is the definitive document of the unforgettable Performa 2009 biennial. It is the third volume to draw content and inspiration from the world-renowned Performa biennials, and features creative documentation by the 150 artists who made Performa 09 so extraordinary—among them Guy Ben-Ner, Candice Breitz, Omer Fast, Dominique Gonzalez-Foerster, Mike Kelley, Arto Lindsay, Wangechi Mutu, Christian Tomaszewski and Yeondoo Jung (all of whom presented special Performa Commissions) and Keren Cytter, Tacita Dean, Alicia Framis, Loris Greaud, William Kentridge and Joan Jonas (who brought US premieres to the biennial). Photographs of each artist's performance and texts contributed by curators and critics provide accounts of every show, as well as an understanding of the importance of each work within the artist's individual career and in relation to larger artistic trends. Taking place at over 80 of New York's most exciting art and cultural venues, Performa 09 was created as a collaboration between all of these moving parts, so a portrait of the city's remarkable history of cultural innovation also emerges from these pages. *Performa 09: Back to Futurism* is not only a gorgeous document of a remarkable biennial, but also an invaluable reference guide to the most significant artists of our time, for art historians and fans alike.

Performa 09: Back to Futurism**ISBN 978-0-615-45066-7****Pbk, 7 x 9 in. / 400 pgs / 300 color.**

U.S. \$39.95 CDN \$44.00

July/Art



INDEPENDENT CURATORS INTERNATIONAL

Martha Wilson Sourcebook**40 Years of Reconsidering Feminism, Performance, Alternative Spaces****Foreword by Kate Fowle. Introduction by Moira Roth. Text by Martha Wilson.**

Martha Wilson's career encapsulates the contestations of feminist and socially engaged art. In her work and throughout her life, Wilson has explored how identity and positioning are not merely given, self-defined or projected, but also negotiated. The complex nature of her work encompasses conceptually-based performances, videos and photo-text compositions since the early 1970s.

Martha Wilson Sourcebook is a collection of primary research materials consisting of rare archival documents and excerpts of landmark publications that influenced Wilson, such as Simone de Beauvoir's *The Second Sex*, Erving Goffman's *The Presentation of Self in Everyday Life* and Susan Sontag's *On Photography*. This unique selection of materials documents Wilson's actions and work, reveals her interest in fellow artists such as Vito Acconci, Carolee Scheemann, Nancy Spero and Lynda Benglis and includes in its entirety Lucy Lippard's exhibition catalogue for *C. 7,500*, the groundbreaking 1973 exhibition of women Conceptual artists, which first declared the significance of Wilson's work.

Martha Wilson Sourcebook**ISBN 978-0-916365-85-1****Pbk, 8.5 x 11 in. / 256 pgs / 200 b&w.**

U.S. \$25.00 CDN \$28.00

October/Art



Shirin Neshat: Women Without Men

Text by Shoja Azari, Eleanor Heartney, Shirin Neshat, Shahrnush Parsipur.

Women Without Men is renowned visual artist Shirin Neshat's feature-film debut. Its exquisitely crafted view of the artist's native Iran during its tumultuous British and American-backed coup d'état in 1953 won Neshat the Silver Lion at the 2009 Venice International Film Festival. Adapted from the novel by Iranian author Shahrnush Parsipur, the film draws together the initially separate stories of five female characters during those traumatic days. With a camera that floats sedately through the lives of the women and the countryside of Iran, Neshat explores the political and psychological dimensions of her characters as they converge in a metaphorical orchard. This volume unites stills from the series of five video installations that originated the film with photographs and texts by critic Eleanor Heartney, Parsipur and the artist.

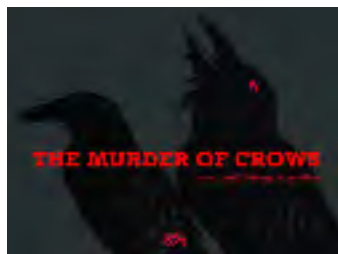
Shirin Neshat: Women Without Men
ISBN 978-88-8158-806-0
Pbk, 9.25 x 11.5 in. / 120 pgs /
55 color / 29 b&w.
U.S. \$39.95 CDN \$44.00
August/Art/Middle Eastern Art &
Culture



Also Available:

Shirin Neshat
9788881583607
Pbk, U.S. \$31.95 CDN \$35.00
Charta

HATJE CANTZ



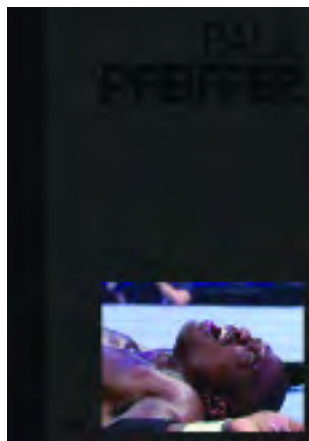
Janet Cardiff & George Bures Miller: The Murder of Crows

Text by Carolyn Christov-Bakargiev, Catherine Crowston, Janet Cardiff.

Janet Cardiff and George Bures Miller's "The Murder of Crows" is a surrealistic sound installation inspired in part by Goya's famous etching "The Sleep of Reason Produces Monsters." This hallucinatory work depicts a man asleep with owls and bats swooping menacingly around his head; Cardiff and Miller's title also refers to the habit among crows of flocking to a dead crow and cawing collectively, often for over a day, in a "crow funeral." The installation is composed of 98 speakers that visually mimic the flocking crows and issue both ambient and musical sounds, and a desk (mimicing Goya) with a megaphone from which Cardiff's voice relays a series of dreams. This artist's book account of the project—as well as selected earlier projects—includes documents, interviews with the artists, ornithological and literary texts referring to crows, plus a DVD and 3-D reproductions with glasses.

Janet Cardiff & George Bures Miller: The Murder of Crows
ISBN 978-3-7757-3177-5
Hbk, 9 x 6.5 in. / 112 pgs / 60 color.
U.S. \$55.00 CDN \$61.00
October/Art

HATJE CANTZ



Paul Pfeiffer

Edited by Ingvild Goetz, Stephan Urbaschek. Text by Hal Foster, Katharina Vossenkühl.

The acclaimed video and sound installations, sculptures and photographs of Hawaiian-born American artist Paul Pfeiffer (born 1966) deal with the idea of an "afterglow" of mass-media images that are rooted in the collective memory of a globalized media society, and that can be deconstructed with the aid of some heavy editing. Pfeiffer digitally manipulates found media footage, relentlessly cutting, retouching, duplicating and layering the material with the aim of freeing the viewer to experience its ideologically loaded cultural constructedness. In the 1999 video "Fragment of a Crucifixion (After Francis Bacon)," for example, basketball star Larry Johnson's whoop of victory is looped into a weirdly unnatural expression of terror (or death, as the title suggests). This volume surveys Pfeiffer's works of the past 15 years, with abundant color reproductions.

Paul Pfeiffer
ISBN 978-3-7757-3152-2
Hbk, 6.75 x 9.5 in. / 160 pgs /
191 color.
U.S. \$55.00 CDN \$61.00
September/Art

Exhibition Schedule
Munich, Germany: Sammlung
Goetz, 05/09/11–10/01/11

THE MUSEUM OF MODERN ART,
NEW YORK



Sanja Iveković: Sweet Violence

Edited by Roxana Marcoci. Text by Roxana Marcoci, Terry Eagleton.

Published in conjunction with the first solo museum exhibition of the work of Sanja Iveković in the United States, this volume is the most comprehensive survey on the artist available in English. A feminist, activist and video and performance pioneer, Iveković came of age in the early 1970s during the period known as the Croatian Spring, when artists broke free from mainstream institutional settings. This catalogue presents an overview of the artist's projects from the early 1970s to 2011 in all mediums, offering a fascinating view of gender roles, the official politics of power and the paradoxes inherent in a society's collective memory. Featured works include Iveković's historic single-channel videos, performances and sculptural installations as well as a selection from *Double Life* (1975–76), her celebrated series of 64 photocolages. Weaving together art-historical analysis and political theory, the publication offers a critical examination of the neo-avant-garde in former Yugoslavia and investigates the theme of violence in art.

Sanja Iveković: Sweet Violence
ISBN 978-0-87070-811-4
Hbk, 9.5 x 12 in. / 192 pgs /
192 color.
U.S. \$50.00 CDN \$55.00
December/Art

Exhibition Schedule
New York: The Museum of Modern Art, 12/18/11–03/26/12

SILVANA EDITORIALE



Regina José Galindo

Text by Rosina Cazali, Fernando Castro Flórez, Eugenio Viola, Clare Carolin.

Since 1999, the Guatemalan performance artist Regina José Galindo (born 1974) has drawn attention to her native country's oppression of women and the poor by activating her body as a site for collective inscription. Several of her performances are extreme exercises in the deprivation of dignity: she has been publicly stunned with an electroshock gun and "cleansed" with a power hose; she once commissioned a plastic surgeon to locate the imperfections on her naked body in public with a marker. In Guatemala, these actions are not so easily assigned to the symbolic realm: in a 2005 interview Galindo said, "As Guatemalans, we know how to decipher any image of pain, because we have seen it all up close." This volume surveys all of Regina José Galindo's works in performance and video from 2006 to 2010.

Regina José Galindo
ISBN 978-88-366-1992-4
Pbk, 6.5 x 9.5 in. / 400 pgs / 200 color.

U.S. \$45.00 CDN \$50.00
 September/Art/Latin American Art & Culture

WEXNER CENTER FOR THE ARTS,
THE OHIO STATE UNIVERSITY

Pipilotti Rist: The Tender Room

Text by Christopher Bedford, Lynne Tillman, Kristin M. Brockman.

Known for playful and provocative video projects that range from monumental installations to intimate, single-channel works, Pipilotti Rist (born 1962) is a pioneer of moving-image art. This publication examines the process and execution of Rist's "The Tender Room," a new environmentally scaled installation at the Wexner Center for the Arts. "The Tender Room" envelopes viewers in the transformative power of color through video projections and colored films applied to the gallery's expansive windows. This catalogue documents the project, which included seating elements designed by the artist, a newly fabricated underwear chandelier, the video projections, and video installations developed for the nearby restrooms. Also addressed in the catalogue is an additional new video installation developed for two restrooms and one of the artist's best-known public projects, "Open My Glade (Flatten)" (2000), which was originally shown in Times Square and was exhibited concurrently with "The Tender Room" just outside the Wexner Center's entrance.

Pipilotti Rist: The Tender Room
ISBN 978-1-881390-49-7
Clth, 10.5 x 8.5 in. / 72 pgs / 50 color.
 U.S. \$24.95 CDN \$27.00
 July/Art

Exhibition Schedule
 Columbus, OH: Wexner Center for the Arts, 03/25/11–07/31/11

HAYWARD PUBLISHING



Pipilotti Rist

Edited by Stephanie Rosenthal. Text by Elizabeth Bronfen, Chrissie Iles, Stefanie Müller.

Pipilotti Rist (born 1962) burst onto the international art scene in the late 1980s with visually lush video and multimedia works that explore sexuality and media culture through playful and provocative remixes of fantasy and the everyday. Highly accomplished technically, Rist's practice fuses sensual images, dazzling color, music and text to create mesmerizing installations. Published to accompany a major survey exhibition at London's Hayward Gallery (as well as a European tour), this comprehensive volume is thoroughly illustrated and conceived in close collaboration with the artist. Essays by Stephanie Rosenthal, Elizabeth Bronfen, Chrissie Iles and Stefanie Müller explore the many facets of Rist's art, including her treatment of the relationship between the body and the camera, and her use of two- and three-dimensional sculptural forms, while a visual essay by the artist provides a rare insight into her working methods.

Pipilotti Rist
ISBN 978-1-85332-295-2
Pbk, 9 x 11.5 in. / 128 pgs / illustrated throughout.
 U.S. \$40.00 CDN \$44.00
 December/Art

Exhibition Schedule
 London, England: Hayward Gallery, 9/28/11–01/15/12
 Mannheim, Germany: Kunsthalle Mannheim, 03/31/12–07/01/12

HAYWARD PUBLISHING



Tracey Emin: Love Is What You Want

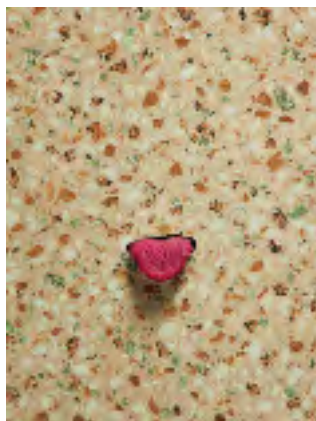
Text by Michael Corris, Jennifer Doyle, Cliff Lauson, Ali Smith, Ralph Rugoff.

Since she first emerged in the early 1990s as a member of a generation later tagged "the Young British Artists," Tracey Emin (born 1963) has made art that takes as its starting point the most harrowing and intimate details of her personal history. Published for a major exhibition at the Hayward Gallery in London, *Tracey Emin: Love Is What You Want* brings together suites of works from across the artist's career, spotlighting her achievements in a wide variety of media, including sculpture, drawing, painting, text-based works, photographs, video and performance. Sometimes confrontational or sexually provocative, Emin's art resonates with the "personal is political" legacy of feminist art, while simultaneously speaking to relationships in general, as well as exploring spirituality, cultural identity, class and celebrity. Disarmingly frank and often deeply confessional, Emin's art is also animated by her playful and ironic wit, as this new survey monograph indicates.

Tracey Emin: Love Is What You Want
ISBN 978-1-85332-293-8
Pbk, 9.75 x 9.75 in. / 260 pgs / 170 color.
 U.S. \$45.00 CDN \$50.00
 July/Art

Exhibition Schedule
 London, England: Hayward Gallery, 05/18/11–08/29/11

GREGORY R. MILLER & CO.



Mika Rottenberg

Foreword by Ann Demeester.
Text by Linda Williams, Hsuan L. Hsu, Efrat Mishori.

The ersatz factories and farms that appear in the video-installations of Mika Rottenberg (born 1976) are tended by female laborers with unusual features. Uncommonly fat, tall, muscular or long-haired women work on strange, alchemical assembly lines to turn red fingernails into maraschino cherries, or to squeeze together blush, lettuce and rubber into a curious and magical product. Published on the occasion of Rottenberg's retrospective exhibition at de Appel Arts Centre, Amsterdam, this first publication on the acclaimed young artist presents a comprehensive overview of her work to date. It includes extensive sections on all of Rottenberg's major video installations, culminating with her latest, "Squeeze" (2010). Video stills, diagrams, drawings and previously unpublished source material are interwoven with essays investigating the work from political, philosophical and historical perspectives. Interviews conducted by the artist with some of the performers whose extreme physiques she showcases in her videos provide unique insight into Rottenberg's process of blending fact and fiction to create her highly original work.

Mika Rottenberg
ISBN 978-0-9826813-0-5
Hbk, 9 x 12 in. / 204 pgs /
illustrated throughout.
 U.S. \$45.00 CDN \$50.00
 August/Art

JRP|RINGIER



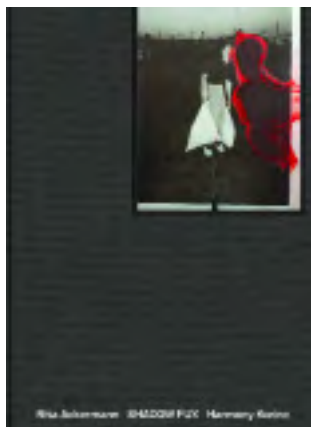
Alex Bag

Edited by Raphael Gyga, Heike Munder. Text by Raphael Gyga, Bruce Hainley, Glenn R. Phillips.

Since the mid-1990s, Alex Bag (born 1969) has been among the leading protagonists of video performance, regarded as a vital precursor by a generation of younger artists such as Cory Arcangel or Shana Moulton. Bag became known for her video performances, in which she humorously critiqued TV culture and the clichés of the contemporary art world. An extraordinarily flexible actress, Bag often appeared herself, taking on a multitude of roles. In the video that gained her initial recognition, "Untitled Fall '95" (1995), she played an art student who, as though in a video diary, depicted her desires and hopes as an artist and in her everyday schooling. In other videos she has frequently investigated the advertising structures of network TV (as in "Coven Services," 2004), or the most diverse TV genres and formats ("Fancy Pantz," 1997, "Gladia Daters," 2005). This first Alex Bag monograph includes a complete videography with transcriptions, scripts and stills.

Alex Bag
ISBN 978-3-03764-220-7
Hbk, 6.75 x 9.25 in. / 230 pgs /
200 color.
 U.S. \$55.00 CDN \$61.00
 September/Art/Film & Video

SWISS INSTITUTE/AGNÈS B.



Rita Ackermann & Harmony Korine: Shadowfux

Text by Richard Flood, Antoine Catala, Gianni Jetzer, Piper Marshall, Cameron Shaw.

Separately renowned in their respective mediums of film and painting, Harmony Korine and Rita Ackermann meet in their mutual affection for unorthodox, mischievous beauty, and more specifically in the creation of psychologically jarring figures amplified through fragmented narratives. *Shadowfux* documents the artists' first collaboration. Taking Korine's recent film *Trash Humpers* (2009) as its point of departure, it features large-scale works in which Ackermann and Korine have collaged, painted and drawn over stills of the film's beguiling young bodies with old faces. Generated through a call-and-response method, *Shadowfux* illustrates the importance of cutting to both artists' works. Additionally, it presents short texts by Korine, as well as previously unpublished deleted scenes from *Trash Humpers*. Accompanying the artists' works are short illustrative texts by exhibition curator Gianni Jetzer, curators Richard Flood and Piper Marshall, and critics Antoine Catala and Cameron Shaw.

Rita Ackermann & Harmony Korine: Shadowfux
ISBN 978-1-88469-209-3
Cloth, 8.5 x 11.5 in. / 144 pgs /
32 color / 16 b&w / 12 duotone.
 U.S. \$35.00 CDN \$39.00
 August/Art

WALKER ART CENTER



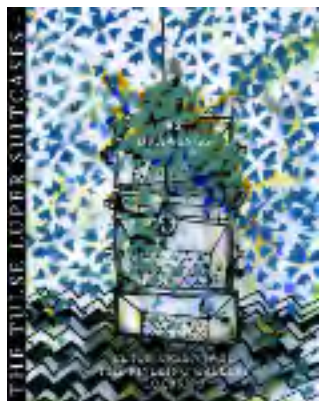
The Parade: Nathalie Djurberg with Music by Hans Berg

Text by Eric Crosby, Dean Otto.

Since 2001, Swedish-born artist Nathalie Djurberg (born 1978) has honed a distinctive style of video animation. Set to music and sound effects by her collaborator Hans Berg, Djurberg's handcrafted cinematic tales explore revenge, lust, submission, gluttony and other primal emotions through the conventionally innocent technique of "Claymation," which in her hands becomes a medium for nightmarish yet wry allegories of human behavior and social taboo. Increasingly, Djurberg's practice has blurred the cinematic and the sculptural in environments that integrate moving images and related set pieces. This publication accompanies the artist's largest presentation in an American museum to date. The catalogue weaves documentation of her sculptures and stills from her recent films with texts (both original and found) that trace the historical, scientific and literary threads running through her practice.

The Parade: Nathalie Djurberg with Music by Hans Berg
ISBN 978-1-935963-04-2
Pbk, 8.5 x 12 in. / 96 pgs / 75 color.
 U.S. \$24.99 CDN \$27.00
 November/Art/Film & Video

Exhibition Schedule
 Minneapolis, MN: Walker Art Center, 09/08/11–12/24/11

CHARTA/CHANGE PERFORMING
ARTS

Peter Greenaway:
92 Drawings
The Tulse Luper Suitcases
Volume One
By Peter Greenaway.

The Tulse Luper Suitcases is British filmmaker Peter Greenaway's ambitious multimedia tale of the adventures of one Tulse Luper. Born in 1911 and possibly still alive, Tulse Henry Purcell Luper was a writer, collector, criminal and world traveler. His sole legacy is a mysterious collection of 92 packed suitcases dispersed around the globe that purportedly constitute a complete encyclopedia of the planet and all that is in it, classified by object, event and idea, and from which absolutely nothing is omitted. In its entirety, *The Tulse Luper Suitcases* project extends well beyond the traditional feature-film format to include DVDs, websites, texts, video games, theater and exhibitions. This volume features Luper's drawings of the fabled suitcases, which Greenaway exhibited in the summer of 2010 at the Rivelino Gallery in Locarno, Switzerland.

Peter Greenaway: 92 Drawings
ISBN 978-88-8158-814-5
Pbk, 9.25 x 11.5 in. / 92 pgs / 92 color.
U.S. \$37.50 CDN \$41.00
October/Art

A.S.A.P.



William Kentridge:
Lexicon

Lexicon is a facsimile cloth edition of an antiquarian Latin-Greek dictionary which the internationally celebrated South African artist William Kentridge (born 1954) has embellished with black ink drawings of what might seem at first to be animal silhouettes. In reproducing the work (which is uncollected elsewhere), this beautifully designed artist's book mischievously pits the model of the flipbook against the fragility of the antiquarian original, and flipping its pages animates Kentridge's lively, spiky drawings into a continuously morphing image that transforms from a cat to a coffee pot over the course of the book's 160 pages. This image is based on a disintegrating sculpture that reflects the artist's interest in the instability of objecthood. *Lexicon* is accompanied by a DVD containing a short film in which Kentridge flips the pages himself.

William Kentridge: Lexicon
ISBN 978-0-9797642-4-0
Clth, 6.75 x 9 in. / 160 pgs / 78 color / DVD (NTSC only).
U.S. \$40.00 CDN \$44.00
June/Art



Also Available:
William Kentridge:
Carnets d'Egypte
9782916275857
Pbk, U.S. \$30.00 CDN \$33.00
Editions Dilecta/Editions du
Muse du Louvre

IRISH MUSEUM OF MODERN ART



Gerard Byrne
Edited by Pablo La Fuente.
Text by Enrique Juncosa, Sven
Lütticken.

Irish artist Gerard Byrne (born 1969) works primarily in film and photography, which he presents as ambitious large-scale installations. His film and video projects reconstruct historically significant conversations derived from popular magazines from the 1960s–1980s; the effect of these works is to test the “cultural present” of the gallery space against the “defunct present” of a magazine article. Byrne's attraction to dialogue naturally inclines him towards an interest in theater, and he has worked on a number of projects with actors and sets—again in gallery spaces—that exploit distinctions between sculpture and set design, acting and non-acting, and spectacle and spectator. Byrne's work draws on a range of sources, from popular print media of the recent past to iconic modernist playwrights and thinkers such as Bertolt Brecht, Samuel Beckett and Jean-Paul Sartre. This volume offers his first complete overview.

Gerard Byrne
ISBN 978-1-907020-61-2
Pbk, 8.75 x 10.25 in. / 180 pgs / 60 color / 40 b&w.
U.S. \$45.00 CDN \$50.00
September/Art

LUDION



Stan Douglas:
Midcentury Studio
Edited by Tommy Simoons.
Text by Christopher Phillips,
Pablo Sigg.

Vancouver photographer and video artist Stan Douglas (born 1960) has been celebrated since the late 1980s for his politically freighted retrievals of obsolete technologies and failed utopias. The emphatically narrative character of his films and photographs has made for comparisons with his Vancouver contemporary Jeff Wall, but Douglas also laces his work with a literary engagement, in references to works by Proust, Beckett and other writers. *Midcentury Studio* sees Douglas pursue a new direction. It chronicles the burgeoning discipline of press photography in North America during the postwar period, for which Douglas assumes the role of a fictional photographer, creating a series of images hypothetically produced between 1945–1951. Douglas constructed a “mid-century studio” using authentic equipment as well as actors to produce carefully staged, black-and-white photographs that painstakingly emulate the period's obsession with crime scenes, dance, gambling and technology. This volume juxtaposes actual photographs from the era with Douglas' superb photo-fictions.

Stan Douglas: Midcentury Studio
ISBN 978-90-5544-879-1
Clth, 8.75 x 10.25 in. / 116 pgs / 13 b&w / 46 duotone.
U.S. \$40.00 CDN \$44.00
July/Art/Film & Video

HATJE CANTZ



Dieter Roth: Souvenirs

Edited by Beat Keusch, Jan Voss.
Text by Ina Conzen, Ruth Diehl.

Art polymath extraordinaire, Dieter Roth (1930–1998) maintained throughout his career an output so prodigious and various that art historians and fans are still struggling to keep up. Bringing innovations to media such as installation, sculpture, artist's books, jewelry and writing, Roth also traveled and collaborated extensively, becoming one of the postwar art scene's most visible personalities. Roth kept a close circle of artist friends with whom he collaborated, and to whom he made regular gifts of works that he named "Souvenirs." These friends included Richard Hamilton, Dorothy Iannone, Hansjörg Mayer, Martin Suter and Jan Voss, and the gifts included works of mail art, which Roth would gleefully subject to the vicissitudes of the postal system ("Has it arrived yet?" Voss recalls Roth asking him, of one such gift; "Has it already been nicely destroyed?"). *Dieter Roth: Souvenirs* is the first presentation of these works.

Dieter Roth: Souvenirs
ISBN 978-3-7757-2818-8
Hbk, 10.5 x 14 in. / 152 pgs / 127 color.
U.S. \$85.00 CDN \$94.00
August/Art

HATJE CANTZ



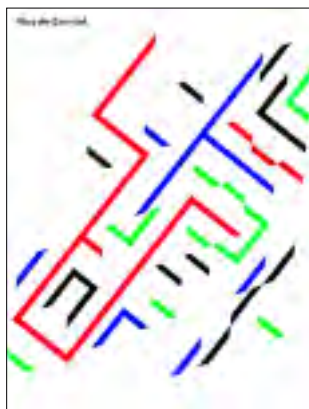
Peter Downsborough: The Book(s), 1968–2010

Edited by Moritz Küng. Text by Ira G. Wool.

Like his contemporaries Lawrence Weiner, Robert Barry and Sol LeWitt, American Conceptualist Peter Downsborough (born 1940) combines a fondness for geometric art and typography with the possibilities of the artist's book. Since the late 1960s he has worked across media (video, film and photography), but the artist's book has proved an enduring format, a place in which to incorporate other projects and compose with text, line drawings, maps and photographs. In 1993 the publisher, book collector and curator Guy Schraenen wrote of his work: "One might call it the absolute zero of the book, since it presents itself in the simplest form." This catalogue provides a comprehensive overview of the 85 artist's books that Downsborough has published from 1972 to the present, including such classics of Conceptualist book art as *And, A Place*—New York, *Beside*, *Notes on Location 2* and *Two Pipes Fourteen Locations*.

Peter Downsborough: The Book(s), 1968–2010
ISBN 978-3-7757-2833-1
Hbk, 6 x 9 in. / 332 pgs / 272 color.
U.S. \$45.00 CDN \$50.00
August/Art

JRP|RINGIER



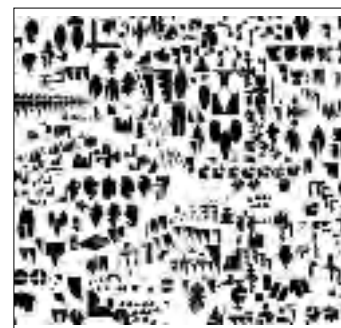
Guy de Cointet

Text by Marie de Bruggerolle.

Mentor to a generation of Californian Conceptualists and performance artists, Guy de Cointet (1934–1983) took language as a material from which to generate drawings, plays and performances. De Cointet collected phrases, words and even single letters culled from popular culture and literary sources, and scripted them as dialogues or props for plays inspired by the writings and homonymic compositional methods of Raymond Roussel: in the 1976 play *At Sunrise... A Cry Was Heard*, for example, a large painting depicting letters bisected by a white sash provides the dialogue of the lead actress, who recites its jumble of letters as if it were ordinary conversation. His drawings were often generated by geometric erasures of found text, leaving behind Concrete-style abstract patterns. A formative figure for Mike Kelley and Paul McCarthy during his tenure at the Otis Art Institute, de Cointet is today in the process of being rediscovered; this timely monograph is the first overview of his enigmatic and influential oeuvre.

Guy de Cointet
ISBN 978-3-03764-069-2
Hbk, 6.75 x 9.5 in. / 160 pgs / 100 color.
U.S. \$45.00 CDN \$50.00
September/Art

JRP|RINGIER



Allan McCollum

Edited by Rhea Anastasas.
Text by Martha Buskirk, Mary Jo Marks, Catherine Quéloz.

Since the late 1970s, Allan McCollum (born 1944) has addressed the anthropology of art: its distribution, acquisition, display and interpretation. From his first *Surrogate Paintings* (1978–82) to his *Individual Works* (1987–89) or recent *Shapes Project* (since 2005), through his famous series of *Plaster Surrogates* (begun in 1982), *Perpetual Photos* (since 1981) and *Perfect Vehicles* (since 1986), McCollum has revealed art's mechanisms as a status-generating economy. In the 1990s, his "art objects" were replaced by found objects belonging to a situated context and community, in an effort to explore local micro-politics and to develop projects with specific milieus. His use of multiples, of museums and display aesthetics as compositional elements, all stem from this displacement of context. Working with regional museums, heterogeneous audiences, and references going from paleontology to mineralogy, McCollum today has built a truly unique and intriguing body of work that receives its first comprehensive overview in this monograph.

Allan McCollum
ISBN 978-3-03764-193-4
Hbk, 11 x 10.75 in. / 144 pgs / 100 color / 30 b&w.
U.S. \$90.00 CDN \$99.00
September/Art

CHARTA/GALERIA NARA ROESLER



Carlito Carvalhosa: Nice to Meet You

Text by Paulo Venancio, Daniel Rangel, Beatriz Bracher, Juliana Monachesi, Paulo Herkenhoff, João Bandeira, Arto Lindsay, Ivo Mesquita, Luis Pérez-Oramas.

The monumental installations of Brazilian artist Carlito Carvalhosa transform gallery spaces into immersive multisensory environments. For his 2010 installation "A Soma Dos Dias," presented at the Pinacoteca do Estado de São Paulo, Carvalhosa interlaced 1,400 meters of cloth with 264 light bulbs, 44 loud speakers, four microphones, two laptops and a piano, aiming to stimulate viewers on several levels simultaneously. In 2011, Carvalhosa makes his debut at The Museum of Modern Art, New York with a new large-scale work. This retrospective monograph spans Carvalhosa's production of the past decade and is augmented with critical texts by João Bandeira, Beatriz Bracher, Paulo Herkenhoff, Arto Lindsay, Ivo Mesquita, Juliana Monachesi, Daniel Rangel and Paulo Venancio. Carvalhosa designed the volume, and has composed it to read as a compendium of his sketches, floor plans, maquettes and writings.

Carlito Carvalhosa: Nice to Meet You

ISBN 978-88-8158-815-2
Hbk, 6.25 x 7.5 in. / 280 pgs / 200 color.
U.S. \$55.00 CDN \$61.00
August/Art

YERBA BUENA CENTER FOR THE ARTS



Song Dong: Dad and Mom, Don't Worry About Us, We Are All Well

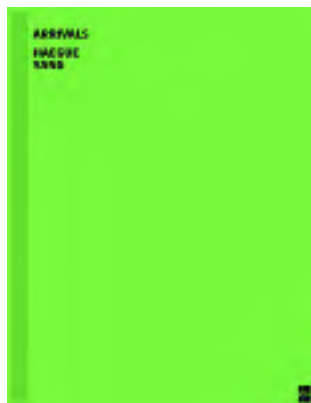
Text by Betti-Sue Hertz, David Elliott, Li Xianting, Ou Ning, Wu Hung.

The videos and photographs of Song Dong (born 1966) reveal the social implications of China's booming modernity, and the artist's own attempts to reconcile that boom with its spiritual traditions and its effects on members of his family. *Dad and Mom, Don't Worry About Us, We Are All Well* is based around a much heralded large-scale installation titled "Waste Not" (2005), comprised of over 10,000 items ranging from pots and basins to blankets, bottle caps, toothpaste tubes and stuffed animals collected by the artist's mother over the course of more than five decades as a way of coping with the death of her husband. A core theme of "Waste Not" is the idea that people, everyday objects and personal stories provide tangible evidence of the impact of politics and history on family life. This volume surveys several works on this theme of material and bodily evidence.

Song Dong: Dad and Mom, Don't Worry About Us, We Are All Well

ISBN 978-0-9826789-2-3
Hbk, 9 x 11.75 in. / 144 pgs / illustrated throughout.
U.S. \$35.00 CDN \$39.00
July/Art/Asian Art & Culture

KUNSTHAUS BREGENZ



Haegue Yang: Arrivals

Edited by Yilmaz Dziewior. Text by Marina Vishmidt, Anders Kreuger.

From mundane objects such as Venetian blinds, theatrical lights, infrared heaters, fans and metal stands, Korean artist Haegue Yang (born 1971) creates complex installations that trade on the immersive familiarity of domestic props to disquiet the viewer in the subtlest of ways. Artificial manipulations of intangible sensual experiences such as heat, odor and light further heighten the elusive spatial evanescence of her works. For her 2009 sculpture "Sallim," Yang created a full-scale model of her kitchen in Berlin, "free from many of the things that are attributes of the ordinary concept of work in terms of social effectiveness/productivity," as she describes it. What remains is more like the bare outline of a kitchen, with its structural and indeed conceptual solidity rendered provisional and strangely dubious. *Haegue Yang: Arrivals* presents a catalogue raisonné of the artist's works to date, revealing her to be one of today's most intriguing young artists.

Haegue Yang: Arrivals
ISBN 978-3-86560-968-7

Clth, 7.25 x 9.25 in. / 232 pgs / 200 color.
U.S. \$65.00 CDN \$72.00
August/Art/Asian Art & Culture

ASPEN ART PRESS/MODERN ART OXFORD



Haegue Yang

Text by Heidi Zuckerman Jacobson, Katharina Schwerendt, Julian Stallabrass, Anne Wagner. Interview by Emily Smith.

Designed by Manuel Raeder in close collaboration with the artist, this fully illustrated catalogue focuses on Haegue Yang's concurrent 2011 exhibitions at Modern Art Oxford and the Aspen Art Museum. Both exhibitions feature newly commissioned work by the Seoul- and Berlin-based artist, who is known for her colorful and sensorial installations and sculptures that occupy the in-between spaces where public and private meet. The publication features essays by Julian Stallabrass (Professor, Courtauld Institute), Anne Wagner (Henry Moore Foundation Research Curator at Tate) and Heidi Zuckerman Jacobson (Director and Chief Curator, Aspen Art Museum), as well as an interview with Haegue Yang by Emily Smith (Curator, Modern Art Oxford) and a biography by Katharina Schwerendt. The MAO exhibition is Yang's first major exhibition in the UK; Yang is the AAM's 2011 Jane and Marc Nathanson Distinguished Artist in Residence.

Haegue Yang
ISBN 978-1-901352-52-8
Hbk, 7.25 x 9 in. / 160 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00
October/Art/Asian Art & Culture

Exhibition Schedule

Aspen, CO: Aspen Art Museum,
07/29/11–10/09/11
Oxford, England: Modern Art
Oxford, 06/11/11–09/04/11



Elliott Hundley

Text by Christopher Bedford,
Anne Carson, Richard Meyer.

Elliott Hundley (born 1975) conceives of his exhibitions as theatrical environments—dense narrative landscapes populated by actors. By interspersing his monumental collages with carefully placed sculptural groupings, Hundley creates immersive environments that restage and animate the classical texts that are his sources. These epic installations collapse historical and narrative time, placing equal emphasis on classical mythology, art history and the socio-political conditions of the present. Published for one of Hundley's most significant museum exhibitions to date, this catalogue is the first sustained treatment of the artist's work. Building on Hundley's previous investigations of Euripides' tragedy *The Bacchae*, it examines the artist's effort to elaborate a critical relationship between classical literary sources and contemporary society. Essays by Christopher Bedford, poet Anne Carson and art historian Richard Meyer explicate the many facets of Hundley's sources and processes.

Elliott Hundley
ISBN 978-1-881390-50-3
Pbk, 8.5 x 10.5 in. / 84 pgs / 68 color.
U.S. \$24.95 CDN \$27.00
October/Art

Exhibition Schedule
Columbus, OH: Wexner Center for
the Arts, 09/17/11–12/31/11



Richard Aldrich and the 19th Century French Painting

Foreword by Paul Ha.
Introduction by Dominic Molon.
Text by Laura Fried, Forrest Nash.

Traversing abstraction, drawn or printed text, collage, sculptural effects and humorous figuration, the work of Richard Aldrich (born 1975) constitutes an index of possibilities in painting. Aldrich frequently integrates objects such as canvas scraps or book pages in his works, citing rather than deploying the idea of a picture plane, and also loads his works with literary and personal references. For his first solo museum exhibition at the Contemporary Art Museum St. Louis, Aldrich presents 20 large-scale works alongside paintings by Edouard Vuillard, Pierre Bonnard and the Irish portraitist Sir William Orpen, selected from the Museum's permanent collection. These three nineteenth-century artists have very little in common with Aldrich, and yet are ideally counterpointed against his paintings, refocusing the works of all four in fascinating ways. Published on the occasion of this exhibition, this volume records this exemplarily adventurous exhibition.

**Richard Aldrich and the 19th
Century French Painting**
ISBN 978-0-9777528-7-4
Pbk, 8 x 10.75 in. / 104 pgs /
illustrated throughout.
U.S. \$30.00 CDN \$33.00
September/Art



Michelle Stuart: Sculptural Objects Journeys In & Out of the Studio

Text by Lucy Lippard, Michelle
Stuart.

The "sculptural objects" of American artist Michelle Stuart (born 1938) merge a postminimalist vocabulary of seriality and industrial gray/brown color palette with a Beuysian affection for artifact, worn surface and auratic glow. From large-scale environmental works to intimate rubbings of soil on paper and drawings with beeswax, string and pigments, her work expresses an archeological and biological timescale, as well as feminist concerns (Stuart was one of the founders of the iconic feminist journal *Heresies*). Some of her best-known works are from the *Rock Books* series: journals battered with soil accumulated during the artist's travels. *Sculptural Objects* focuses on Stuart's installations and small sculptures and includes a selection of journal entries—described in *The New York Times* as "eloquent, plain-spoken"—that recount the origins of certain pieces and elaborate on her ideas and reading matter. The volume opens with a critical appreciation by Lucy Lippard.

Michelle Stuart: Sculptural Objects
ISBN 978-88-8158-803-9
Pbk, 8.5 x 11.25 in. / 184 pgs /
117 color / 35 b&w.
U.S. \$45.00 CDN \$50.00
August/Art



Dorothea Rockburne: In My Mind's Eye

Introduction by Terrie Sultan.
Text by Alicia G. Longwell,
David Anfam, Stéphane Aquin,
Robert Lawlor.

Dorothea Rockburne (born 1932) came to prominence in the late 1960s with Minimalist-inflected works pitched somewhere between painting and sculpture, that employed such materials as cardboard, sheet metal and crude oil. In the early 1950s Rockburne had studied at Black Mountain College with the mathematician Max Dehn, an encounter that helped to direct her early basis in Minimalism towards investigations of, among other themes, the Golden Section, the solar system and the writings of Pascal. This volume, the first comprehensive monograph on the artist, assesses Rockburne's career in the context of her peers such as Mel Bochner, Eva Hesse, Sol LeWitt and Agnes Martin, and elucidates the philosophical foundations of her abiding commitment to abstraction as a thinking tool. It includes works ranging from classic installation pieces such as "Scalar" (1971) and the folded paper *Locus Etchings* (1972) to the recent *Astronomy Drawings* (2009–2010).

**Dorothea Rockburne: In My
Mind's Eye**
ISBN 978-0-943526-50-8
Pbk, 8.5 x 11 in. / 152 pgs / 78 color /
26 duotone.
U.S. \$29.95 CDN \$33.00
August/Art

WALTHER KÖNIG, KÖLN



Evan Penny: Rendering Realities

Canadian artist Evan Penny (born 1953) makes the kind of sculpture that is so realistic, so detailed and so plainly a demonstration of virtuoso ability that it can literally stop people in their tracks. Modeled with tremendous craftsmanship in aluminium, silicone, epoxy resin and pigments, his freestanding nude figures and portrait heads invite the viewer to examine every fleshy imperfection and intimate crevice. The twist in this extreme realism is their anamorphically skewed perspective, so that what appears to be a conventionally dimensioned figure from one angle turns out to be wildly distorted from another. Penny uses electronic image editing and 3D scanning to create these effects, which transform an initial experience of ultra-realism into a vertiginous encounter massively mediated by artifice and technology. This volume surveys Penny's sculptural works of the past three decades.

Evan Penny: Rendering Realities
ISBN 978-3-86560-990-8
Hbk, 9.25 x 12 in. / 160 pgs / 126 color.

U.S. \$45.00 CDN \$50.00
July/Art

Exhibition Schedule

Tubingen, Germany: Kunsthalle
Tubingen, 06/02/11–09/04/11
Salzburg, Austria: Museum der
Moderne, 11/12/11–02/20/12
Cantanzaro, Italy: MARCA,
Cantanzaro Art Museum,
03/12–04/12
Toronto, ON: Art Gallery of Ontario,
Fall 2012

KUNSTHAUS BREGENZ



Antony Gormley: Horizon Field

Text by Martin Seel, Beat Wyss.

Since the 1980s, when the English sculptor Antony Gormley (born 1950) first began casting figures from his own body in lead and iron, his principal concern has been opening up new artistic and social venues for the display of his work. In realizing his latest work, "Horizon Field," in Austria, the artist has installed 100 figures at an elevation of nearly 7,000 feet; the figures face every direction but never towards one another. The mountain landscape, with its beguiling mix of natural beauty, urbanity and the sociality of old valley communities, provides an ideal experimental field for Gormley's investigations into the relationship between nature and culture. Of this project, the artist said: "It asks basic questions: who are we, what are we, where do we come from and to where are we headed?" Photographs of the landscape installation are contextualized with images of the artist's previous works.

Antony Gormley: Horizon Field
ISBN 978-3-86560-890-1
Clth, 8.75 x 11.75 in. / 176 pgs / 80 color.

U.S. \$65.00 CDN \$72.00
August/Art

GALERIE THADDAEUS ROPAC



Antony Gormley: For the Time Being

Edited by Jill van Coenegrachts, Alessandra Bellavita. Text by Pierre Tillet.

Antony Gormley (born 1950) is famed for the monumentality of his sculptures, the most famous example of which is the "Angel of the North," built in 1998 in Gateshead, England. For his exhibition at Galerie Thaddaeus Ropac in Paris, Gormley presents both large-scale sculptures and works that are comparatively lighter and less declarative of mass and presence. Published for this exhibition, *Antony Gormley: For the Time Being* examines recent works exploring this tension, such as the *Construct* series, which range from a standing male figure with his hands at his sides and his head turned, to a cluster of vertical blocks that could be described as post-Constructivist, and recent public commissions such as "Exposure" (2010, executed for a site in the Netherlands) and "Habitat" (2010, erected in Anchorage, Alaska), which also demonstrate this tension of mass in space versus constellated nodes in space.

Antony Gormley: For the Time Being

ISBN 978-2-910055-46-2
Pbk, 8.25 x 11 in. / 80 pgs / illustrated throughout.

U.S. \$30.00 CDN \$33.00
August/Art

ALBION EDITIONS



Xu Bing

Text by Reiko Tomii, David Elliott, Robert E. Harriet, Jr.

Xu Bing (born 1955) began his career at the crest of China's 1985 "New Wave" art. He relocated to the U.S. after the Tiananmen Square massacre, and has since emerged on the stage of global art as a hugely popular figure. Xu's sculptural explorations of his Chinese cultural heritage have produced large-scale installations deploying, for example, hand-carved printing blocks inscribed with 4,000 characters invented by the artist ("Book from the Sky"); in "Where Does the Dust Collect Itself?" he arranged a handful of dust into a seventh-century Zen text. Xu's intercessions in the Chinese signifier's communication of meaning suggest the fragility of all cultural transmission within the continuum of history, and perhaps also point to the artist's own experience of displacement. With more than 400 reproductions of works from across Xu's career, this first complete retrospective is accompanied by critical commentary plus a full bibliography and exhibition chronology.

Xu Bing
ISBN 978-0-9568670-01
Clth, 9.75 x 11.75 in. / 280 pgs / 332 color / 95 b&w.

U.S. \$75.00 CDN \$83.00
August/Art/Asian Art & Culture



FRAENKEL GALLERY/SALON 94

Previously Announced

Katy Grannan: Boulevard

Between 2008 and 2010, photographer Katy Grannan roamed the streets of Los Angeles and San Francisco, making portraits of strangers whom many of us might unattentively pass by; people whose faces, bodies, clothing and gestures comprise the subject of this magnificent oversize, slipcased monograph from Fraenkel Gallery and Salon 94. Grannan characterizes what attracts her in these subjects as “a combination of personality, spirit and their actual, physical being.” Grannan photographed her subjects in front of the white stucco walls so readily found in California, preferring a strong midday light which transforms her city streets into outdoor studios. The light in these photographs is thus both precise and indiscriminate, describing in high-pitched detail Grannan’s hustlers, dreamers, outcasts, addicts and beauty queens, and delivering a powerful atmosphere of both defiant optimism and great hardship. “I want all of it to exist, messily and awkwardly, in the photographs,” she has said. Reviewing Fraenkel Gallery’s 2011 exhibition of these 38 photographs for *The Huffington Post*, Julie Henson described them as “teeming with information about class, race, gender and community in the simplest terms . . . what *Boulevard* reminds us is that no one is to be forgotten, and that the photograph holds unparalleled power to uncover the lines between reality and invention, allure and disgust.”

Katy Grannan: Boulevard

ISBN 978-1-881337-29-4

Pbk, 13 x 15 in. / 44 pgs / 38 color.

U.S. \$45.00 CDN \$50.00

Available/Photography

FRAENKEL GALLERY

Lee Friedlander: The New Cars 1964

Introduction by Jeffrey Fraenkel.

In 1964, two young art directors at *Harper's Bazaar* named Ruth Ansel and Bea Feitler hired the then up-and-coming photographer Lee Friedlander to photograph the much-anticipated new car models of that year. Friedlander’s jazz album covers had proven he knew how to work on assignment, and Ansel and Feitler realized that if *Bazaar* was to obtain the photographer’s best work he should be let alone to make it. It’s difficult now to comprehend how anticipated next year’s cars were to Americans of the 1960s, but if Friedlander was aware of this, the photographs he delivered (on time) don’t betray it. Rather than depicting the cars in seductive locales, he had them delivered to parking lots near burger joints, cheap furniture stores, downscale beauty parlors and—most ignominiously of all—a used-car lot. As Friedlander says, “I just put the cars out in the world, instead of on a pedestal.” The magazine’s editor-in-chief was unamused, fearing that the photographs would deter car manufacturers from advertising in *Harper's*, so Friedlander was paid for his work and the photographs were soon forgotten—until he stumbled across them in 2010. Even a cursory study of this project reveals a compendium of strategies that would soon bring Friedlander acclaim and wreak havoc with widely accepted notions of what constituted a good photograph. Now, the Continentals, Eldorados and Mercury Meteors of 1964 have their day in this beautifully produced volume.



Lee Friedlander: The New Cars 1964

ISBN 978-1-881337-31-7

Hbk, 12 x 9.75 in. / 72 pgs / 3 color / 33 b&w.

U.S. \$49.95 CDN \$55.00

October/Photography



THE MUSEUM OF MODERN ART, NEW YORK

Richard Benson: North South East West

Text by Richard Benson, Peter Galassi.

Former Dean of the Yale School of Art, Richard Benson has been a photographer for more than four decades, but until now his art often took a back seat to his prodigious achievements as a printer and a teacher. When he devoted himself to overseeing the production of his own pictures a few years ago, everything fell into place. From direct digital capture through inkjet output, Benson's renowned technical wizardry yields unusually vibrant and beguiling color prints that are at once ultra-vivid and utterly natural, like our everyday visual experience. This volume presents nearly 100 photographs by Benson that highlight not only the unique properties of his prints, but also his fresh techniques for reproducing them on a printing press, as exemplified in this book. The uncanny lushness and clarity of the photographs gives voice to Benson's generous, inquisitive eye. As he crisscrossed the continent, Benson observed the creations of nature as well as man in pictures that are at once cheerful and patiently attentive to the forces that shape and soon enough change everything under the sun. An essay by Peter Galassi, Chief Curator of Photography at MoMA, surveys the work and a text by Benson explains how it was made.

Richard Benson: North South East West

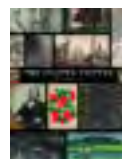
ISBN 978-0-87070-816-9

Hbk, 11.5 x 7.75 in. / 120 pgs / 103 color.

U.S. \$35.00 CDN \$39.00

October/Photography

Legendary photographer, teacher and printmaker Richard Benson roams across the continent documenting the contemporary American landscape in this lushly seductive and beautifully printed volume.



Also Available:

The Printed Picture

9780870707216

Hbk, U.S. \$60.00 CDN \$66.00

The Museum of Modern Art, New York

Since 2007, Seattle-based Decode Books has focused on designing, producing and publishing books on contemporary art and photography by emerging and midcareer artists. D.A.P. is delighted to welcome Decode to its list with three spectacular new Fall titles.



Kelli Connell: Double Life

Text by Susan Bright. Interview by Dawoud Bey.

The portraits of Kelli Connell (born 1974) appear to document a relationship between two women. Their idiom looks familiar: a young couple caught up in everyday moments of pleasure and reflection—a picnic in the park, playing pool in a bar, taking a bubble bath together. The first flicker of unease comes as soon as the viewer registers the similarity of the two subjects, who seem to be twins—and incestuous twins at that. In fact, Connell has photographed the same model portraying both of the women and then digitally combined the two images so seamlessly that not a trace remains of their construction. Connell has been at the forefront of artists using digital technologies for the past decade, but her art is not about Photoshop, and the photographs in *Double Life* extend far beyond their duplicity into larger and more complex issues of identity and visual rhetoric. Connell has a canny eye for the documentary look, as she tells an interviewer: “I tried to infuse my images with the sorts of subtle portrait techniques that made for powerful documentary photos, hoping to figure out how to make my work look more like true documentation of two women in a scene, even though they have never been together at the same time.”

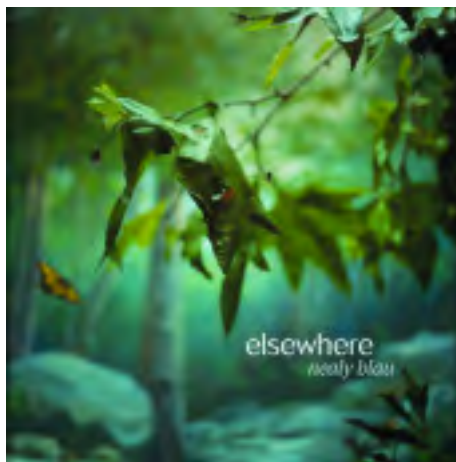
Kelli Connell: Double Life

ISBN 978-0-9793373-9-0

Clth, 12.25 x 9.5 in. / 80 pgs / 36 color.

U.S. \$60.00 CDN \$66.00

August/Photography/Gay & Lesbian



Nealy Blau: Elsewhere

Interview by Clint Willour.

Since early childhood, Seattle photographer Nealy Blau (born 1968) has wandered the halls of natural history museums, finding escape and reverie in the mysterious and sometimes eerie dioramas of constructed nature scenes. In *Elsewhere*, Blau photographs these dioramas as though they were actual vistas, conspiring with the interactions between their three-dimensional components and the painted backdrops to compel her images to the brink of reality. “I found that if I employed techniques that blurred the perceptions of what is real and what is not I could focus on something more abstract and essential and mysterious,” she says, in an interview with Clint Willour at the end of this volume. Photographers have explored the museum diorama before, but usually in order to trade on their kitsch appeal; Blau instead explores their enchanting melancholia, and titles each picture to indicate the location, at natural history museums in Chicago, New York, Pittsburgh, Los Angeles, Minneapolis, Philadelphia, Santa Barbara and Tacoma. Brimming with gift appeal, *Elsewhere* was featured as one of Oprah Winfrey’s favorite books in the December 2010 issue of *O, The Oprah Magazine*.

Nealy Blau: Elsewhere

ISBN 978-0-9793373-7-6

Clth, 11 x 11 in. / 64 pgs / 30 color.

U.S. \$60.00 CDN \$66.00

June/Photography



Suzanne Opton: Soldier/Many Wars

Text by Phillip Prodger, Ann Jones.

In the two series collected in this volume, *Soldier* and *Many Wars*, photographer Suzanne Opton (born 1954) photographs a range of American soldiers close up, with their heads resting on tabletops, and American veterans draped in cloth blankets. The subjects of the *Soldier* series are all young, active-duty soldiers from the Iraq and Afghanistan wars, and the photographs were presented as billboards in nine American cities from 2008 through 2010. Reviewing them for *The New York Times*, photography critic Vince Aletti wrote: “The posture is vulnerable and startlingly intimate, as if these young men and women were facing someone in bed or on a stretcher... Opton catches soldiers both on guard and off, looking out and inward simultaneously, and we can only imagine what they’re thinking, what they’ve done, and what they dread.” The project received extensive press coverage and even sparked a heated debate about America’s image of the military. The *Many Wars* series presents portraits of veterans from American wars over the past 70 years. Through interviews by the photographer, we learn how the wars have affected their lives. Both bodies of work were selected by Martin Paar for the Brighton Photo Biennial in 2010.

Suzanne Opton: Soldier/Many Wars

ISBN 978-0-9833942-0-4

Clth, 9.5 x 12 in. / 104 pgs / 39 color.

U.S. \$60.00 CDN \$66.00

August/Photography

DAMIANI

David Armstrong: 615 Jefferson Avenue

Edited by Nick Vogelsson, Anton Aparin. Introduction by Boyd Holbrook.
Text by Manuel Segade. Conversation with Ryan McGinley.

It was for his sharply focused portraits of young men—friends and lovers—that David Armstrong (born 1954) first gained critical attention, alongside his “Boston School” friends Nan Goldin, Jack Pierson, Mark Morrisroe and others. In the 1990s he changed tack somewhat, producing soft-focus cityscapes in which street lights, street corners and urban signage were elaborated into a soft blur. With *615 Jefferson Avenue*, Armstrong returns to the subject of his youth. The photographer’s first monograph in ten years, it gathers portraits of young boys taken in his turn-of-the-century row house in Bed-Stuy, Brooklyn, or at his farm in upstate New York, all of which were made in the course of taking fashion photographs. Low-key in their eroticism, these images always aim for a tangible, evident contact with their subjects: “It always has been this act of seduction, where you are trying to get the subjects to reveal themselves before the camera,” Armstrong put it in a recent *New York Times* interview. The rooms in which Armstrong shoots are painted in rich, dense, mint greens and browns, matching the period of the house itself, so that an atmosphere of enveloping interior catches the outlines of these boys, posed upon the many couches that fill Armstrong’s home. Filled with the excitement of rediscovering familiar terrain anew, this volume collects 120 of Armstrong’s color and black-and-white portraits.

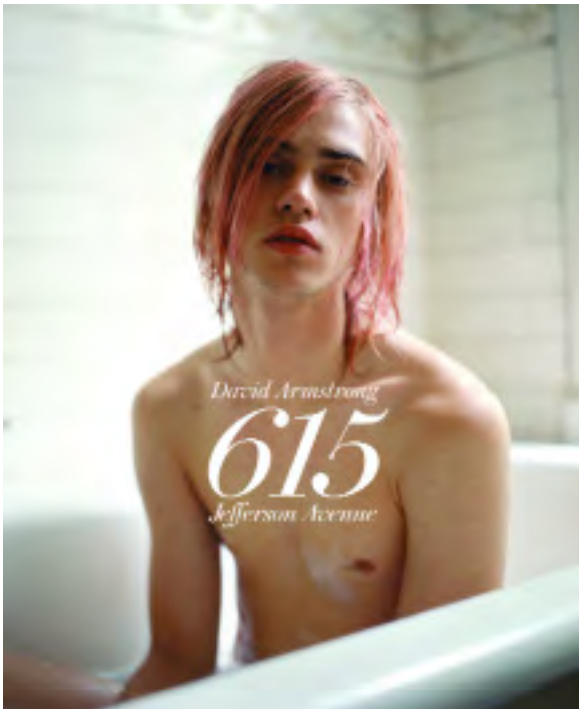
David Armstrong: 615 Jefferson Avenue

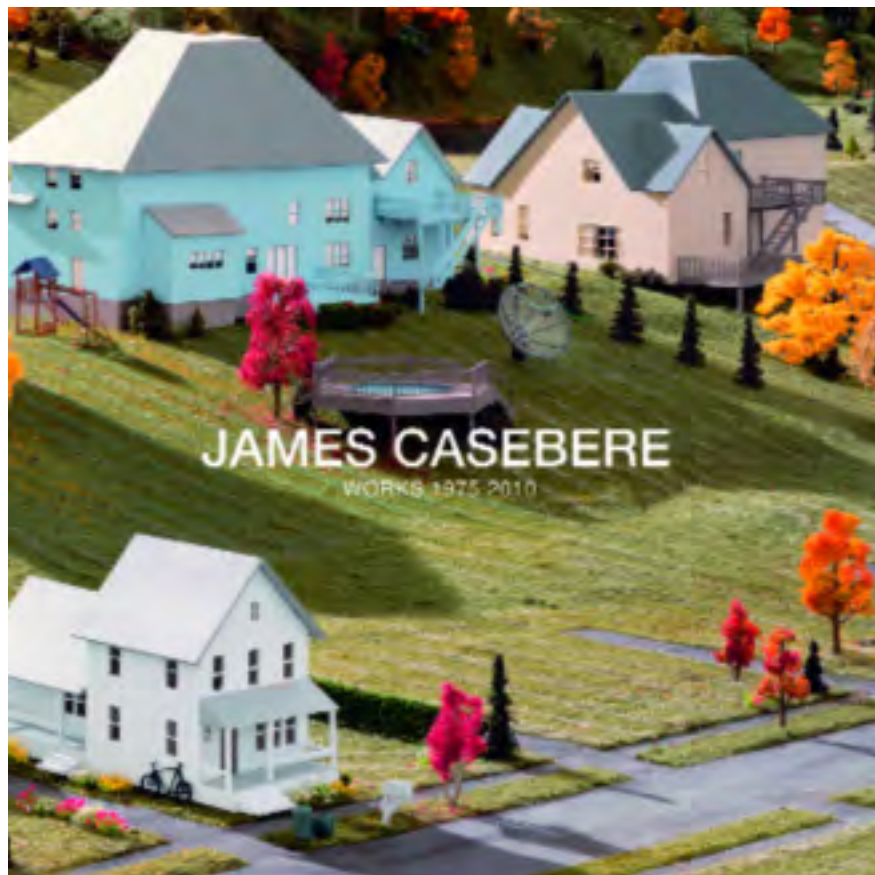
ISBN 978-88-6208-178-8

Hbk, 9 x 11 in. / 176 pgs / 120 color.

U.S. \$45.00 CDN \$50.00

September/Photography/Gay & Lesbian





DAMIANI

James Casebere: Works 1975–2010

Edited and text by Okwui Enwezor. Text by Hal Foster, Toni Morrison. Conversation with Okwui Enwezor.

James Casebere (born 1953) emerged in the Pictures Generation as an artist-photographer complicating the status of the photographic image alongside Cindy Sherman and Richard Prince. His earliest works dismantled the codes of American suburbia and the myth of the west, but he quickly arrived at the practice for which he is best known today: the construction of formally simplified architectural models—arenas, monasteries, tunnels, factories—which Casebere lights and photographs in his studio. In the early 1990s, as the ramifications of Michel Foucault's critiques of architecture and power took hold in American culture, Casebere's practice developed into a study of architectural typologies of the Enlightenment era, particularly prisons. The lighting in his photographs is dramatic, or rather it plays with the rhetoric of dramatic lighting, qualified by the sheer artifice of the architectural models themselves. Edited by Okwui Enwezor, this major mid-career survey includes several of Casebere's lesser-known early works, as well as previously unreproduced sculpture and photographs from 1975 to 2010. Enwezor contributes both an introduction and a conversation with the artist. The volume also contains essays by Hal Foster and Toni Morrison. *James Casebere: Works 1975–2010* is the most comprehensive monograph to date on this important American artist.

James Casebere: Works 1975–2010

ISBN 978-88-6208-186-3

Clth, 11.5 x 12 in. / 320 pgs / 260 color.

U.S. \$80.00 CDN \$88.00

September/Photography

LUDION

Jeff Wall: The Crooked Path

Edited by Hans De Wolf. Text by David Campany, Michael Fried, Luc Tuymans, Lawrence Weiner, et al. Interview by Hans De Wolf

The photography of Jeff Wall (born 1946) is consciously and profoundly saturated in the social: in the Vancouver art community from which he first emerged, fully formed, in the late 1970s; in the racial and gender politics of our times, which he analyses with marvelous clarity in his huge photographic light boxes that declare an equal status with painting through their scale and their carefully plotted depth and grandeur; in the art history pantheon that informs his staged compositions, from Hokusai to Velásquez and Manet; and in his influence on at least two generations of photographers, most notably the Düsseldorf school (Andreas Gursky once cited Wall as "a great model for me"). *Jeff Wall: The Crooked Path* examines the cultural context for Wall's tremendous achievement in photography. Wall himself has chosen 25 of his own photographs, taken between the late 1970s and the present, and has constellated them among the visionary company his work keeps, alongside reproductions of works by Marcel Duchamp, Diane Arbus, Eugene Atget, Wols, Andreas Gursky, David Claerbout, Thomas Struth, Frank Stella, Robert Smithson, Rodney Graham, Ian Wallace, Lawrence Weiner and R.W. Fassbinder. *The Crooked Path* orients Wall's photography across ten themed chapters, each of which is prefaced with an interview with Wall by Hans De Wolf. Also included are testimonies and essays by fellow artists and art historians, such as Luc Tuymans, Lawrence Weiner, Michael Fried and David Campany.

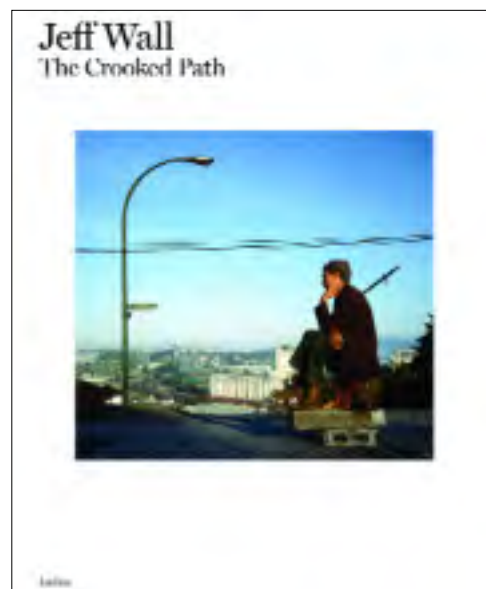
Jeff Wall: The Crooked Path

ISBN 978-90-5544-862-3

Hbk, 9.75 x 11.5 in. / 220 pgs / 150 color.

U.S. \$50.00 CDN \$55.00

September/Photography



HATJE CANTZ

Wolfgang Tillmans: Abstract Pictures

Text by Dominic Eichler.

From the start, Wolfgang Tillmans' abstract photographs played a decisive role in his gentle subversion of photographic hierarchies and his seductive emphasis on the materiality of photographic objects in his presentation of them. In the past decade he has pursued this tack, making wholly non-representational photographs that explore processes of exposure. From the delicate veils of color in the *Blushes* and *Freischwimmer* series, and the sculptural paper drops made of folded or rolled-up photographic paper, to the colorfully compelling works of the *Lighter* series, the printed object itself, divorced from its reproductive function, is always the point. "For me, the abstract picture is already objective because it's a concrete object and represents itself," Tillmans says; "the paper on which the picture is printed is for me an object, there is no separating the picture from that which carries it. That's why I like to show photographs sometimes framed and sometimes not, just taped to the wall." Designed by the photographer, and with 275 color reproductions of these works, *Abstract Pictures* impressively demonstrates how fruitfully Tillmans has mined this terrain.

Wolfgang Tillmans (born 1968) began his career in photography documenting Hamburg's rave scene in the late 1980s. His earliest images were printed on digital copiers, and in the mid-1990s, living in London and then New York, Tillmans began to foreground the lo-fi properties of his printed images by exhibiting them pinned or taped to gallery walls. In 2005, at an exhibition at Maureen Paley gallery titled *Truth Study Center*, he further extended this approach by exhibiting photographs alongside newspaper cuttings, pamphlets and other kinds of printed matter, on custom-made wooden vitrines. This installation also brought to the fore more political themes in Tillmans' photography. In 2011 he traveled to Haiti to document reconstruction efforts following the previous year's earthquakes.

Wolfgang Tillmans: Abstract Pictures

ISBN 978-3-7757-2743-3

Hbk, 11.5 x 10.5 in. / 376 pgs / 275 color.

U.S. \$75.00 CDN \$83.00

August/Photography



Wolfgang Tillmans reveals new intensities of objecthood in the abstract photograph, advancing new definitions of beauty in photography. *Abstract Pictures* offers the most complete survey of these works to date.



Also Available:

Wolfgang Tillmans

9783905829365

Hbk, U.S. \$35.00 CDN \$39.00

JRP|Ringier



Wolfgang Tillmans: Portraits

9781891024368

Hbk, U.S. \$39.95 CDN \$44.00

D.A.P./Distributed Art

Publishers, Inc.



HATJE CANTZ

Back in Print!

Andreas Gursky: Works 80–08

Edited and text by Martin Hentschel.

First published in 2008 and quickly going out of print, *Works 80–08* unfurls Andreas Gursky's oeuvre in all its encyclopedic glory. Gursky selected more than 150 images from his archive of photographs especially for this publication, reaching back in time to his student days at the Folkwang Hochschule Essen, and then to his formative studies with Bernd and Hilla Becher at the Kunstakademie Düsseldorf, through to the Middle Eastern and Asian works of 2007/2008.

Andreas Gursky: Works 80–08

ISBN 978-3-7757-3022-8

Hbk, 8 x 10.25 in. / 272 pgs / 174 color.

U.S. \$60.00 CDN \$66.00

July/Photography

DETROIT: 138 SQUARE MILES Julia Reyes Taubman



Julie Reyes Taubman: Detroit
ISBN 978-0-9823896-0-7
Clth, 11 x 9 in. / 480 pgs / 366 color.
U.S. \$65.00 CDN \$72.00
September/Photography

MUSEUM OF CONTEMPORARY ART, DETROIT

Julie Reyes Taubman: Detroit 138 Square Miles

Foreword by Elmore Leonard. Introduction by Jerry Herron.

Over the past six years, documentary photographer and architectural historian Julia Reyes Taubman has taken more than 30,000 photographs across the sprawled terrain of Detroit, ambitiously mapping out a comprehensive survey of a major American city. Photographing on the ground, in the buildings and by air and water, Reyes Taubman believes that when buildings and landscape are manipulated by nature and time they become more visually compelling than almost any architectural intervention. Reyes Taubman is not pessimistic, however: "It is not a disgrace but a privilege and an obligation to listen to the stories only ruins can tell," she writes in regard to this project. "They tell us a lot about who we were, what we once valued most, and perhaps where we may be going." As Reyes Taubman scrutinizes this 138-square-mile metropolis in transition, she pays particular attention to the scale and the solidity of the buildings that characterized the former "Motor City" at the height of its industrial wealth and power. More than a photographic saturation job of a single city, *Detroit: 138 Square Miles* provides contextual perspective in an extended caption section in which Reyes Taubman collaborated with University of Michigan professors Robert Fishman and Michael McCullough to emphasize the social imperatives driving her documentation. An essay by native Detroiter and bestselling author Elmore Leonard addresses the social and cultural significance of the post-industrial condition of this metropolis.

APERTURE

Brian Ulrich: Is This Place Great Or What

Text by Juliet B. Schorr.

This long-awaited first monograph presents Brian Ulrich's decade-long exploration of the shifting tectonic plates that make up American consumerism. The photographer focuses in part on the architectural legacies of a retail-driven economy in the midst of collapse—shopping malls on the brink of demolition, empty big box stores and other retail structures in transition. But Ulrich does more than sketch the fraying surfaces of a shopping-obsessed culture; he also offers clear-eyed yet sympathetic portraits of teenaged shoppers lost in reverie over a pair of shoes, thrift-store mavens determined to find the best deal and families in search of that perfect purchase. Cinematic and utterly engrossing, these portraits are interspersed among the forlorn landscapes of empty parking lots and foreclosed malls. Ulrich gets under the skin of the current financial crisis, tracing a palpable economic trajectory from irrational exuberance to debt-laden hangover and providing a sobering document of the American consumer psyche in crisis in the first decade of the twenty-first century.

Brian Ulrich: Is This Place Great Or What
ISBN 978-1-59711-192-8
Hbk, 9.75 x 11.25 in. / 144 pgs / 1 gatefold / 95 color.
U.S. \$50.00 CDN \$55.00
September/Photography

Exhibition Schedule

Cleveland, OH: Cleveland Museum of Art, 09/11–10/11



HATJE CANTZ

Previously Announced

Catherine Opie: Empty and Full**Edited by Helen Molesworth. Text by Jill Medvedow, Anna Stothart.**

Catherine Opie (born 1961) has forged new idioms in both portrait and landscape photography, frequently combining the two genres to explore how people occupy different landscapes—from high school football players on the field to ice fishermen on frozen lakes, to surfers waiting for the next wave. In doing so she has come to stand as one of America's foremost documentarians. Recently, Opie has returned to the genre of street photography, elaborating on the relationship between people and place, particularly the energies and desires created when masses of people convene around a shared interest or value. Freedom of assembly is one of the rights Americans take for granted; Opie is interested in the way that sites, such as the National Mall in Washington, D.C., come to be defined by the groups of people who assemble there and how their gathering shapes the identity of the place. This catalogue presents Opie's photographs of recent political demonstrations and gatherings, ranging from the inauguration of President Obama to Tea Party rallies. Drawing on a long and august tradition of American landscape painting and documentary photography, Opie gives us a view of democracy in action. Her photographs offer a dynamic, complicated and loving portrait of the United States at the dawn of the twenty-first century. This fully illustrated catalogue features a discussion between the artist and ICA Boston Chief Curator Helen Molesworth.

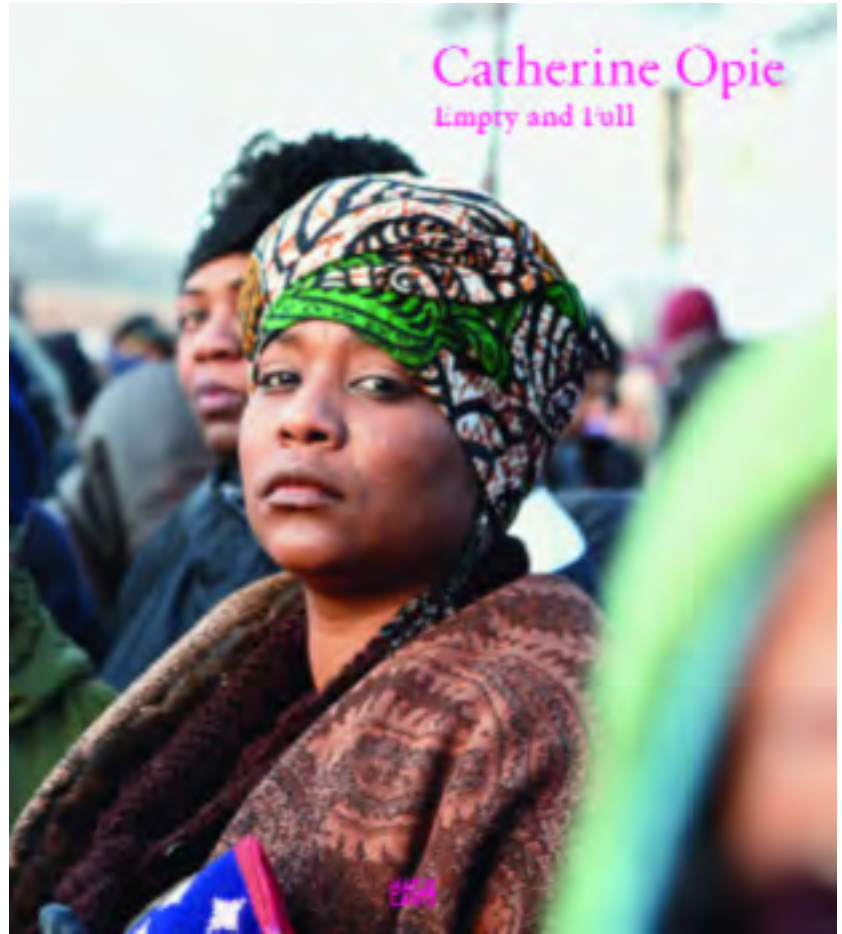
Catherine Opie: Empty and Full**ISBN 978-3-7757-3015-0****Hbk, 9.5 x 10.75 in. / 96 pgs / 53 color.**

U.S. \$40.00 CDN \$44.00

Available/Photography

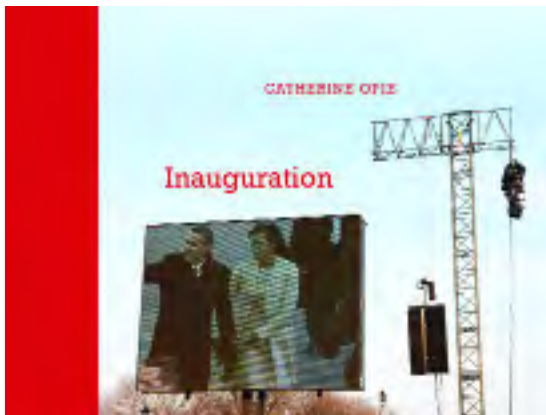
Exhibition Schedule

Boston, MA: The Institute of Contemporary Art, 04/15/11–09/05/11

**Also Available:****Catherine Opie: American Photographer****9780892073757**

Pbk, U.S. \$65.00 CDN \$72.00

Guggenheim Museum

**Catherine Opie: Inauguration****ISBN 978-0-9826813-2-9****Clth, 13 x 9.75 in. / 124 pgs / 97 color.**

U.S. \$50.00 CDN \$55.00

August/Photography

GREGORY R. MILLER & CO.

Catherine Opie: Inauguration**Foreword by Deborah Willis. Text by Eileen Myles.**

Celebrated photographer Catherine Opie (born 1961) has long documented the faces and landscapes of American communities, both inside and outside the mainstream. The subjects of her highly regarded portraits have ranged from California surfers, friends and fixtures in LGBT communities, high school football players and the artist herself. In this series of photographs documenting the inauguration of President Barack Obama, Opie broadens her focus to an expanded community of Americans: on January 20, 2009, over one million people gathered on the national mall to see the swearing in of America's first black president, united by their pride at what had been accomplished and a collective hope for the future. In the tradition of Robert Frank's photographs of the 1956 Democratic National Convention in Chicago and William Eggleston's 1976 *Election Eve* series, Opie's *Inauguration*, a series of 100 photographs, offers an intimate political and personal view of one of the most public days of a nation. Accompanying texts by author, curator and photo-historian Deborah Willis and writer Eileen Myles address the significance of Opie's achievement with this body of work and further explore the wonder, elation and the self-conscious anticipations of this historic moment.



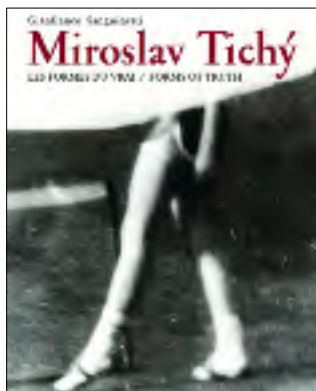
Gita Lenz: Photographs

Introduction by Gordon Stettinius.

Working primarily from the 1940s through the early 1960s, the American photographer Gita Lenz (1910–2011) made documents of New York street life that won her early recognition and inclusion in two group shows curated by Edward Steichen for The Museum of Modern Art, a three-person show at the Brooklyn Museum and numerous articles and features in photography magazines of the time. Equally given to inflecting her portraiture with hints of social realism one on hand, and surrealism on the other, and also influenced by her close friend Aaron Siskind, Lenz produced abstract compositions, city still lifes, surreal still lifes and intimate portraits. She receded from view in the 1960s as financial demands impeded her practice, but in 2002, a chance meeting with photographer Gordon Stettinius led to the retrieval of this small but charming body of work, and the publication of this superbly printed first monograph.

Gita Lenz: Photographs
ISBN 978-0-9845739-0-5
Clth, 10 x 11.75 in. / 100 pgs / 51 tritone.
U.S. \$50.00 CDN \$55.00
June/Photography

Exhibition Schedule:
Richmond, VA: Candela Books
Gallery, 09/11–10/11



Miroslav Tichý: Forms of Truth

Text by Gianfranco Sanguinetti

Hounded by the Czech Communist regime in the 1960s, the controversial photographer Miroslav Tichý (born 1926) has today found acclaim for his photographs of women taken with homemade cameras. This handsomely produced Tichý monograph is unique among Tichý publications for two reasons: firstly because the photographs, drawn from private collections, are all previously unpublished; and secondly because it is conceived and authored by the Italian former Situationist Gianfranco Sanguinetti, who has likewise come into conflict with state authorities, having been deported from France and Italy several times for his work with Guy Debord. The bulk of the photographs in this volume are derived from Sanguinetti's Tichý collection, and are prefaced with a lengthy meditation on the photographer by Sanguinetti, who declares his admiration for Tichý's personal and artistic disregard for social conventions, and the anti-modernist character of his methods and materials.

Miroslav Tichý: Forms of Truth
ISBN 978-80-7437-039-7
Hbk, 9.5 x 12 in. / 248 pgs / 252 color / 6 b&w.
U.S. \$85.00 CDN \$94.00
August/Photography



Graciela Iturbide: No Hay Nadie/There Is No-One

Text by Óscar Pujol.

Graciela Iturbide (born 1942) is Latin America's most internationally admired photographer, as her receipt of the 2008 Hasselblad Foundation award confirmed. Although she is best known for her serial portrayals of her native Mexico, one of Iturbide's most popular individual photographs is "Perros Perdidos" (or "Lost Dogs"), an image of several dogs in silhouette on a rocky outcrop taken in India in 1998. *Graciela Iturbide: No Hay Nadie/There Is No-One* reveals the Mexican photographer's extended explorations in (mostly) cities in the north of India—Varanasi, Delhi and Calcutta, as well as Bombay—over the past 13 years. Iturbide's black-and-white images are strikingly at ease with their subject matter, able to locate arrangements of objects, architectural outline and urban signage without ever lapsing into visual tourism.

Graciela Iturbide: No Hay Nadie/There Is No-One
ISBN 978-84-15303-17-6
Clth, 9 x 11 in. / 72 pgs / illustrated throughout.

U.S. \$55.00 CDN \$61.00
October/Photography/Latin American Art & Culture



Also Available:

Graciela Iturbide: Juchitan de Las Mujeres 1979–1989
ISBN 9788492480531
Hbk, U.S. \$65.00
CDN \$72.00
RM/Editorial Calamus



Alen MacWeeney: Irish Travellers

Tinkers No More
Introduction by Bairbre Ni Fhloinn.

For over five years, Dublin-born Alen MacWeeney (born 1939) photographed the native itinerants of Ireland known as Travellers, spending countless evenings in their caravans and by their campfires, drinking tea and listening to their tales, songs and music. In a memoir of this period, the photographer describes his attraction to the lifestyle of his companions: "Theirs was a bigger way of life than mine, with its daily struggle for survival, compared to my struggle to find images symbolic and representative of that life." With *Irish Travellers*, MacWeeney has crafted a profoundly beautiful record of a slowly vanishing way of life rarely seen by outsiders, let alone captured by a camera. Author and winner of the Man Booker prize John Banville compared *Irish Travellers* to "Edward Curtis's masterly recuperation of the American Indian." Alen MacWeeney's photographs are essential records of a vanishing culture.

Alen MacWeeney: Irish Travellers
ISBN 978-0-615-41502-4
Pbk, 9.5 x 11.25 in. / 128 pgs / 1 color / 61 duotone.
U.S. \$39.95 CDN \$44.00
July/Photography

DAMIANI

Mariana Cook: Stone Walls

Personal Boundaries

Text by Wendell Berry, Susan Allport, Lucy Breathitt, Thomas Cummins, Robert O. Paxton, Colin Renfrew, Brendan Dunford.

Photographer Mariana Cook (born 1955) is best known for her intimate character studies of persons both in and out of the public eye, as published in her much-acclaimed collections *Fathers and Daughters*, *Mothers and Sons*, *Generations of Women*, *Couples*, *Faces of Science* and *Mathematicians*. Cook departs from her portrait work with *Stone Walls: Personal Boundaries*, a project that was conceived one day at her home on Martha's Vineyard, when 56 cows strayed through a crumbling section of the stone wall she shares with her neighbor. From this serendipitous moment of inspiration, Cook embarked on an eight-year journey, travelling from New England to the American South, Britain, Ireland, the Mediterranean and Peru in pursuit of dry stone walls. Far from being a conventional travelogue, these beautiful black-and-white photographs portray the wall in landscape, the wall as abstract form, and the return of rocks to nature. Cook is fascinated with the juxtaposition of stones as an instance of geometric composition, as well as with the resonance between walls of different cultures. With a tribute from Wendell Berry and essays providing a context for the walls of each region, the resulting collection captures a fundamental aspect of the relationship human beings forge with the land they inhabit.

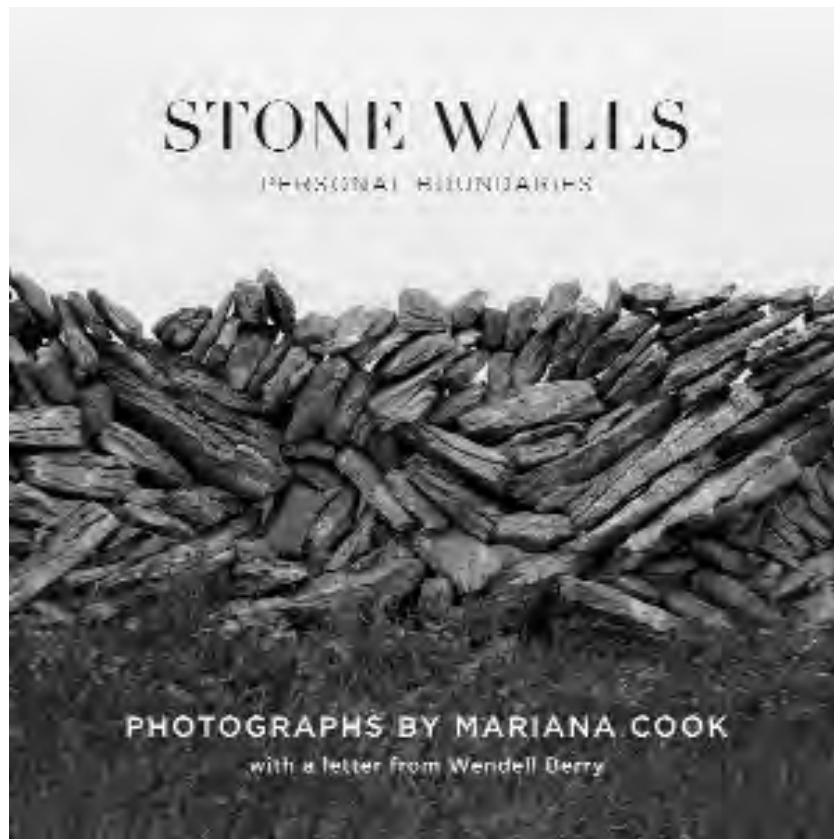
Mariana Cook: Stone Walls

ISBN 978-88-6208-169-6

Clth, 11 x 11 in. / 192 pgs / 91 tritone.

U.S. \$50.00 CDN \$55.00

September/Photography



DAMIANI

Olivo Barbieri: Dolomites Project 2010

Over 250 million years old, the Dolomites of northeastern Italy are one of the world's most sublime mountain ranges. For Italian photographer Olivo Barbieri (born 1954), skilled at the creative exploitation of photographic kinks of perception, the ragged and pockmarked surfaces of the Dolomites present an ideal subject. Barbieri interprets the mountains as almost sentient, mobile forms, bestowing upon them something of the eerie toy-town touch of his previous project and monograph, *The Waterfall Project* (2008). As that work showed, Barbieri feels that it is almost impossible to photographically compel the majesties of nature to astound us as they once did. In the outline of the summits of the Dolomites he sees a "story of the world seen upside down," and portrays them as no longer instances of the sublime in nature, but rather as marvelous entities colonized by commerce. "Seascapes, great waterfalls, mountains and historic towns are fragile theme parks," Barbieri declares; "Entertainment has virtually replaced the sublime. Views of megalopolises can, by size and consideration, compete with nature in the human imagination, in terms of importance." *Dolomites Project* invites the viewer to marvel at nature, all the while qualifying its wonders with the nagging edge of artifice.

Olivo Barbieri: Dolomites Project 2010

ISBN 978-88-6208-172-6

Hbk, 15 x 11.5 in. / 32 pgs / 12 color.

U.S. \$40.00 CDN \$44.00

July/Photography



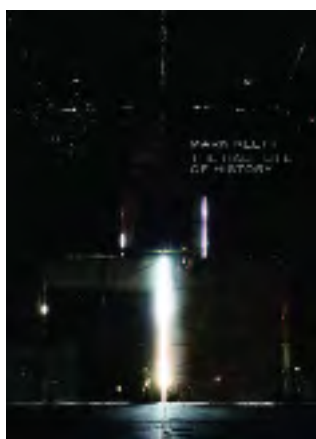
Robert Benjamin: Notes from a Quiet Life

Text by Eric Paddock.

Notes from a Quiet Life provides a rare opportunity to view works by a true photographer's photographer, who has traded prints with America's leading artists, but who refused museum and gallery exhibitions until just last year. Robert Benjamin (born 1947) bought his first camera in 1972, and since then has made humble documents of the life immediately at hand. *Notes from a Quiet Life* offers unguarded moments with the photographer's family—his daughter sipping soda, his son peacefully sleeping on the couch and tender moments with his wife—as well as small domestic details and visual surprises encountered on walks to the corner store. "The sheer magical presence of the people and things in his photos remind me of the beauty any of us can find in everyday life," says curator Eric Paddock. This volume reproduces 40 of Benjamin's color prints and Polaroids.

**Robert Benjamin: Notes from a
Quiet Life**

ISBN 978-1-934435-37-3
Hbk, 7.5 x 9.5 in. / 72 pgs / 40 color.
U.S. \$45.00 CDN \$50.00
September/Photography



Mark Klett: Wendover The Half-Life of History

Text by William L. Fox.

There is a twisted steel dome in Hiroshima that stands as a grim reminder of the city's destruction by the first atomic bomb. Halfway around the globe, on the border of Utah and Nevada, stands another ruin. The site that housed the bomber that carried "Little Boy," Wendover Army Air Base, now crumbles from neglect. The stories and relics of Wendover describe more than just the past; they point to a historic cycle, a present increasingly filled with new threats of devastating nuclear and chemical warfare. For this book, American photographer Mark Klett (born 1952) has teamed up with William L. Fox, a celebrated science and art writer whose work focuses on human cognition and memory. Together, the two have created a fascinating visual and textual portrait of Wendover Army Air Base, examining the experience of memory in relation to the great tragedy of America's atomic age.

Mark Klett: Wendover
ISBN 978-1-934435-39-7
Hbk, 9.5 x 11.75 in. / 160 pgs / 40 color / 30 duotone.
U.S. \$55.00 CDN \$61.00
November/Photography



Shai Kremer: Fallen Empires

Text by Meron Benvenisti, Anne Wilkes Tucker, Talya Sason, Amiram Oren, Ariella Azoulay.

Extensively covered by the media, debated by the governments of the world and claimed by vying religions, Israel is a remarkable case study for understanding the rise and fall of empires. By highlighting the country's historic architecture and its highly contentious ruins, Israeli photographer Shai Kremer (born 1974) questions how these sites figure today in the discourse of the Israeli-Palestinian conflict and the future of the nation. *Fallen Empires* invites viewers to consider new relationships between the histories and identities assembled and disassembled in the creation of modern Israel. As Kremer explains, "Israel is overloaded with sediments of past empires. More than half of the current IDF (Israel Defense Forces) strongholds rest on the ruins of military sites of former empires. The recycling of these spaces, from one conqueror to the next, shows how most empires tried to conquer and rule this land, with one similar outcome: they eventually failed."

Shai Kremer: Fallen Empires
ISBN 978-1-934435-35-9
Clth, 12 x 9 in. / 136 pgs / 50 color.
U.S. \$50.00 CDN \$55.00
July/Photography

Exhibition Schedule
New York: Julie Saul Gallery,
09/11–10/11
San Francisco, CA: Robert Koch
Gallery, 11/11–12/11



Christoph Gielen: Ciphers

Introduction by Geoff Manaugh.
Text by Johan Frederik Hartle.

Working at the intersection of art and environmental politics, photographer Christoph Gielen specializes in conducting photographic aerial studies of infrastructure in its relation to land use. Collected and published here for the first time, Gielen's abstracting views reveal the hidden geometries of developments that only emerge when seen from far above the ground, in the elliptical or hexagonal shapes of structures such as as maximum security prisons and retirement communities. In *Ciphers*, Gielen uses a triptych format to present his photographs of sprawl as an automobile-led phenomenon and as a way of life—encouraging us, the viewer, to question the very nature of the developed community and the ramifications of contemporary building trends. These pictures invoke an era of carefree risk-taking, of "bigger is better," when investing in home ownership and commercial real estate were still standard practices and neither distance from workplace nor gasoline prices much mattered in determining the locations of new constructions.

Christoph Gielen: Ciphers
ISBN 978-0-9830181-1-7
Hbk, 12.75 x 10.75 in. / 80 pgs / 70 color.
U.S. \$60.00 CDN \$66.00
November/Photography

J&L BOOKS



Gregory Halpern: A

Edited by Jason Fulford.

In *A*, American photographer Gregory Halpern (born 1977) leads us on a ramble through the beautiful and ruined streets of the American Rust Belt. The cast of characters, both human and animal, are portrayed with compassion and respect by this native son of Buffalo (now professor at the Rochester Institute of Technology). The cities he is drawn to—Baltimore, Cincinnati, Omaha, Detroit—share similar histories with his hometown, and in this post-apocalyptic springtime all forms of life emerge and run riot. On the heels of Halpern's two previous books, *Harvard Works Because We Do* (a portrait of Harvard University through the eyes of the school's service employees) and *Omaha Sketchbook* (a lyrical artist's book portrait of the titular city), *A* continues the photographer's investigations of locations and persons that fly under the radar.

Gregory Halpern: A
ISBN 978-0-9829642-2-4
Clth, 9.5 x 11.75 in. / 96 pgs / 56 color.
U.S. \$40.00 CDN \$44.00
November/Photography

EDITIONS XAVIER BARRAL



Jane Evelyn Atwood: Rue des Lombards

In late 1975, American photographer Jane Evelyn Atwood (born 1947) was 28 years old and had recently moved to Paris. She quickly developed a fascination with the city's prostitutes, and soon met a woman who introduced her to a prostitute she knew. Developing the theme from portraits of this single sitter, Atwood discovered an intriguing subculture around one building on the Rue des Lombards, full of extraordinary characters, costumes and views on gender and sexuality. Atwood's now hallmark immersive style of photojournalism led her deep into this world: "I was always turned on by a person or a group of people and then wanted to know them," she recalled in a recent interview, "and photographing them became a way of knowing them." This volume presents a formative body of work by one of the world's leading photojournalists.

Jane Evelyn Atwood: Rue des Lombards
ISBN 978-2-915173-79-6
Clth, 8.5 x 12.5 in. / 160 pgs / 80 duotone.
U.S. \$60.00 CDN \$66.00
September/Photography

ONESTAR PRESS/FÄLTH & HÄSSLER



Now in Paperback!

Monica Haller: Riley and His Story

Me and My Outrage, You and Us
Text by Riley Sharbonno.

Now in paperback, Monica Haller's acclaimed *Riley and His Story* presents the daily life of the Iraq war, as lived and photographed by Riley Sharbonno. Haller and Sharbonno met in college before the latter was deployed, serving as an army nurse at Abu Ghraib prison from 2004 to 2005. Sharbonno 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. The photo pages in this book are variously sized, intersecting and overlapping to mimic the unstable nature of such memories, conveying the blurry jumble of amnesia and trauma. It is an invitation to all—veterans, family and friends—to face the realities of war.

Monica Haller: Riley and His Story
ISBN 978-2-915359-42-8
Pbk, 6.5 x 9.25 in. / 480 pgs / 480 color.
U.S. \$47.00 CDN \$52.00
July/Photography

HATJE CANTZ



Hans-Christian Schink

Text by Ulrike Bestgen, Matthias Flügge, Antje Rävíc Strubel, Thomas Weski.

With his photographs of telephone cables rigged in an otherwise pristine Vietnamese jungle, or utility poles and wires strung across Niigata's snowy landscape, Leipzig-based photographer Hans-Christian Schink (born 1961) has documented the clash between civilization and nature for over three decades, exerting a major influence on the German photographic scene. He first garnered attention for his series *Verkehrsprojekte Deutsche Einheit*, for which he spent seven years documenting new traffic-related constructions in eastern Germany. Regardless of location, Schink's images bear testimony to humankind's brutal inscriptions upon the environment—damage to which they draw particular attention through the careful omission of human presence. Schink's avoidance of more overtly critical content only further intensifies the memorability of his photographs. This publication surveys the artist's work from 1980 to the present day.

Hans-Christian Schink
ISBN 978-3-7757-2826-3
Clth, 12.75 x 11.25 in. / 180 pgs / 155 color.
U.S. \$75.00 CDN \$83.00
August/Photography

Exhibition Schedule
Duisburg, Germany: Museum Küppersmühle, 07/01/11–10/03/11

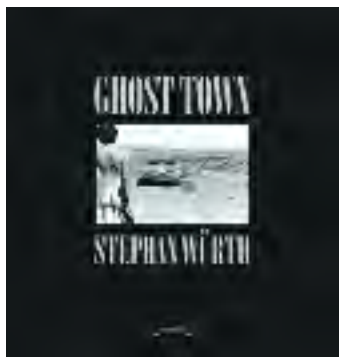


Michel Comte: Not Only Women, Feminine Icons of Our Times

**Text by Maurizio Vanni,
Alessandro Luigi Perna, Enrico
Stefanelli.**

Michel Comte (born 1954) is one of the most sought-after fashion and magazine photographers in the world. In 1979, Comte received his first international advertising assignment from Karl Lagerfeld for the Chloé fashion house. His work has since been featured on the pages of *Vogue*, *Vanity Fair*, *Esquire*, *GQ* and *Interview*. *Not Only Women* focuses on the photographer's portraits of women from the worlds of cinema, fashion, theater, music and art. Comte has photographed some of the most beautiful and beloved women of our time including Claudia Schiffer, Naomi Campbell, Cindy Crawford, Carla Bruni, Giselle Bündchen, Louise Bourgeois, Sophia Coppola, Catherine Deneuve, Isabella Rossellini, Sharon Stone, Sophia Loren, Sandra Bernhard, Tina Turner and Whitney Houston. Through 60 color plates, *Michel Comte: Not Only Women, Feminine Icons of Our Time* explores how Comte's work expands the categories of portraiture and glamour photography, transforming his subjects into icons.

**Michel Comte: Not Only Women,
Feminine Icons of Our Time**
ISBN 978-88-366-1875-0
Pbk, 9 x 11 in. / 72 pgs / 60 color.
U.S. \$28.00 CDN \$31.00
September/Photography/Fashion



Stephan Würth: Ghost Town

Epilogue by Lesley M.M. Blume.

Since moving to the United States from his native Germany, photographer Stephan Würth has been fascinated with the mythical vistas of the American West and the isolation and freedom of vast desert expanses. Würth culminates this geographical romance with the new series *Ghost Town*. These photographs narrate the tale of three women as they journey through Nevada, where they soon find themselves stranded with a broken-down car on the side of a desolate road. Shot over seven days on black-and-white Kodak Tri-X film, the images were scanned for the book from 16 x 20 inch hand-developed prints and never retouched. The book also features an epilogue by fashion and culture critic Lesley M.M. Blume.

Stephan Würth: Ghost Town
ISBN 978-88-6208-185-6
Clth, 11.25 x 11.25 in. / 160 pgs / 100 b&w.
U.S. \$50.00 CDN \$55.00
September/Photography/Fashion

This limited edition of *Ghost Town* is bound in leather and housed in a box that also contains a limited-edition print.

**Stephan Würth: Ghost Town,
Limited Edition**
ISBN 978-88-6208-187-0
Boxed, leather, 11.5 x 11.5 in. / 160 pgs / 100 b&w / limited edition of 50 copies.
U.S. \$750.00 CDN \$825.00 **SDNR20**
September/Limited & Special Editions/Photography



The Hilton Brothers: Tyrants and Lederhosen

The Hilton Brothers are the photographers Christopher Makos and Paul Solberg. Their moniker is derived from the Hilton Sisters, the 1930s Siamese-twin vaudeville stars—and of course from the hotel heiress Hilton sisters of today. Makos is already famed as a portraitist of many of the twentieth century's leading icons, particularly Andy Warhol, Elizabeth Taylor, John Lennon and Man Ray; Solberg is a rising talent who made his name with *The Bloom Book*, his 2005 collection of flower photographs. Makos and Solberg's first collaborative monograph as the Hilton Brothers takes the form of a travelogue compiling works made by the duo from 2004 to 2011. *Tyrants and Lederhosen* opens with separate sequences by each of the photographers, which preface their globe-trotting anthropological collaboration as they document and narrate their travels from America to Europe to the Middle East and Asia.

The Hilton Brothers: Tyrants and Lederhosen
ISBN 978-84-15303-12-1
Clth, 9 x 12 in. / 342 pgs / illustrated throughout.
U.S. \$80.00 CDN \$88.00
October/Photography



Mark Borthwick: The Heart Land

British-born, New York-based photographer Mark Borthwick (born 1966) is famed for his blurry, sun-soaked photographs, a style that has crossed disciplines and gained him equal footing in the art, photography and fashion worlds. Borthwick came to prominence in the mid-1990s with several major international exhibitions of photography; in 1998 his self-designed publication *Synthetic Voices* won him the Art Directors Club (New York) Silver Prize for Book Design, and his 2004 DVD collaboration with Cat Power, *Speaking for Trees*, further enlarged his audience. A musician, artist and poet, Borthwick conveys throughout his work an appetite for life recorded in snatched moments of bliss and delight: rainbow-like sun streaks are common effects in his photographs, as is imagery of youthful frolics in forests. *The Heart Land* is conceived as an artist's book convening artworks, photographs and poems by Borthwick.

Mark Borthwick: The Heart Land
ISBN 978-4-434-14897-2
Hbk, 8.5 x 11 in. / 168 pgs / illustrated throughout.
U.S. \$39.00 CDN \$43.00
August/Photography

NIEVES



Mark Gonzales: Instead of Eros Avenged

Text by Christopher Churchill.

Artist, writer and skateboarder Mark Gonzales (born 1968) is always in motion and his work is a real-time product of that unceasing movement. His visual output ranges from drawings and paintings to dolls and in this case, photographs taken with that contemporary equivalent of the Kodak Brownie, the cell phone. This collection of Gonzales' cell-phone pictures takes Jerry Chadwick's poem "Instead of Eros Avenged" as its starting point: "Started to type / the first chapter / where green eyes / press into / grey eyes / like ivy on granite / and remembered / Lorca shot in Spain / Richard Heakin beaten / to death outside / a tuscon gay bar / and decided / NO / there have been / enough deaths / already." The photographs depict a life of joyful and chaotic spontaneity, showing Gonzales posing with fans, hanging out with family and friends and performing wallrides.

Mark Gonzales: Instead of Eros Avenged

ISBN 978-3-905714-91-3
Pbk, 6.25 x 8.75 in. / 300 pgs / 300 color.

U.S. \$38.00 CDN \$42.00
July/Photography

HATJE CANTZ



Sibylle Bergemann: Polaroids

Edited by Bernd Heise. Text by Jutta Voigt.

German photographer Sibylle Bergemann (1941–2010) made her living in fashion photography, but it was with her portraits of everyday life in East Germany over the 45 years of its existence that she gained acclaim. Nonetheless, she managed to make even her fashion photography subversive by East German terms, creating brilliant flares of color against uniform gray backdrops. "It's the fringes of the world that interest me," she famously declared, "not its center. The non-interchangeable is my concern. When there is something in faces or landscapes that doesn't quite fit." Well suited to such concerns, Polaroids have always occupied a place of affection within Bergemann's oeuvre; in these pictures, the artist captured more ephemeral moments and images than is typical of the rest of her oeuvre. Collected here for the first time, they record a vision without comparison in European photography.

Sibylle Bergemann: Polaroids
ISBN 978-3-7757-2843-0
Hbk, 6 x 8.25 in. / 200 pgs / 150 color.

U.S. \$45.00 CDN \$50.00
November/Photography

RADIUS BOOKS



Colleen Plumb: Animals Are Outside Today

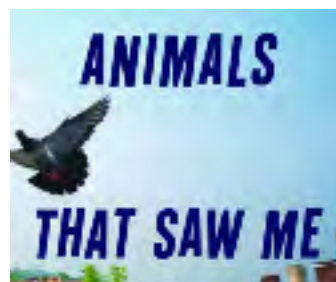
Text by Lisa Hostetler.

The photographs of Colleen Plumb (born 1970) examine the scope of intersections and relationships between humankind and other creatures, seeking to draw out the contradictions that have shaped our relationships with animals throughout history. The animals she portrays range from beloved house pets to circus animals and even road kill. Weaving imagery of life and death, Plumb plays with the whole gamut of attachments and emotions we hold toward animals. Karen Irvine of the Museum of Contemporary Photography writes of this work: "[Plumb] uses color, framing and focus to draw our attention to details that are alternately humorous, delightful and disturbing, making the viewing of her pictures an ever-changing and engaging experience." *Animals Are Outside Today* is the photographer's first monograph; it collects 74 color photographs that expose both our kinship and our disjuncture from other creatures of this earth.

Colleen Plumb: Animals Are Outside Today

ISBN 978-1-934435-36-6
Hbk, 9 x 10 in. / 128 pgs / 74 color.
U.S. \$50.00 CDN \$55.00
July/Photography

THE ICE PLANT



Ed Panar: Animals That Saw Me

Volume One

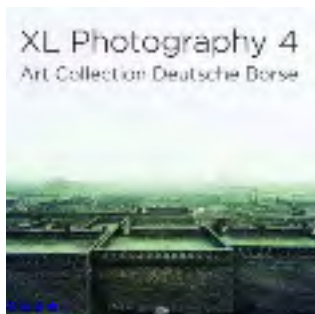
Roaming the natural and urban world with a camera for over 16 years, often alone, on foot and keeping a low profile, Ed Panar has repeatedly been caught in the act of photography—not by other people, but by a random assortment of familiar animals: cows, cats, frogs, dogs, turtles, deer, geese. The animal sees Ed; Ed sees the animal. An unspoken message passes between them. If the photographer is lucky, the moment is captured on film, cataloged and tagged for future reference. In *Animals That Saw Me (Volume One)*, Panar brings together the first collection of his most surprising and unexpected encounters with ordinary beasts—a brief, beautifully deadpan field study of the uncanny moment of recognition between species. What exactly have these animals seen? Panar's photographs serve as a reminder that we must appear at least as strange to them as they do to us.

Ed Panar: Animals That Saw Me

ISBN 978-0-9823653-4-2
Hbk, 8.5 x 7 in. / 80 pgs / 40 color / 2 b&w.

U.S. \$29.95 CDN \$33.00
October/Photography/Humor

HATJE CANTZ



XL Photography 4 Art Collection Deutsche Börse

Text by Anne-Marie Beckmann,
Freddy Langer.

The Art Collection Deutsche Börse is among the preeminent collections of contemporary photography in Europe. Begun in 1999, the collection comprises more than 700 works by roughly 70 international artists, encompassing a range of genres from landscape and architecture to portrait and conceptual photography, and the collection continues to expand. It includes important representatives from the so-called Becher School, led by Bernd and Hilla Becher, to exciting new work by the next generation of young photographers, as well as significant contributions by photojournalists. The fourth volume in this excellent series, *XL Photography 4* documents the collection's holdings and its evolution over the last decade. It features outstanding recent works by emerging and mid-career artists such as Beate Gütschow, Tobias Zielony, Sze Tsung Leong and Pieter Hugo, as well as established masterworks by Werner Bischoff, Joseph Szabo and Philip Jones Griffiths.

XL Photography 4
ISBN 978-3-7757-2802-7
Clth, 12.5 x 12.5 in. / 132 pgs /
77 color / 66 b&w.
U.S. \$75.00 CDN \$83.00
September/Photography

HATJE CANTZ



Street Life and Home Stories Photographs from the Goetz Collection

Text by Michael Buhrs, Verena
Hein, Karsten Löckemann.

Since she began collecting in the 1960s, Ingild Goetz has been assembling one of the most impressive photography collections in Europe, now housed in an extraordinary museum building designed by architects Herzog & de Meuron. Goetz has consistently loaned works to promote a wider public reception. Published on the occasion of an exhibition at Villa Stuck in Munich, *Street Life and Home Stories* features the work of 25 artists from the collection who transform city streets and domestic environments into staged scenarios. The world-renowned artists in this volume include Francis Alys, Nobuyoshi Araki, Diane Arbus, Stan Douglas, William Eggleston, Michael Elmgreen & Ingar Dragset, Ed van der Elsken, Walker Evans, Hans-Peter Feldmann, Nan Goldin, Paul Graham, Evelyn Hofer, Candida Höfer, Sarah Jones, Steve McQueen, Robin Rhode, Daniela Rossell, August Sander, Cindy Sherman, Laurie Simmons, Thomas Struth, Wolfgang Tillmans, Jeff Wall and Tobias Zielony.

Street Life and Home Stories
ISBN 978-3-7757-2783-9
Hbk, 9.5 x 11.75 in. / 240 pgs /
120 color / 80 b&w.
U.S. \$60.00 CDN \$66.00
October/Photography

Exhibition Schedule
Munich, Germany: Villa Stuck,
06/02/11–09/11/11

KANT



Once Upon a Time in the East

**Czechs through the Eyes of
Photographers, 1948–1989**
Edited by Vladimír Birgus,
Tomáš Pospěch.

Drawn from a broad range of photography, from works by famed photographers to anonymous images, *Once Upon a Time in the East* offers a portrait of Czechoslovakia across the twentieth century, registering its dramatic changes of regime as well as more intimate scenes of daily life. Communist demonstrations and festivals are documented alongside domestic scenes in pubs and cottages. Among the historic moments recorded in this volume are the blasting of the Stalin monument in Prague in 1962 (taken by an unknown photographer); Milon Novotný's photographs of the funeral parade of Jan Palach in 1969; and an incredible series of surveillance photographs taken by an unidentified member of the Czech secret police, which furtively documents equally furtive assignments on the streets of Prague. Works by Ivo Gil, Josef Koudelka, Jindřich Štreit, Miroslav Tichý, Jiri Toman and many others are also included.

Once Upon a Time in the East
ISBN 978-80-7437-005-2
Hbk, 8.5 x 9 in. / 128 pgs / 25 color /
157 duotone.
U.S. \$45.00 CDN \$50.00
August/Photography

IVORYPRESS



Real Venice

C Photo Volume 2
Edited by Elena Ochoa Foster.
Foreword by Anna Sommer Cox.
Text by William A. Ewing,
Claudio Piersanti, Maria
Antonella Pelizzari.

Ivory Press' new *C Photo* series is a five-year project that follows on the heels of *C Photo* magazine. This second volume of *C Photo* has been published to celebrate the exhibition *Art for Venice*, held at the 2011 Venice Biennale and curated by Elena Ochoa Foster. Ivorypress is collaborating with the Venice in Peril Fund and several other institutions in a major artistic initiative to raise money for the massive infrastructural repairs of which Venice is in such dire need. For this volume, 14 distinguished artists—Nan Goldin, Philip-Lorca diCorcia, Candida Höfer, Hiroshi Watanabe, Lynne Cohen, Dionisio Gonzalez, Tiina Itkonen, Mimmo Jodice, Jules Spinatsch, Pierre Gonnord, Robert Walker, Tim Parchikov, Antonio Gribés and Matthias Schaller—have been invited to Venice to create images of the city and donate their creative vision for the benefit of the city's future.

Real Venice
ISBN 978-84-938340-5-0
Hbk, 9.5 x 11.75 in. / 280 pgs /
104 color / 14 tritone.
U.S. \$57.00 CDN \$63.00
July/Photography

DAMIANI

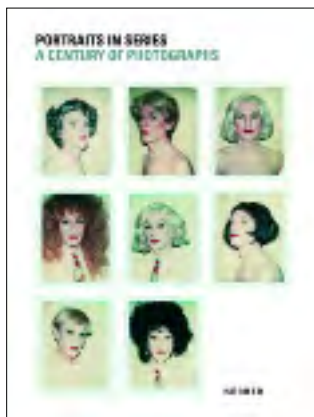


Vivienne Westwood: 100 Days of Active Resistance

In 2010 Vivienne Westwood and Lee Jeans launched an online manifesto-installation titled *100 Days of Active Resistance*. The website invited people to submit an artwork, slogan or photograph responding to Westwood's conception of "Active Resistance to Propaganda," in which she argues for culture's capacity to elevate humanity above self-destruction. "It is not enough to follow world politics, see films and read the prizewinning bestsellers," she insists; "this is superficial, you need to go deep in order to understand who you are, what the world is and how things could be better. This involves culture which can only be acquired by self-education: human beings should mirror the world." Starting on September 8, 2010, for 100 days, one artwork was showcased online daily, ending with an exhibition displaying a selection of the best contributions. This volume gathers these works and commemorates the project.

Vivienne Westwood: 100 Days of Active Resistance
ISBN 978-88-6208-188-7
Pbk, 9 x 9 in. / 184 pgs / 100 color.
 U.S. \$45.00 CDN \$50.00
 September/Fashion

KERBER



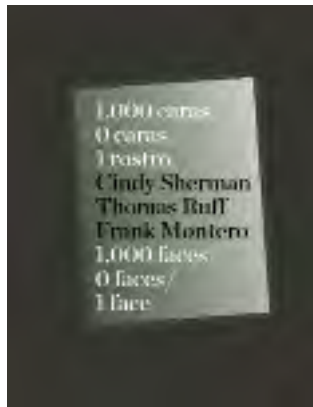
Portraits in Series A Century of Photographs

Edited by Gabriele Betancourt Nunez.

Portraits in Series: A Century of Photographs takes the long view on the photographic portrait. Reaching back to photography's beginnings in the daguerreotype and the talbotype, it looks at the conventions and requirements of Victorian portrait photography, and tracks the genre's evolution right up to the digital present. A selection of works from 40 international contemporary portrait photographers is presented here, among them Diane Arbus, Rineke Dijkstra, Patrick Faigenbaum, Hans-Peter Feldmann, Lee Friedlander, Nan Goldin, David Octavius Hill and Robert Adamson, Roni Horn, Theodor and Oscar Hofmeister, Peter Keetman, Helmar Lerski, Annie Leibovitz, Michael Najjar, Nicholas Nixon, Heinrich Riebesehl, Judith Joy Ross, Thomas Ruff, August Sander, Cindy Sherman and Andy Warhol. Each of these photographers and artists has almost reinvented the portrait for the needs of a particular historical moment, eliciting vast historical and cultural implications from that seemingly most obvious of subjects, the human body.

Portraits in Series
ISBN 978-3-86678-498-7
Hbk, 8.25 x 11 in. / 240 pgs / 165 color / 61 b&w.
 U.S. \$55.00 CDN \$61.00
 August/Photography

LA FÁBRICA/FUNDACIÓN TELEFÓNICA



Cindy Sherman, Thomas Ruff & Frank Montero: 1000 Faces, 0 Faces, One Face

Text by Gerardo Mosquera, Douglas Crimp, Diana Cuéllar, José Miguel G. Costés.

1000 Faces/0 Faces/One Face unites two great contemporary artists who have interrogated constructions of identity with an entirely unknown late-nineteenth-century photographer named Frank Montero. Its thesis runs as follows: in Cindy Sherman's manipulations of generic casting we encounter a face that produces all faces; in Thomas Ruff's proliferating but depersonalized portraits, we encounter all faces reduced to a zero degree; and in Montero, we encounter a face that plays the role of itself, throughout the inscriptions wrought upon it by time. Montero's work, seemingly made without artistic intentions or ambitions, and published here for the first time, provides a sort of Rembrandt-like counterpoint to the identity arguments made by Ruff and Sherman's work, and alongside them makes for the most fascinating panorama of the absolute constructedness of the photographic portrait and the eerie artifice of identity itself.

Cindy Sherman, Thomas Ruff & Frank Montero: 1000 Faces, 0 Faces, One Face
ISBN 978-84-15303-15-2
Hbk, 8 x 10 in. / 156 pgs / illustrated throughout.
 U.S. \$60.00 CDN \$66.00
 October/Photography

LA FÁBRICA



Face Contact

Text by Gerardo Mosquera, Estrella de Diego, Giselle Victoria Gómez.

Deriving its theme from the "Interface" theme of the 2011 PHotoEspaña festival, *Face Contact* looks at the myriad registers of the human face as interpreted by photography. It sets aside the conventional category of "portrait" to assess the idea of photographing the face as if it were an anthropological occasion or semiotic act, rather than merely an artistic genre. Broaching this reframing of portraiture as sociology are photographers and artists such as Liliana Angulo, Ananké Asseff, Lauren Olney, Richard Lawrence, Jorge Brantmayer, Nancy Burson, Luis Camnitzer, Jeanette Chávez, Colectivo MR, Luc Foster Diop, Eugenio Dittborn, Juan Downey, Hans-Peter Feldmann, Jérôme Fortin, Shadi Ghadirian, Simryn Gill, Shilpa Gupta, Mona Hatoum, José Iraola, Kan Xuan, Pedro Lemebel, Cristina Lucas, Dulce Pinzón, Liliana Porter, Libia Posada, Jorge Ribalta, Yoani Sánchez, Stephanie Sinclair, Dayanita Singh, Marta Soul, Remy Zaugg, Jarbas Lopes and Giselle Victoria.

Face Contact
ISBN 978-84-92841-89-9
Pbk, 8.75 x 10.25 in. / 160 pgs / illustrated throughout.
 U.S. \$55.00 CDN \$61.00
 October/Photography

Documenta 13: 100 Notes, 100 Thoughts

The notebook pervades all categories of creativity, from drawing and writing to diagrammatic and scientific thinking. Its prologue character is well suited to Carolyn Christov-Bakargiev's directorial vision for Documenta 13, opening in 2012, with its emphasis on the provisional and the speculative. As a prelude to the occasion, Hatje Cantz is collaborating with Bettina Funcke, Documenta's Head of Publications, to issue *100 Notes, 100 Thoughts*, a notebook series comprised of commissioned essays, facsimiles of archival notebooks, conversations and collaborations by a range of leading theorists and artists. We are delighted to announce the first 17 volumes in the series.



Carolyn Christov-Bakargiev: Letter to a Friend
100 Notes, 100 Thoughts: Documenta Series 003

Through stories, diaries, critical reflection and letters, Documenta 13's artistic director Carolyn Christov-Bakargiev describes some of the key issues around the 2012 exhibition.

ISBN 978-3-7757-2852-2
Pbk, 7 x 9.75 in. / 48 pgs / 1 color.
 U.S. \$10.00 CDN \$11.00
 August/Art

Emily Jacir & Susan Buck-Morss
100 Notes, 100 Thoughts: Documenta Series 004

This notebook combines Palestinian artist Emily Jacir's photographs of the former Benedictine monastery of Breitenau, near Kassel, with a responding essay by renowned political philosopher and Walter Benjamin scholar Susan Buck-Morss.

ISBN 978-3-7757-2853-9
Pbk, 5.75 x 8.25 in. / 48 pgs / 28 b&w.
 U.S. \$10.00 CDN \$11.00
 August/Art

György Lukács: Notes on Georg Simmel's Lessons 1906–07
100 Notes, 100 Thoughts: Documenta Series 005
Introduction by Livia Páldi.

This facsimile of a student notebook by the influential Hungarian Marxist sociologist György Lukács (1885–1971) includes notes from Georg Simmel's Berlin lessons of 1906/07.

ISBN 978-3-7757-2854-6
Pbk, 5.75 x 8.25 in. / 48 pgs.
 U.S. \$10.00 CDN \$11.00
 August/Art

Michael Taussig: Fieldwork Notebooks
100 Notes, 100 Thoughts: Documenta Series 001

What is it that makes notebooks so fascinating? Anthropologist Michael Taussig, for whom fieldwork notebooks are indispensable, discusses notorious notetakers Walter Benjamin, Roland Barthes, Le Corbusier and Joan Didion among others.

ISBN 978-3-7757-2850-8
Pbk, 7 x 9.75 in. / 36 pgs / 1 color.
 U.S. \$10.00 CDN \$11.00
 August/Art

Ian Wallace: The First Documenta, 1955
100 Notes, 100 Thoughts: Documenta Series 002

The first Documenta took place in Kassel in 1955. In this lecture from 1987, Vancouver artist Ian Wallace discusses the occasion as an expression of the postwar cultural and political climate.

ISBN 978-3-7757-2851-5
Pbk, 7 x 9.75 in. / 40 pgs / 1 color.
 U.S. \$10.00 CDN \$11.00
 August/Art

Etel Adnan: The Cost for Love We Are Not Willing to Pay
100 Notes, 100 Thoughts: Documenta Series 006

Poet, artist and essayist Etel Adnan describes various expressions of love—the love for ideas, for God, for things and for nature—addressing in particular how the lack of affection for nature in our culture leads to ecological catastrophe.

ISBN 978-3-7757-2855-3
Pbk, 5.75 x 8.25 in. / 32 pgs / 1 color.
 U.S. \$10.00 CDN \$11.00
 August/Art

Erkki Kurenniemi
100 Notes, 100 Thoughts: Documenta Series 007
Text by Lars Bang Larsen.

Erkki Kurenniemi is a nuclear physicist turned artist and a protagonist of electronic music in Finland. This notebook is a facsimile of an October 1980 diary containing drawings, photographs and theoretical writings.

ISBN 978-3-7757-2856-0
Pbk, 5.75 x 8.25 in. / 48 pgs.
 U.S. \$10.00 CDN \$11.00
 August/Art

Lawrence Weiner: If in Fact There is A Context
100 Notes, 100 Thoughts: Documenta Series 008

For this series, artist Lawrence Weiner has made an artist's book of new statements and instructions, in exactly the same format (A6) and with the same number of pages (24) as his first contribution to Documenta, in 1972.

ISBN 978-3-7757-2857-7
Pbk, 4.25 x 5.75 in. / 24 pgs.
U.S. \$10.00 CDN \$11.00
August/Art

William Kentridge & Peter L. Galison: The Refusal of Time
100 Notes, 100 Thoughts: Documenta Series 009

In this notebook, artist William Kentridge and science historian and filmmaker Peter L. Galison preview their Documenta 13 collaboration on the subject of non-standardized temporality, realized in drawing, text, music and film.

ISBN 978-3-7757-2858-4
Pbk, 7 x 9.75 in. / 48 pgs / 29 color.
U.S. \$10.00 CDN \$11.00
August/Art

Christoph Menke: Aesthetics of Equality
100 Notes, 100 Thoughts: Documenta Series 010

German philosopher Christoph Menke examines various conceptions of equality, from Aristotle and Descartes to fascist and communist regimes, proposing an "aesthetics of equality" in which imagination is the democratizing factor.

ISBN 978-3-7757-2859-1
Pbk, 4 x 5.75 in. / 32 pgs / 2 color.
U.S. \$10.00 CDN \$11.00
August/Art

Jalal Toufic: Reading, Rewriting Poe's The Oval Portrait, Angelically
100 Notes, 100 Thoughts: Documenta Series 011

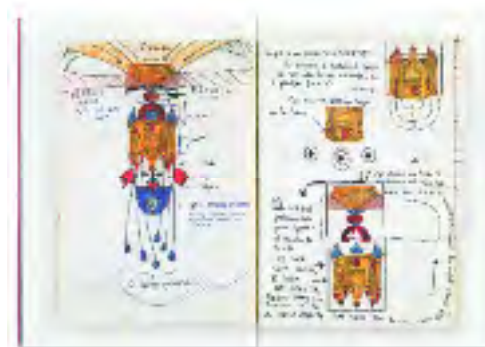
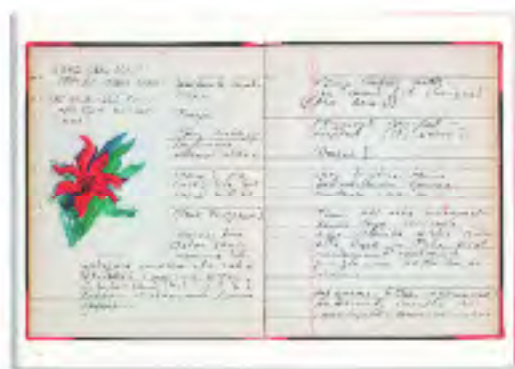
Jalal Toufic uses Poe's "The Oval Portrait" as a departure point for a discussion of the possibilities of the portrayal of pubescent girls.

ISBN 978-3-7757-2860-7
Pbk, 5.75 x 8.25 in. / 24 pgs / 1 color.
U.S. \$10.00 CDN \$11.00
August/Art

Vandana Shiva: The Corporate Control of Life
100 Notes, 100 Thoughts: Documenta Series 012

Indian physicist and activist Vandana Shiva addresses corporate biopiracy in which plants, for example, can be claimed as a corporation's own invention. Shiva discusses the examples of the neem tree and basmati rice.

ISBN 978-3-7757-2861-4
Pbk, 4 x 5.75 in. / 44 pgs / 1 color.
U.S. \$10.00 CDN \$11.00
August/Art



G.M. Tamás: Innocent Power
100 Notes, 100 Thoughts: Documenta Series 013

Hungarian philosopher and dissident G. M. Tamás discusses the idea of "innocent power" in this extended essay: power that is without culpability because it is without a human face or identifiably responsible agency.

ISBN 978-3-7757-2862-1
Pbk, 5.75 x 8.25 in. / 24 pgs / 1 color.
U.S. \$10.00 CDN \$11.00
August/Art

Alejandro Jodorowsky
100 Notes, 100 Thoughts: Documenta Series 014
Introduction by Chús Martínez.

This selection from a 1974 notebook by legendary Chilean director, cartoonist, composer and visual artist Alejandro Jodorowsky collects his researches on the history of the Marseille tarot deck, including conversations and studies in the form of texts, collages and diagrams.

ISBN 978-3-7757-2863-8
Pbk, 7 x 9.75 in. / 48 pgs.
U.S. \$10.00 CDN \$11.00
August/Art

Paul Ryan: Two Is Not a Number
In Conversation with Ayreen Anastas and Rene Gabri
100 Notes, 100 Thoughts: Documenta Series 015
Text by Paul Ryan, Ayreen Anastas, Rene Gabri.

In a conversation with Ayreen Anastas and Rene Gabri, New York-based video artist Paul Ryan discusses his role in the Raindance video collective and his theory of "Threeing."

ISBN 978-3-7757-2864-5
Pbk, 5.75 x 8.25 in. / 48 pgs / 9 color.
U.S. \$10.00 CDN \$11.00
August/Art

Péter György: The Two Kassels: Same Time, Another Space
100 Notes, 100 Thoughts: Documenta Series 016

Art historian Péter György muses on Germany's two seemingly unconnected Kassels: the city that was mostly destroyed in the Second World War, and the city that hosts Documenta every five years. Relating the two, György notes contemporary art's increasing overtures towards local history.

ISBN 978-3-7757-2865-2
Pbk, 4 x 5.75 in. / 32 pgs / 1 color.
U.S. \$10.00 CDN \$11.00
August/Art

Kenneth Goldsmith: Letter to Bettina Funcke
100 Notes, 100 Thoughts: Documenta Series 017

In a letter to Documenta 13's head of publications, poet Kenneth Goldsmith narrates the evolution of his career from the founding of UbuWeb in 1996 to his DJ activities on WFMU and the inception of "uncreative writing" and conceptual poetry.

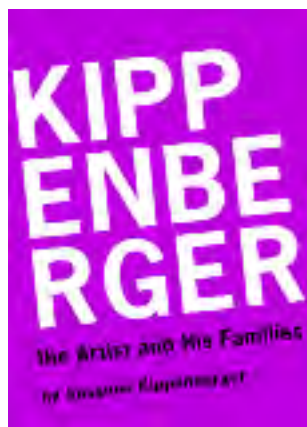
ISBN 978-3-7757-2866-9
Pbk, 4 x 5.75 in. / 32 pgs / 1 color.
U.S. \$10.00 CDN \$11.00
August/Art

J&L BOOKS

WALTHER KÖNIG, KÖLN

FUNDACIÃO CISNEROS/COLEÇÃO
PATRICIA PHELPS DE CISNEROS

JRP|RINGIER



Kippenberger

The Artist and His Families

By Susanne Kippenberger.
Translated by Damion Searls.

Over the course of his 20-year career, Martin Kippenberger (1953–1997) cast himself alternately as hard-drinking carouser and confrontational art-world jester, thrusting these personae to the forefront of his prodigious creativity. He was also very much a player in the international art world of the 1970s right up until his death in 1997, commissioning work from artists such as Jeff Koons and Mike Kelley, and acting as unofficial ring-leader to a generation of German artists. Written by the artist's sister, Susanne Kippenberger, this first English-language biography draws both from personal memories of their shared childhood and exhaustive interviews with Kippenberger's extended family of friends and colleagues in the art world. *Kippenberger* gives insight into the psychology and drive behind this playful and provocative artist.

Kippenberger
ISBN 978-0-9829642-1-7
Pbk, 6 x 9 in. / 500 pgs / 25 b&w.
U.S. \$24.00 CDN \$26.00
December/Art/Biography



Also Available:
Annotated Catalogue
Raisonné of the Books
by Martin Kippenberger
1977–1997
9781891024658
Hbk, U.S. \$55.00 CDN \$61.00
D.A.P.



Hans Ulrich Obrist & Dan Graham:

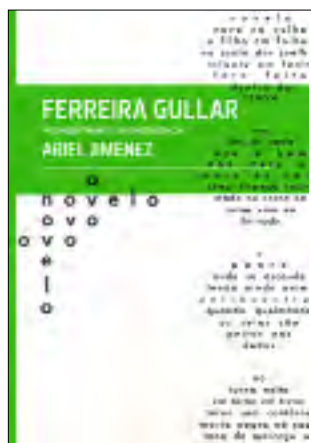
Conversation Series

Volume 25

Edited by Hans Ulrich Obrist.

Since the mid-1960s when he started out as a fledgling critic, Dan Graham has carved out a unique role for himself, expanding the scope of the Conceptual artist to incorporate art criticism, music criticism, photography and architecture. For this volume, curator Hans Ulrich Obrist met with Graham on several occasions to discuss the artist's work, life and the numerous interests he passionately follows. The conversation thus wanders seamlessly from architecture to rock and roll, philosophy to astrology, Graham's early performance pieces, photography and articles, to the films and glass pavilions for which he is best known today. A fountain of art folklore, Graham offers recollections of friends and colleagues, art work and influences, providing an invaluable insight not only into the New York art scene of the 60s and 70s, but also one of its most influential representatives.

Hans Ulrich Obrist & Dan Graham:
Conversation Series
ISBN 978-3-86560-791-1
Pbk, 5.5 x 8.5 in. / 192 pgs.
U.S. \$25.00 CDN \$28.00
July/Art/Nonfiction & Criticism



Ferreira Gullar in

Conversation with

Ariel Jiménez

Text by Ariel Jiménez, Ferreira Gullar.

As an art critic, political essayist, playwright and poet, Ferreira Gullar (born 1930) has been a key figure in the Brazilian cultural scene of the last 60 years. His extensive poetic output has been closely intertwined with his work as an art critic, from his first major collection of poems in 1954, through his Concrete and Neoconcrete poems from 1957 to 1959 and the "Neoconcrete Manifesto" and the "Theory of the Non-Object" of 1959. All are now essential reference texts in Brazilian and Latin American literature, deeply influencing generations of artists. This publication presents conversations conducted over the past two years between Gullar and art historian Ariel Jiménez. Gullar discusses everything from his childhood and early education in San Luis to his current writing, providing a full picture of this influential Brazilian poet and intellectual.

Ferreira Gullar in Conversation with
Ariel Jiménez
ISBN 978-0-9823544-5-2
Hbk, 6 x 9 in. / 216 pgs / 68 color.
U.S. \$25.00 CDN \$28.00
November/Art/Latin American
Art & Culture



John Miller: The Ruin of Exchange

Edited by Alexander Alberro.
Text by Alexander Alberro,
Mike Kelley.

Spanning 1989 to 2009, this anthology collects the influential writings of American artist, musician and critic John Miller (born 1954), which have been lauded by Bruce Hainley in *Artforum* as "a pungent intervention into the ideologies of beauty, representation and looking." Ranging from reviews and cultural essays to theory and artist's statements, Miller's writings distinguish themselves from other styles of art criticism insofar as they relate to his larger artistic concerns with the social context of the art object and its sociopolitical ramifications as a commodity (as the title of this volume implies); they are also deeply informed by Miller's vast knowledge of art history and popular culture. More recently, Miller has entered into close dialogue with Dan Graham, Bob Nickas and Nicolas Guagnini. Many of the essays collected here—such as his contributions to the German magazine *Texte zur Kunst*—appear in English for the first time.

John Miller: The Ruin of Exchange
ISBN 978-3-03764-194-1
Pbk, 6 x 8.25 in. / 256 pgs / 20 b&w.
U.S. \$24.95 CDN \$27.00
December/Art

WALKER POSTSCRIPT/WALKER ART
CENTER



Open Field: Conversations on the Commons

Edited by Sarah Schultz, Sarah Peters. Text by Steve Dietz, Stephen Duncombe, Futurefarmers, Jon Ippolito, Red 76, Rick Prelinger, Scott Stulen, Works Progress.

George Bernard Shaw once wrote: "If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas." Open Field is the Walker Art Center's ongoing experiment in participation and public space. Taking place outdoors in the summer months, the project invites artists and visitors to imagine and inhabit the museum's campus as a cultural commons—a shared space for idea exchange, creative gatherings and unexpected interactions. In 2010, the Walker's backyard was home to numerous activities from conversations to performances and temporary sculptures. This volume discusses Open Field's genesis, exploring the meaning and impact of public practice for institutions.

Open Field: Conversations on the Commons

ISBN 978-1-935963-00-4
Pbk, 6 x 9 in. / 144 pgs / 30 b&w.
U.S. \$9.99 CDN \$11.00
December/Art/Nonfiction & Criticism

CSAPP BOOKS



The Expendable Reader

Articles on Art, Architecture,
Design, and Media,
1951-1979
By John McHale.

Edited by Alex Kitnick.

The Expendable Reader collects the key writings of John McHale (1922-1978): artist, theorist, graphic designer, sociologist, cofounder of the Independent Group and (according to Lawrence Alloway) "the father of Pop." It compiles over a dozen key texts from a range of rare magazines, bringing unavailable material back into the hands of a broader audience. In addition to these writings, *The Expendable Reader* reproduces samples of the dynamic page layouts deployed in McHale's texts. All of McHale's writings wrestle with questions of expendability and the future, and the way these phenomena affect traditional conceptions of culture. While many of the terms he dwells on, such as "expendability," "lifestyle" and "network," have become central terms of contemporary cultural criticism, McHale's voice is strangely missing from the debate. This volume restores McHale's thinking to its proper prominence.

The Expendable Reader
ISBN 978-1-883584-70-2
Pbk, 4.5 x 7 in. / 192 pgs / 15 color / 10 b&w.
U.S. \$19.95 CDN \$22.00
November/Art

WILHELM FINK VERLAG, MUNICH



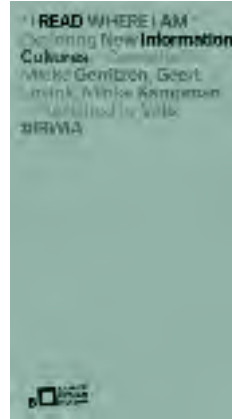
The Digital Wunderkammer

10 Chapters on the Iconic
Turn
By Hubert Burda.
Text by Peter Sloterdijk, Bazon Brock, Hans Belting, Horst Bredekamp, Friedrich Kittler.

As digital technology advances at breakneck speed, images circulate quicker than ever before. But what is the status of the image in the digital era? In *The Digital Wunderkammer*, art historian Hubert Burda (born 1940) examines the "iconic turn" in ten themed chapters and conversations with leading cultural theorists Friedrich Kittler, Peter Sloterdijk, Bazon Brock, Horst Bredekamp and Hans Belting. Burda traces the connection between perspectival painting and the television, showing how images have always been linked to portability, but now migrate to an unprecedented degree. A discussion of the capacity of individual images to placate or enervate leads to an analysis of the rhetoric and representation of power throughout art history. Burda proposes that the Google search box is perhaps the most interesting "interface" of our times, analogous to the seventeenth-century cabinet of curiosities (or wunderkammer).

The Digital Wunderkammer
ISBN 978-3-7705-5193-4
Hbk, 8.25 x 11.75 in. / 202 pgs / 58 color / 16 b&w.
U.S. \$45.00 CDN \$50.00
August/Art

VALIZ/GRAPHIC DESIGN MUSEUM,
BREDA



I Read Where I Am

Exploring New Information
Cultures
Edited by Mieke Gerritzen,
Geert Lovink, Minke Kampman.
Text by Andrew Blauvelt, Vito Campanelli, Dunne & Raby, Sven Ehmann, Martin Ferro-Thomsen, Jeff Gomez, et al.

When Guy Debord identified the image consumerism of "the society of the spectacle" in the 1960s, he could not have forecast that language would threaten to eclipse the image in the medium of personal technology, creating a world of ubiquitous legibility. Today, we read anytime and anywhere, on screens of all sizes; we read not only newspaper articles, but also databases, online archives, search engine results and navigational structures. We read while out on the street, at home or in the office, with a complete library to hand—but less and less we read a book at home on the couch. In other words, we are, or are becoming, a different kind of reader. *I Read Where I Am* contains visionary texts about the future of reading and the status of the word in the digital age from designers, philosophers, journalists and politicians, looking at both sides of the argument for printed and digital reading matter.

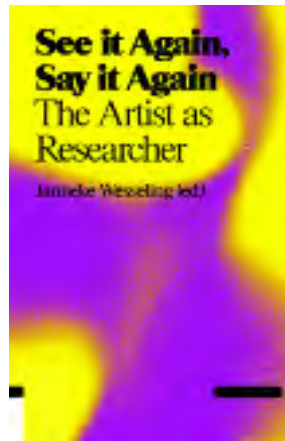
I Read Where I Am
ISBN 978-90-78088-55-4
Flexi, 4.5 x 8 in. / 264 pgs.
U.S. \$24.95 CDN \$27.00
September/Design & Decorative Arts/Media Studies



Community Art
The Politics of Trespassing
 Edited by Paul De Bruyne, Pascal Gielen.

Italian philosopher Antonio Negri has declared that “Every kind of change belongs to a form of community art,” inverting the convention that community art can be an integral component of social change and extending the rubric of art to propose a commons of all those striving to effect change in social, economic, technological and ecological arenas. So how do these endeavors influence and act upon one another? In *Community Art*, artists and theorists Tilde Björfors, Bertus Borgers, Paul De Bruyne, Changcheng, Luigi Coppola, An De bisschop, Miguel Escobar Varela, Jan Fabre, Alison M. Friedman, Pascal Gielen, Sonja Lavaert, Carol Martin, Antonio Negri, Alida Neslo, Tessa Overbeek, Lionel Popkin, Richard Schechner, Hein Schoer, Ricky Seabra, Jonas Staal, Klaas Tindemans, Luk van den Dries, Quirijn Lennert van den Hoogen, Hans van Maanen, Bart Van Nuffelen and Karel Vanhaesebrouck explore the practices of artistic and social movements in western and non-western societies.

Community Art
ISBN 978-90-78088-50-9
Pbk, 5.25 x 8.25 in. / 384 pgs / 5 b&w.
 U.S. \$28.95 CDN \$32.00
 September/Art/Nonfiction & Criticism



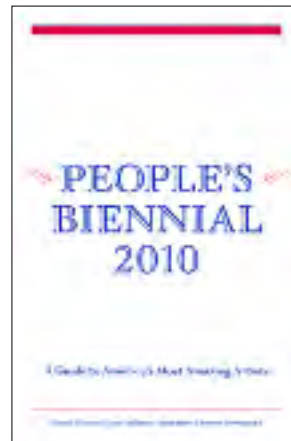
See It Again, Say It Again
The Artist as Researcher
 Edited by Janneke Wesseling.

More often than not, a work of art is produced through a dialectic of action and reflection—a zooming into and out of the material at hand (be it physical or conceptual) that eventually arrives at a synthesis of the two drives. *See It Again, Say It Again* explores this process of reflection and research within the making of an art work. Does it lead to better art? What do artists actually do when they engage in research? The book includes essays by artists and theorists Janneke Wesseling, Jeroen Boomgaard, Jeremiah Day, Stephan Dillelmuth, Irene Fortuyn, Gijs Frieling, Henri Jacobs, W.J.M. Kok, Aglaia Konrad, Frank Mandersloot, Aernout Mik, Ruchama Noorda, Vanessa Ohlraun, Graeme Sullivan, Moniek Toebosch, Lonnie van Brummelen & Siebren de Haan, Hilde Van Gelder, Philippe Van Snick, Barbara Visser, Kitty Zijlmans and Italo Zuffi.

See It Again, Say It Again
ISBN 978-90-78088-53-0
Pbk, 5.25 x 8.25 in. / 288 pgs / 20 b&w.
 U.S. \$28.95 CDN \$32.00
 November/Art/Nonfiction & Criticism



Also Available:
The Fall of The Studio
9789078088295
 Pbk, U.S. \$27.50
 CDN \$30.00
 Valiz



People's Biennial 2010
A Guide to America's Most Amazing Artists
 Foreword by Kate Fowle, Renaud Proch. Text by Jens Hoffmann, Harrell Fletcher.

People's Biennial is a celebration of the unknown, the peculiar and the disregarded. It was conceived through the curators' desire to explore the overlooked and the marginalized, and to present artistic positions usually dismissed by the mainstream art world. For the exhibition, five American art institutions present works by artists in each of the institutions' local communities, selected by the exhibition co-curators, Harrell Fletcher and Jens Hoffmann. This catalogue chronicles Fletcher and Hoffmann's research and visits to each of the five cities: Portland, Oregon; Scottsdale, Arizona; Rapid City, South Dakota; Winston-Salem, North Carolina; and Haverford, Pennsylvania.

People's Biennial 2010
ISBN 978-0-916365-83-7
Hbk, 6.5 x 9.5 in. / 136 pgs / 136 color.
 U.S. \$35.00 CDN \$39.00
 August/Art

Exhibition Schedule
 Winston-Salem, NC: Southeastern Center for Contemporary Art, 07/08/11–09/18/11
 Scottsdale, AZ: Scottsdale Museum of Contemporary Art, 10/15/11–01/15/12
 Haverford, PA: Cantor Fitzgerald Gallery, Haverford College, 01/27/12–03/02/12



Create
 Edited by Lawrence Rinder.
 Text by Lawrence Rinder, Kevin Killian.

Published on the occasion of a groundbreaking museum exhibition curated by Lawrence Rinder with Matthew Higgs, *Create* showcases work made at the three foremost centers for artists with developmental disabilities: Creative Growth Art Center in Oakland, Creativity Explored in San Francisco and the National Institute of Art and Disabilities in Richmond. These centers were founded between 1972 and 1982 by Florence Ludins-Katz and Elias Katz, who today are recognized as pioneers of the art and disabilities movement. The husband-and-wife team created studios where disabled artists were integrated into the larger art community of the Bay Area, both influencing and being influenced by other artists. This richly illustrated catalogue offers an overview of the work being made at the centers, including works on paper, paintings and sculpture. Artists include: Mary Belknap, Jeremy Burleson, Attilio Crescenti, Daniel Green, Willie Harris, Carl Hendrickson, James Miles, Marlon Mullen, Bertha Otoy, Lance Rivers, Judith Scott and William Tyler.

Create
ISBN 978-0-9719397-9-0
Pbk, 8.5 x 10 in. / 179 pgs / 104 color.
 U.S. \$27.50 CDN \$30.00
 July/Art

Exhibition Schedule
 Berkeley, CA: UC Berkeley Art Museum and Pacific Film Archive, 05/11/11–09/25/11

PORK SALAD PRESS



Concrete Comedy An Alternative History of Twentieth-Century Comedy By David Robbins.

Conventional histories of comedy address the verbal comedy presented on stage or screen, or in broadcast media. During the twentieth century, however, there emerged another form of comedy—a comedy of doing rather than saying—that yielded prop-like conceptual objects and gestures of public theater. Termed “concrete comedy” by internationally known artist and writer David Robbins, its origins date from around 1915, with the work of Karl Valentin, a German comedian of stage and screen who also made comic objects, and Marcel Duchamp, who used the art context as a site as for comedy. *Concrete Comedy* discusses visual artists (Manzoni, Warhol, Cattelan, Kippenberger, among many others) alongside entertainers (Albert Brooks, Andy Kaufman, Robert Benchley, Jack Benny), musicians (The Ramones, The Replacements, Frank Zappa), couturiers (from Chanel to Viktor & Rolf), architects (SITE Architects) and dozens of other comic imaginations. It offers both an alternative to conventional comedy and an alternative reading of certain abiding strategies in recent art.

Concrete Comedy
ISBN 978-87-91409-58-5
Pbk, 6.75 x 9.5 in. / 360 pgs /
2 color / 300 b&w.
U.S. \$49.95 CDN \$55.00
August/Art/Nonfiction & Criticism

AFTERALL BOOKS



Making Art Global, Part 1 The Third Havana Biennial 1989, Exhibition Histories Vol. 2

Text by Rachel Weiss, Luis Camnitzer, Coco Fusco, Geeta Kapur, Charles Esche.

The second installment in Afterall's *Exhibition Histories* series, *Making Art Global, Part 1* focuses on the third Havana Biennial, which took place in 1989. In the core essay, Rachel Weiss examines the ways in which this exhibition extended the global territory of contemporary art and redefined the biennial model. Gerardo Mosquera, a key member of the curatorial team, contributes a reflection on the project, and its constituent exhibitions and events are documented photographically. The book also includes a paper delivered by Geeta Kapur at the Biennial conference and republishes reviews of the Biennial by Coco Fusco and Luis Camnitzer. It opens with an introduction by Charles Esche and brings together recent interviews with participating artists Alex Ángeles, José Bedia, Alfredo Márquez and Lázaro Saavedra. Key texts from the time are complemented by new material.

Making Art Global, Part 1
ISBN 978-3-86560-993-9
Pbk, 6.25 x 8.75 in. / 250 pgs /
105 color / 18 b&w.
U.S. \$27.50 CDN \$30.00
September/Art/Nonfiction & Criticism

JRP|RINGIER



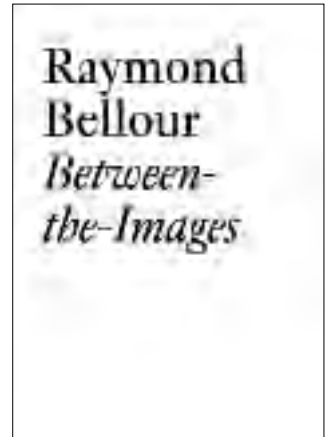
Artist-Run Spaces Non Profit Collective Organizations in the 1960s & 1970s

**Edited by Gabriele Detterer.
Text by Gabriele Detterer,
AA Bronson, Christophe Cherix
Maurizio Nannucci.**

In the 1960s and 70s, as the parameters of art expanded to incorporate architecture and performance and increasingly drew on urban theory and the politics of everyday life, the model of the artist-run gallery space gained enormous relevance. Developed in collaboration with the founders of the leading artist-run spaces of the 1960s and 1970s, this volume compiles the first extensive research on the history of this phenomenon. It introduces spaces such as Art Metropole in Toronto, Artpool in Budapest, Ecart in Geneva, Franklin Furnace in New York, La Mamelie in San Francisco, Printed Matter in New York, Western Front in Vancouver and Zona in Florence, along with their founders, including Carl Andre, John Armleder, AA Bronson, Sol LeWitt, Lucy Lippard, Tom Marioni and Maurizio Nannucci.

Artist-Run Spaces
ISBN 978-3-03764-191-0
Pbk, 6 x 8.25 in. / 280 pgs / 40 b&w.
U.S. \$29.95 CDN \$33.00
December/Art

JRP|RINGIER



Between-the-Images By Raymond Bellour. Edited by Lionel Bovier.

First published in French in 1990, *Between-the-Images* unites 20 illustrated essays written between 1981 and 1989 by Raymond Bellour (born 1939), one of the world's most prominent film theorists. Bellour writes in his foreword to this English edition: “*Between-the-Images*, which was innovative yesterday, is now a kind of archeological corpus. That is one of its virtues. It recalls how the landscape of the moving image was constituted and historicizes the first creative passages between film, video and photography.” Considering the works and strategies of artists and filmmakers such as Chantal Akerman, Jean Eustache, Jean-Luc Godard, Thierry Kuntzel, Chris Marker and Bill Viola, Bellour shows how film looks at painting and how language inspires images. At once poetic and concisely argued, and accompanied by numerous film stills, Bellour's now-classic essays are invaluable and still relevant today.

Between-the-Images
ISBN 978-3-03764-144-6
Pbk, 6 x 8.25 in. / 240 pgs / 40 b&w.
U.S. \$29.95 CDN \$33.00
December/Film & Video



From Image to Interaction

Meaning and Agency in the Arts

By Arjen Mulder.

In *From Image to Interaction*, Amsterdam-based essayist and media theorist Arjen Mulder retells the past 500 years of visual arts to construe their culmination in the interactive art of today. Mulder investigates the origins of modern art from Leonardo da Vinci and Michelangelo through Wassily Kandinsky, Piet Mondrian and Paul Klee, reframing art history throughout as media history, and accurately positioning these figures not only as great artists but also as great media theorists. This account of all art as a kind of “media art” underlines the experimental component of artistic endeavor: you test an idea (or a medium) which may stand or fall. Mulder’s refreshingly unreverent approach to art history includes in-depth analysis of the sensations and experiences that are aroused by painting and photography, establishing corollaries in digital media and the interactive arts.

From Image to Interaction
ISBN 978-90-5662-819-2
Pbk, 5.5 x 8 in. / 240 pgs / 50 b&w.
 U.S. \$30.00 CDN \$33.00
 August/Art/Nonfiction & Criticism



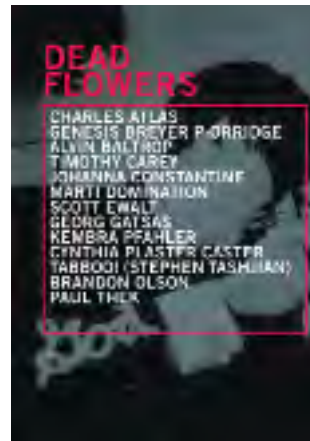
Nettitudes

Let's Talk Net Art

By Josephine Bosma.

Initially arising from such Internet-specific cultures such as gaming, social networking and e-commerce, net art has flourished since the mid-1990s, particularly in the Netherlands. *Nettitudes* focuses on the leading role played by Dutch artists in the development of net art. Josephine Bosma was one of the first theorists and historians of the net art and net radio movements, and here she discusses some of its best known exponents, such as Jodi (the Dutch-Belgian artistic duo Joan Heemskerk and Dirk Paesmans), the artist Peter Luining and the Internet personality Mouchette.org. Bosma’s much-anticipated study guides the reader through the numerous stages in the development of internet art, and argues for its exciting prospects as a discipline synthesizing music, sound art, visual art, writing and photography, existing on a platform that allows its creators to escape the pigeonholes of conventional art criticism.

Nettitudes
ISBN 978-90-5662-800-0
Pbk, 5.5 x 8.25 in. / 252 pgs.
 U.S. \$32.00 CDN \$35.00
 August/Art/Nonfiction & Criticism



Dead Flowers

Edited by Lia Gangitano. Text by Gary Indiana, Antony Hegarty, Max G. Morton, Bruce LaBruce, Vaginal Davis, Eileen Myles, Ed Halter.

Based on the work of director and cult legend Timothy Carey (1929–1994), *Dead Flowers* features new scholarship on this brilliant actor and filmmaker. Carey wrote, produced, directed and starred in the 1962 feature *The World's Greatest Sinner*, which was scored by Frank Zappa. Although the film did not have wide commercial release, it built its fervent fan base through repeated screenings at the “midnight movies” in Los Angeles in the 1960s. This publication will certainly appeal to film audiences but also interprets Carey’s cultural contributions through the lens of contemporary art, in works by Charles Atlas, Alvin Baltrop, Johanna Constantine, Genesis Breyer P-Orridge, Marti Domination, Scott Ewalt, Georg Gatsas, Brandon Olson, Kembra Pfahler, Cynthia Plaster Caster, Tabboo! (Stephen Tashjian) and Paul Thek. It contains texts by Gary Indiana, Antony Hegarty, Max G. Morton, Bruce LaBruce, Vaginal Davis, Eileen Myles and Ed Halter.

Dead Flowers
ISBN 978-0-9802324-2-4
Pbk, 6.5 x 9.25 in. / 260 pgs / 150 color / 15 b&w.
 U.S. \$40.00 CDN \$44.00
 July/Art/Film & Video



Previously Announced

Exit Through the Gift Shop

A Film by Banksy

Directed by Banksy, and narrated by the film star Rhys Ifans, *Exit Through the Gift Shop* follows the career of eccentric Los Angeles shopkeeper Thierry Guetta as he becomes interested in street art, and begins to shoot footage of street artists such as Shepard Fairey and Space Invader. He soon encounters the world-famed Banksy, who allows him to document several works and the preparations for his blockbuster exhibition, *Barely Legal*. When Guetta finally completes his film, Banksy discovers it to be an incoherent mess, and decides to turn the camera on Guetta and make the film himself. To keep Guetta busy, he proposes that he create his own art show, which leads to untold chaos and an astonishing denouement. Nominated for an Academy Award for Best Documentary Feature, *Exit Through the Gift Shop* captures the outlaw glee of the graffiti artists who became art stars at the turn of this century.

Exit Through the Gift Shop
ISBN 978-1-935202-57-8
DVD video, 5 x 7 in. / NTSC.
 U.S. \$29.99 CDN \$33.00
 Available/Film & Video



Also Available:

Beautiful Losers: A Film By Aaron Rose
9781935202219
 Hbk, U.S. \$29.99
 CDN \$33.00
 Oscilloscope Laboratories

WALTHER KÖNIG, KÖLN



**See this Sound
Audiovisuology 2**
Edited by Dieter Daniels, Sandra Naumann.

This second volume in the *See this Sound* series offers in-depth studies of the historical development and theoretical foundations of the overlap between visual and aural culture. The essays are gathered into two sections. The first section opens with Simon Shaw-Miller's history of the field, from 1800 to the present; Christian Höller discusses "artistic approaches to image/sound relationships in pop culture"; and Sandra Naumann looks at "the musicalization of the visual arts in the twentieth century." The second section, "Sound & Image," includes Hans Beller on film scoring; Diedrich Diederichsen on visual traditions in pop music; Katja Kwastek on music devices and art machines; Birgit Schneider on "Hearing Eyes and Seeing Ears"; and Chris Salter on the neuroscience and aesthetics of immersion, absorption and dissolution in audiovisual art. An epilogue by Michel Chion explores the cognitive conditions of audio experience.

See this Sound
ISBN 978-3-86560-687-7
Pbk, 7 x 10 in. / 260 pgs / illustrated throughout.
U.S. \$49.95 CDN \$55.00
July/Art

ERRANT BODIES PRESS



**Sonic Somatic:
Performances of the
Unsound Body**
Text by Christof Migone.

In *Sonic Somatic*, the sound artist and theorist Christof Migone looks at sound art's overlap with other disciplines through its particular uses of articulation. Articulation is explored here in all of its guises: its negation as silence, its interruption in stuttering and its somatic ramifications in the human body. Migone looks at French playwright and poet Antonin Artaud's writings, with their implications of strangled speech and glossolalia; American composer Alvin Lucier's groundbreaking 1969 recording "I Am Sitting in a Room"; Erik Satie's looped composition "Vexations"; Marina Abramovic's confrontational performance "Rhythm 0"; Adrian Piper's "Untitled Performance for Max's Kansas City"; Herman Melville's short story "Bartleby, the Scrivener"; Bob Connolly and Robin Anderson's documentary film *First Contact*; and of course the work that most looms over this topic: John Cage's paradigm-shifting 1952 composition "4'33'."

**Sonic Somatic: Performances
of the Unsound Body**
ISBN 978-0-9827439-4-2
Pbk, 7 x 9 in. / 298 pgs / 45 b&w.
U.S. \$21.00 CDN \$23.00
September/Art/Nonfiction & Criticism

ERRANT BODIES PRESS



**Surface Tension
Supplement No. 5
Beyond Utopia**
Edited by Sophie Warren,
Jonathan Mosley, Robin Wilson.

A collaboration between artist Sophie Warren, architect Jonathan Mosley and writer Robin Wilson, *Beyond Utopia* looks at the practicalities of utopian thinking in urban planning and administrative culture. Submitting a utopian architectural proposal for a real site in London to city officials, the trio enacted a form of playful provocation as a basis for exploring the systems and languages of planning, architecture and city development. Though fictive, the utopian proposal gained credence as it was discussed and shared among planning officials and reviewers, ultimately becoming a springboard for dialogue about possibilities and even actualities in the sphere of public space. Centered on a screenplay for an unrealized film, which restages the process and exchanges of the original proposal, *Surface Tension Supplement No. 5* also includes texts and projects by leading theorists, artists and academics who debate the roles of spatial practice and politics today.

Surface Tension Supplement No. 5
ISBN 978-0-9827439-3-5
Pbk, 8.5 x 11 in. / 112 pgs / 40 color / 20 b&w.
U.S. \$19.00 CDN \$21.00
October/Art/Nonfiction & Criticism

ERRANT BODIES PRESS



**Site of Sound: Of
Architecture and
the Ear
Vol 2**

Edited by Brandon LaBelle,
Claudia Martinho.

With the publication of its first volume in 1999, *Site of Sound* established itself as the critical voice for current trends in sound art and audio theory. In this much-anticipated second volume, the anthology addresses a broad range of issues pertaining to sound and architecture from acoustical technologies and urban planning to public art. The emergence of sound art and sonic design educational programs reflect the growing interest in auditory structures and the experiences of listening within both artistic and environmental/architectural-specific contexts. *Site of Sound: Of Architecture and the Ear Volume 2* brings together new writing and research, along with visual works, interviews and artist projects by leading experimental composers, sound artists and architects working in the sonic-spatial disciplines. Complementing this are theoretical, fictional and diaristic texts by contemporary authors, cartographers and ecologists, along with an audio CD of related material.

**Site of Sound: Of Architecture
and the Ear Vol 2**
ISBN 978-0-9827439-0-4
Pbk, 8 x 10 in. / 304 pgs / 50 color / 40 b&w / Audio CD.
U.S. \$27.00 CDN \$30.00
September/Art/Nonfiction & Criticism

SANSOM FOUNDATION, INC.



The World of William Glackens

The C. Richard Hilker Art Lectures

Text by Colin B. Bailey, Avis Berman, Carol Troyen, Richard Wattenmaker, H. Barbara Weinberg.

The painter William Glackens (1870–1938) and his friends were among the liveliest and most influential American artists of the opening decades of the twentieth century. Their continued importance in the history of American art is explored in this informative collection of essays. Colin Bailey chronicles the beginnings of Albert C. Barnes' unparalleled collection of modern art, as well as Glackens' role in forming it, and Avis Berman investigates the friendship of John Sloan, Robert Henri and John Butler Yeats. Carol Troyen examines George Bellows' war paintings and Richard J. Wattenmaker probes the relationship between Glackens' paintings and sketchbooks. H. Barbara Weinberg documents how the leading American Impressionists and members of The Eight dealt with the pressures of economic survival. This profusely illustrated publication is an essential reference for curators, collectors and historians.

The World of William Glackens
ISBN 978-0-615-41981-7

Clth, 9 x 10.25 in. / 240 pgs / 75 color / 60 b&w.

U.S. \$55.00 CDN \$61.00
December/Art

HATJE CANTZ



Impuls Marcel Duchamp

Where Do We Go From Here?

Edited by Kornelia Röder, Antonia Napp. Text by Gerhard Graulich, Kornelia Röder.

With this volume, the Duchamp Research Center at the Staatliches Museum in Schwerin, Germany, inaugurates a new series titled *Poesis*, collecting the most recent research on Marcel Duchamp from the world's foremost scholars at work in the field today. The essays gathered in *Impuls Marcel Duchamp* were first presented at the Research Center's first conference, held in 2009. Internationally renowned scholars Kornelia von Berswordt-Wallrabe, Thomas Girst, Gerhard Graulich, Ana Dimke, László Beke, Gunda Luyken and Didier Ottinger shed light on the many strands of Duchamp's legacy, from his early paintings and objects to his readymades, his writings, his uses of allegory, sexuality, art history and the history of science. Research-based findings are also presented alongside these examinations of Duchamp's current reception in art. This anthology updates the current discourse on the twentieth century's most influential artist, whose work continues to provoke fruitful interpretation.

Impuls Marcel Duchamp

ISBN 978-3-7757-3182-9

Pbk, 6.75 x 9.5 in. / 208 pgs / 38 color.

U.S. \$30.00 CDN \$33.00

November/Art/Nonfiction & Criticism

KERBER



The Ear of Giacometti

Post-Surrealist Art from Meret Oppenheim to Mariella Mosler

Text by Belinda Grace Gardner.

In recent decades, the real legacy of Surrealism for contemporary art has stemmed not from the Surrealists' paintings of disparate and bizarre objects, but from their combinations of actual objects, such as Meret Oppenheim's "Fur Cup" and Dalí's lobster telephone. Taking as its departure point the "Surrealist object" as theorized by André Breton in the early 1930s, *The Ear of Giacometti* looks at the importance of this work for a new generation of artists applying Surrealist conceptions of enigmatic objects and fragments to the fragmentary world we live in today. The volume opens with a six-page cabinet of curiosities display that underscores its object-oriented take on Surrealism, and reproduces works by Arp, Bellmer, Dalí, Duchamp, Ernst, Giacometti and Oppenheim alongside more recent objects by Arman, Hubert Berke, Louise Bourgeois, Thorsten Brinkmann, Michael Buthe, Mathias Deutsch, Juul Kraijer, Kiki Smith, Daniel Spoerri, Anette Streyl, Paul Wunderlich and others.

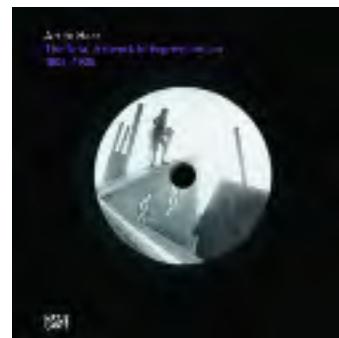
The Ear of Giacometti

ISBN 978-3-86678-478-9

Hbk, 5.75 x 8.25 in. / 224 pgs / 168 color / 8 b&w.

U.S. \$39.95 CDN \$44.00
July/Art

HATJE CANTZ



The Total Artwork in Expressionism: Art to Hear Series

Text by Ralf Beil.

Until the publication of *The Total Artwork in Expressionism* and this new audio companion to the book, art history had preferred to address German Expressionism's many genres as though they were unrelated, tending to exclude works which could not be readily categorized. Here, in 50 color reproductions, alongside an audio tour of the exhibition that both volumes accompany, masterpieces of Expressionist film such as Robert Wiene's *The Cabinet of Dr. Caligari* are united with set designs; the works of painters and set designers such as Ernst Barlach, Otto Bartning, Otto Dix, George Grosz, Wassily Kandinsky, Ernst Ludwig Kirchner, Oskar Kokoschka and Ludwig Meidner are also examined, alongside film stills by César Klein and Hans Poelzig; and documents by Bruno Taut and Ernst Toller, music scores by Paul Hindemith, poster art, dance masks and stage photographs provide archival background.

The Total Artwork in Expressionism: Art to Hear Series

ISBN 978-3-7757-2727-3

Hbk, 8.75 x 8.75 in. / 58 pgs / 50 color / Audio CD.

U.S. \$30.00 CDN \$33.00
August/Art



Also Available:

The Total Artwork in Expressionism

9783775727136
Hbk, U.S. \$85.00
CDN \$94.00
Hatje Cantz

WALTHER KÖNIG, KÖLN



Previously Announced

Hyper Real The Passion of the Real in Painting and Photography Edited by Brigitte Franzen, Susanne Neuburger.

At the end of the 1960s, a group of American painters stepped out of the shadows of Abstract Expressionism and turned towards the tradition of painterly realism. Photorealist painters often used the photographic image as a model, but “correcting” the photographs—as Chuck Close did in his portraits—by placing different photos next to each other to give each segment of the picture its own focal point. Photorealists frequently emphasized the precedent of Pop art, and this volume on both Photorealist painting and photography in dialogue with painting (such as William Eggleston and Saul Leiter) opens with Mel Ramos, Ed Ruscha and Andy Warhol to underline this association. Monumental in scope, and with a wealth of color reproductions, *Hyper Real* also assesses works by Richard Artschwager, Thomas Demand, Vincent Desiderio, Rackstraw Downes, Richard Estes, Eric Fischl, Richard Hamilton, Duane Hanson, Jann Haworth, Candida Höfer, Robert Longo, Allan McCollum, Tracey Moffatt, Gerhard Richter, Stephen Shore, Thomas Ruff, Wayne Thiebaud and many others.

Hyper Real
ISBN 978-3-86560-929-8
Hbk, 10 x 13 in. / 400 pgs / 274 color.
U.S. \$49.95 CDN \$55.00
Available/Art

SILVANA EDITORIALE



The Last Freedom From the Pioneers of Land Art in the 1960s to Nature in Cyberspace Edited by Beate Reifenscheid. Text by Robert Morgan, Serge Paul, Gilles Tiberghien.

The Last Freedom considers the development of Land Art from the 1960s to the present, charting its earliest expressions among those New York artists who made the genre's earliest masterpieces in the wide-open expanses of the west to recent manifestations with young artists manipulating the artificial world of cyberspace. Exploring historical positions and material approaches with the aid of sketches, artifacts, documents, models, photographs and film, and focusing mainly on achievements in America and Europe, the publication includes work by seminal as well as emerging figures operating in the extended field: Adam Berg, Christo and Jeanne-Claude, Agnes Denes, Florian Dombois, Walter de Maria, Toshikatsu Endo, Jan Dibbets, Hamish Fulton, Andy Goldsworthy, Hans Haacke, Michael Heizer, Nancy Holt, Peter Hutchinson, Richard Long, Glenn Marshall, Robert Morris, David Nash, Dennis Oppenheim, Jaume Plensa, Charles Ross, Robert Smithson and James Turrell.

The Last Freedom
ISBN 978-88-366-2002-9
Pbk, 9.5 x 11 in. / 192 pgs / 120 color.
U.S. \$40.00 CDN \$44.00
September/Art

Exhibition Schedule
Koblenz, Germany: Ludwig Museum,
04/15/11–10/16/11

HATJE CANTZ



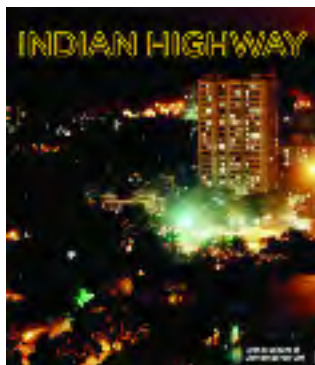
Dance/Draw

Text by Carrie Lambert-Beatty, Catherine Lord, Helen Molesworth. Interview with Paul Chan, Helen Molesworth.

Dance and the visual arts have had a longstanding inter-relationship, but until now there has been no authoritative portrayal of their shared characteristics. *Dance/Draw* assembles works by around 40 artists, in an attempt to locate a place and a language in art history for the interactions between contemporary dance and the visual arts over the past 40 years. The idea of “the line” in its broadest sense is deployed as the conceptual anchor for this history. While modern dance deviated from the strictures of ballet en pointe, adopting everyday gestures and spontaneous childlike play into its vocabulary, contemporary drawing likewise discarded the confines of technical perfection to leap beyond the (picture) frame. In both instances, the line was liberated from an aspiration towards perfected form, in order to appear in space as a mobile, open-ended, socially integrative element. *Dance/Draw* provides a fascinating conceptual take on this liberating paradigm shift, looking at works by William Anastasi, Janine Antoni, Ruth Asawa, Charles Atlas, Jérôme Bel, Trisha Brown, John Cage, Paul Chan, Liz Collins, Louise Fishman, William Forsythe, Gego, David Hammons, Mona Hatoum, Eva Hesse, Joan Jonas, Bruce Nauman, Senga Nengudi, Cornelia Parker, Howardena Pindell, Yvonne Rainer, Daniel Ranalli, Fred Sandback, Amy Sillman, Cecilia Vicuña, Faith Wilding and many others.

Dance/Draw
ISBN 978-3-7757-3163-8
Pbk, 7.5 x 9.5 in. / 176 pgs / 115 color.
U.S. \$55.00 CDN \$61.00
November/Art/Dance

Exhibition Schedule
Boston, MA: The Institute of Contemporary Art,
10/11–01/12



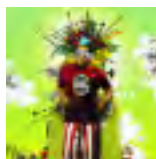
Indian Highway

Edited by Julia Peyton-Jones, Hans Ulrich Obrist, Gunnar B. Kvaran, Thierry Raspail.

Following the rapid economic and cultural developments on the Indian subcontinent in recent years, *Indian Highway* is a timely snapshot of a new generation of artists. Its title indicates the significance of the road in migration, as well as the “information superhighway” that has driven India’s economic boom. A common thread throughout is the political and social engagement of these artists, who include: Ayisha Abraham, Ravi Agarwal, Sarnath Banerjee, Hemali Bhuta, Nikhil Chopra, Desire Machine Collective, Sheela Gowda, Sakshi Gupta, Shilpa Gupta, Subodh Gupta, NS Harsha, Abhishek, Hazra Shanay, Jhaveri, Jitish Kallat, Amar Kanwar, Bharti Kher, Bose Krishnamachari, Nalini Malani, Jagannath Panda, Prajakta Potnis, Raqs Media Collective, Tejal Shah, Valay Shende, Sudarshan Shetty, Dayanita Singh, Sumakshi Singh, Ashok Sukumaran, Shaina Anand, Thukral & Tagra and Hema Upadhyay.

Indian Highway

ISBN 978-3-86560-963-2
Pbk, 9 x 10.25 in. / 312 pgs / 290 color.
U.S. \$59.95 CDN \$66.00
June/Art/Asian Art & Culture



Also Available:

New Delhi, New Wave
9788862080231
Hbk, U.S. \$70.00
CDN \$77.00
Damiani



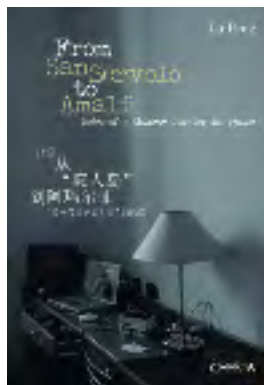
Pure Views

Text by Lü Peng, Bai Hua.

Curated by Lü Peng, *Pure Views* gathers more than 80 pieces by both established and emerging artists from China. The title references an artwork by Song Dynasty painter Xia Gui, as a hint that contemporary Chinese art might usefully pay more attention to its historical precedents. While western modernism and postmodernism seemed to be dominant models in the 1980s and 1990s, since the new millennium a new contemporary Chinese art has evolved from what Lü Peng has called “the combination of resources extracted from traditional art and the artists’ perceptions of contemporary society.” The artists include: Cao Jingping, Fang Lijun, Gao Wei, Guo Jin, He Sen, Hong Lei, Li Qing, Li Rui, Luo Quanmu, Pan Jian, Shang Yang, Shen Na, Shen Xiaotong, Tang Ke, Tu Hongtao, Wang Guangyi, Yang Mian, Yang Xun, Ye Yongqing, Yue Minjun, Zhang Xiaogang, Zhang Jian, and Zhao Qin.

Pure Views

ISBN 978-88-8158-821-3
Pbk, 8.5 x 7.75 in. / 208 pgs / 71 color / 35 b&w.
U.S. \$55.00 CDN \$61.00
June/Art/Asian Art & Culture



From San Servolo to Amalfi

Notes of a Chinese Curator in Venice
By Lü Peng.
From San Servolo to Amalfi is a diaristic account of the Venice Biennale by Lü Peng, author, curator and the world’s foremost expert in Chinese art. Peng arrived at San Servolo on May 24, 2009 to oversee preparations for the Biennale exhibition he had co-curated entitled *A Gift to Marco Polo*. He kept a daily journal recording his work on the exhibition and the beauty of Venice and its surroundings. Peng’s joy in the occasion and the city is evident throughout: “I open the window and see the sea outside. The rising sun casts a beam of light onto a white building on a small island in the distance. This is the material world. Thinking of words such as moved or touched, I feel that such morning landscape tend to make me use them more easily than art does.” Interspersed throughout *From San Servolo to Amalfi* are philosophical musings and perceptive commentary on the Biennale.

From San Servolo to Amalfi

ISBN 978-88-8158-818-3
Pbk, 5.75 x 8.5 in. / 144 pgs / 100 b&w.
U.S. \$34.95 CDN \$38.00
November/Art/Asian Art & Culture



Also Available:

A Pocket History of 20th-Century Chinese Art
9788881587964
Pbk, U.S. \$59.95
CDN \$66.00
Charta



Thirty Years of Adventures

Art and Artists from 1979
Edited by Lü Peng, Zhu Zhu, Kao Kao Chien-hui.

Lu Peng’s massive and ambitious *Thirty Years of Adventures* traces the momentous changes that have taken place in Chinese contemporary art since the country opened its doors to the west in 1979. At nearly 800 pages, and with nearly 800 color and black-and-white illustrations, it offers a thorough introduction to two generations of Chinese artists, each of whom is documented with reproductions and an extended critical introduction by Lu Peng, China’s leading contemporary art critic and historian. Among the artists included are Miao Xiaochun, Qiu Anxiong, Li Qing, THEY Art Group, Zhang Jian, Shen Shaomin, Dong Wensheng, Gao Shiqiang, Li Jikai, Wei Guangqing, Zeng Fanzhi, Deng Jianjin, Zhang Xiaogang, Guo Wei, Guo Jin, Zhong Biao, Liu Dahong, Ding Yi, Xue Song and Feng Zhengjie. Lu Peng has produced an invaluable sourcebook for anyone interested in making sense of the tumultuous changes taking place in Chinese (including Taiwanese) art over the last 30 years.

Thirty Years of Adventures: Art and Artists from 1979

ISBN 978-988-19912-4-9
Clth, 7.25 x 10 in. / 792 pgs / 383 color / 410 b&w.
U.S. \$75.00 CDN \$83.00
October/Art/Asian Art & Culture

JRP|RINGIER

Ai Weiwei: Fairytale

A Reader

Edited by Salome Schnetz. Text by Daniel Birnbaum, Roger M. Buergel, Christian Höller.

In 2007, Ai Weiwei (born 1957) presented a surprising new project titled *Fairytale* at Documenta 12 in Kassel, Germany. He invited 1001 Chinese citizens of different ages and from various backgrounds to travel to Germany, all expenses paid, to experience their own fairytale holiday for 28 days. The logistics for this project were complex and entailed a hefty budget, as the artist later recalled, enumerating the considerations: "to design the trip and activities for the tourists, to hope to get their passports, their visas, their insurance and air tickets, to organize the place where they can live in Kassel, to hire cooks, make products which are connected to the journey and would be needed for it..." Happily, *Fairytale* was a runaway success for the artist, the participants and for Documenta. It was judged by critics to be one of the most sensational artworks at Documenta that year, and led to an acclaimed documentary and global media coverage. This publication offers critical analyses of the project from Roger M. Buergel, Daniel Birnbaum, Christian Höller, Raphael Gyga and Ai Weiwei himself.

Ai Weiwei: Fairytale

ISBN 978-3-03764-210-8

Pbk, 6.25 x 9 in. / 248 pgs / 60 b&w.

U.S. \$34.95 CDN \$38.00

October/Art/Asian Art & Culture



BLUE KINGFISHER/TIMEZONE 8

Art China Now

And Tomorrow

Edited by Jérôme Sans.

As Chinese art continues to reinvent itself, spawning fascinating new genre strains and continuing to hold the global art world's attention, Jérôme Sans' *Art China Now* brings us up to date in a massive A-Z survey of the country's leading artists—those exhibited in major museums and galleries in China and around the world. As the Director of the Ullens Centre of Contemporary Art, one of Beijing's first non-profit art centers, Sans is uniquely qualified to oversee this ambitious project. *Art China Now* also provides an important first survey of the upcoming protégés of the country's more established art stars. Among the many artists featured are Cai Guoqiang, Cang Xin, Cao Fei, Chen Shaoxiong, Chen Wenbo, Cui Xiuwen, Fang Lijun, Feng Mengbo, Feng Zhengjie, He Yunchang, Hong Hao, Hong Lei, Li Dafang, Li Qing, Li Songsong, Li Zhanyang, Liu Ding, Liu Jianhua, Liu Wei, Liu Xiaodong, Miao Xiaochun, Ma Yansong, Qiu Zhijie, Song Dong, Sui Jianguo, Wang Jianwei, Wang Du, Wang Guangyi, Wang Qingsong, Wenda Gu, Xu Bing, Xu Zhen/Madeln, Yan Lei, Yan Pei-Ming, Yang Fudong, Yang Shaobin, Yang Yong, Yang Zhenzhong, Yin Xiuzhen, Yu Hong, Yue Minjun, Zhang Huan, Zhang Peili, Zhang Xiaogang, Zhang Yuan, Zheng Guogu, Zhong Biao and Zhuang Hui.

Art China Now

ISBN 978-988-19912-1-8

Flexi, 8.25 x 11.75 in. / 528 pgs / 980 color.

U.S. \$50.00 CDN \$55.00

October/Art/Asian Art & Culture



Also Available:

The Wild, Wild East: An American Art Critic's Adventures in China
9789881803498

Pbk, U.S. \$24.95 CDN \$27.00
Timezone 8



Daniel Libeskind: Jewish Museum Berlin

Museum Building Guides

Preface by Cilly Kugelman. Photo-essay by Jan Bitter.

The Jewish Museum in Berlin tells the story of German-Jewish history from the fourth century to the present. It consists of two buildings: the first, a former courthouse, was built in the eighteenth century, and the second, a massive extension that opened to the public in 2001, was designed by the world-renowned architect Daniel Libeskind (born 1946). Libeskind's building is comprised of a zinc façade and a set of three underground allegorical roads. The first leads to the main stairs, and by implication to the continuation of Berlin's history in the Museum; the second leads outdoors into the E.T.A. Hoffmann Garden, representing the exile and emigration of the Jews from Germany; and the third road leads to a dead end, representing "the Holocaust void." This road cuts through the ensemble as a whole, and evokes, in the architect's words, "that which can never be exhibited when it comes to Jewish Berlin history: humanity reduced to ashes." For Libeskind, a Polish Jew raised not far from Berlin who lost many relatives in the Holocaust, this extraordinary building was an intensely personal undertaking with numerous responsibilities. This volume details this most freighted and complex of buildings.

Daniel Libeskind: Jewish Museum Berlin

ISBN 978-84-343-1292-0

Pbk, 5.5 x 8.5 in. / 80 pgs / 43 color.

U.S. \$25.00 CDN \$28.00

September/Architecture & Urban Studies



Diller, Scofidio & Renfro: Institute of Contemporary Art Boston

Museum Building Guides

Preface by Jill Medvedow. Photo-essay by Iwan Baan.

The Institute of Contemporary Art, designed by Diller + Scofidio (now Diller Scofidio + Renfro), was the first new art museum to be built in Boston in a century. Opened in December 2006, the ICA is located on a small parcel of land on Boston Harbor and this is the 25th location for the museum in its 75 year history and its first, permanent, free-standing home. "The ICA's decision to hire Diller + Scofidio reflected our belief in the firm's vision that architecture can shape as well as reflect contemporary experience," stated Jill Medvedow, director of ICA. The architects balanced use of cool and transparent glass with the warmth of wood and the energy of light, as well as their design of spare, flexible spaces for presenting contemporary art, was a revelation for a city and an architectural community. "Their brilliant and beautiful design of the ICA was a harbinger of change: edgy, bold and breathtaking, transforming the landscape for contemporary art and culture in Boston and for the artists, art and ideas of our time," Medvedow has said.

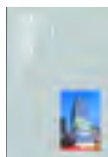
Diller Scofidio & Renfro: Institute of Contemporary Art Boston

ISBN 978-84-343-1280-7

Pbk, 5.5 x 8.5 in. / 80 pgs / 44 color.

U.S. \$25.00 CDN \$28.00

September/Architecture & Urban Studies



Also Available:

SANAA: New Museum

9788434312449

Pbk, U.S. \$25.00 CDN \$28.00

Ediciones Polígrafa



Álvaro Siza: Museu Serralves Porto

Museum Building Guides

Preface by João Fernandes. Photo-essay by Duccio Malagamba.

Portuguese architect Álvaro Siza (born 1933) is one of the most influential architects of the past half-century. His most famous work is perhaps the Serralves Museum in his hometown of Porto, his second museum building, following the Galician Center for Contemporary Art, erected in 1997. Low built and horizontal in axis, its white stucco walls are perforated with occasional openings that yield unexpected views of a surrounding garden. As with most of Siza's buildings, the furniture and fittings were also designed by the architect, including lighting fixtures, handrails, doorknobs and all signage. Building materials include hardwood floors and painted walls in gesso with marble skirting in the exhibition halls and marble floors in the foyers. This volume, published in Polígrafa's innovative *Museum Building* series, reviews the Serralves Museum, a disarmingly intimate space in pronounced contradistinction to much recent museum architecture.

Álvaro Siza: Museu Serralves Porto

ISBN 978-84-343-1283-8

Pbk, 5.5 x 8.5 in. / 80 pgs / 42 color.

U.S. \$25.00 CDN \$28.00

September/Architecture & Urban Studies



Also Available:

Richard Meier: Museu d'Art

Contemporani de Barcelona, MACBA

9788434312555

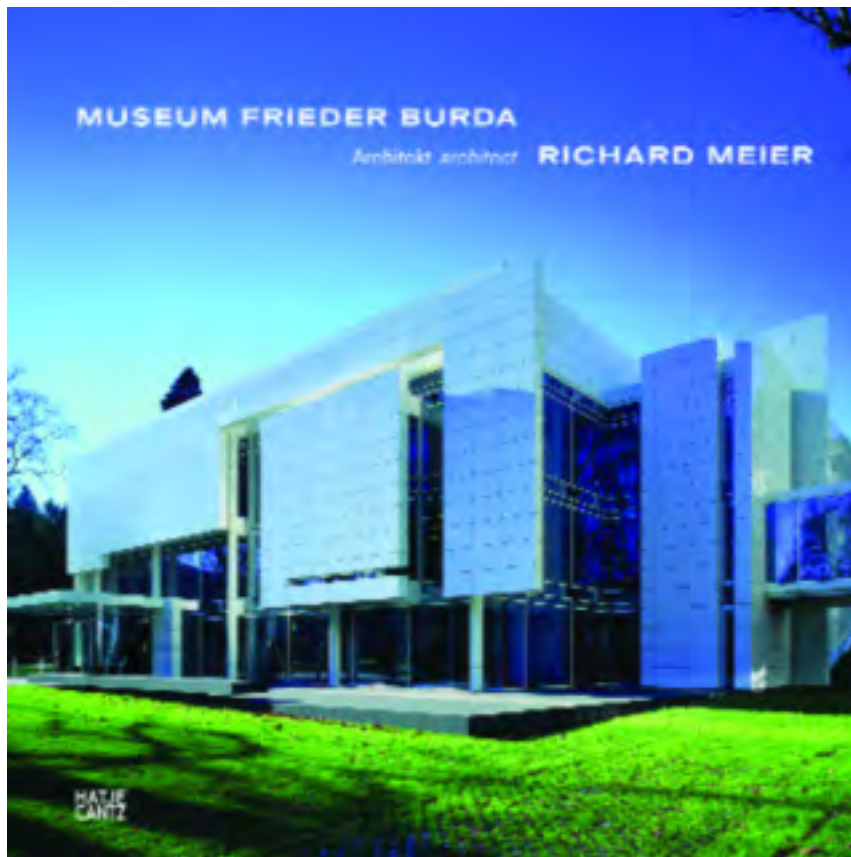
Pbk, U.S. \$25.00 CDN \$28.00

Ediciones Polígrafa

HATJE CANTZ

Richard Meier: Museum Frieder Burda**Text by Gerhard Everke, Richard Meier, Wolfgang Pehnt.**

Following his Getty Center in Los Angeles and the Museum of Contemporary Art in Barcelona, celebrated American architect Richard Meier (born 1934) has created another stunning example of museum architecture. Full of light, the Sammlung Frieder Burda in Baden-Baden sits alongside the Staatliche Kunsthalle, and the two are linked via glass bridge. In contrast to the neo-classical Kunsthalle, Sammlung Frieder Burda has the air of a California mansion, distinguished by its elegance, transparency and openness. Set on the city's historic Lichtentaler Allee park and arboretum, the building is referred to by many—including its architect—as the “jewel in the park.” This newly revised assessment of the project charts the museum from its early phases to completion through numerous sketches, plans and photographs. The book also features essays by art historians and architecture critics that expand upon the structure, its function and its location.

Richard Meier: Museum Frieder Burda**ISBN 978-3-7757-2812-6****Hbk, 8.25 x 8.25 in. / 144 pgs / 113 color / 14 b&w.****U.S. \$30.00 CDN \$33.00****August/Architecture & Urban Studies**

HATJE CANTZ

Mies van der Rohe: Neue Nationalgalerie**Text by Joachim Jäger.**

The Neue Nationalgalerie (New National Gallery) in Berlin is not only a museum but also an architectural milestone. The last building of the great German architect Ludwig Mies van der Rohe (1886–1969), it is widely considered one of the most perfect statements of his aesthetic, with its monumental steel columns and cantilevered roof with glass enclosure. The Neue Nationalgalerie is especially famous for its 50 x 50-meter hall; with this unique pavilion structure Mies van der Rohe put a final virtuoso touch to this final masterpiece. There is no other van der Rohe structure in which the boundary between inside and outside is as porous as in this famous hall. This publication presents the building from today's perspectives, but also features historical photographs taken during the construction period, the building's opening in 1968 and the spectacular early exhibitions that took place there.

Mies van der Rohe: Neue Nationalgalerie**ISBN 978-3-7757-3145-4****Hbk, 8.5 x 8.5 in. / 108 pgs / 100 color.****U.S. \$40.00 CDN \$44.00****October/Architecture & Urban Studies**



Check In/Check Out

The Public Space as an Internet of Things

Text by Christian van t Hof, Floortje Daemen, Rinie van Est.

In the public domain, ever-greater varieties of digital equipment surround us. Surveillance cameras ensure our safety, antennae and sensors track the speed of our cars, while electronic gates decide who is to be granted access to an increasing number of delimited zones. Following its success in the Netherlands, *Check In/Check Out* is now published in this English-language edition. The book charts this international trend, using case studies in Shanghai, Tokyo, London and Rio de Janeiro, as well as cities in the Netherlands. What are the consequences of an ultra-monitored society? When does the technology aid us and when does it restrict us? Who wields control over the technology? And who sits behind the contraptions that are tracking us? Expert authors tackle these questions and make recommendations for the future. Incorporating digital media into the book's design, tags make it possible to download supplementary information and videos via an Internet-capable mobile device.

Check In/Check Out
ISBN 978-90-5662-808-6
Pbk, 6.75 x 9.5 in. / 160 pgs / 35 col.
 U.S. \$40.00 CDN \$44.00
 August/Architecture & Urban Studies/Nonfiction & Criticism



The Why Factor(y)

and The Future City

Text by Winy Maas, Kristin Feireiss, Ole Bouman, Wouter Vanstiphout, Michiel Riedijk, Jacob van Rijs, Nathalie de Vries.

Founded by Winy Maas, The Why Factory concentrates on the production of models and visualizations for future cities. It runs independent research projects, PhD programs, architecture and urbanism studios, postgraduate studios at the Berlage Institute in Rotterdam, and workshops and debates. One component of the thinktank is publishing a series of books and producing films. This volume is based on Maas' inaugural address upon assuming the position of Chair of Architecture and Urban Design at Delft University of Technology in 2009. It also includes transcripts and addresses from "My Future City," a Why Factory symposium, in which students, architects, urban planners, philosophers, politicians and engineers shared their visions for the city of the future.

The Why Factor(y) and The Future City
ISBN 978-90-5662-781-2
Pbk, 6 x 8.25 in. / 168 pgs / 100 b&w.
 U.S. \$25.00 CDN \$28.00
 August/Architecture & Urban Studies/Sustainability



Also Available:
Hong Kong Fantasies
9789056627645
 Pbk, U.S. \$45.00
 CDN \$50.00
 NAI Publishers



NL to Do

Reacting to Future Headlines

Text by Winy Maas, Fleix Madrazo, The Why Factory.

What will the Netherlands look like in 2040? Trend analyses already in use for city planning provide the basis for answering this question. In *NL to Do*, Winy Maas' multidisciplinary thinktank The Why Factory investigates how societies, and the Netherlands in particular, can react to financial crises and food crises (among other examples) with effective speed and anticipation. We live in an era when the more melodramatic pronouncements of newspapers, television broadcasts and digital outlets can turn the smooth running of a city, country or continent on its head from day to day. *NL to Do* examines existing trends and attempts to extrapolate them under a critical magnifying glass with this future-oriented approach to the media.

NL to Do
ISBN 978-90-5662-804-8
Pbk, 6 x 8.25 in. / 328 pgs / 202 color.
 U.S. \$45.00 CDN \$50.00
 August/Architecture & Urban Studies



Also Available:
Visionary Cities
9789056627256
 Pbk, U.S. \$25.00
 CDN \$28.00
 NAI Publishers



The Death of Leisure

Towards the Next Resort

Text by Winy Maas, Alexander Sverdllov, Felix Madrazo, The Why Factory.

Flexible working hours, cheap flights to every far-flung corner of the planet, millions of downloadable films, television programs and songs at our disposal: we have become a society of leisure devotees and connoisseurs of pleasure. But who is paying attention to the civic and ecological effects of leisure as we slowly become addicted to its consumption? In *The Death of Leisure*, The Why Factory reveals the footprint our leisure activities have left behind on our cities, architecture and landscapes, and aims to elevate these conversations within architecture and urban planning to a higher tier of socio-cultural debate. *The Death of Leisure* includes articles by Felix Madrazo, Alexander Sverdllov and Winy Maas, Chair of Architecture and Urban Design at Delft University of Technology and leader of The Why Factory.

The Death of Leisure
ISBN 978-90-5662-766-9
Pbk, 6 x 8.25 in. / 352 pgs / 300 color.
 U.S. \$45.00 CDN \$50.00
 August/Architecture & Urban Studies/Sustainability



Also Available:
Green Dream
9789056627416
 Pbk, U.S. \$45.00
 CDN \$50.00
 NAI Publishers

WALTHER KÖNIG, KÖLN



Hans Ulrich Obrist & Kazuyo Sejima: Conversation Series Volume 26

Edited by Hans Ulrich Obrist. Japanese architect Kazuyo Sejima (born 1956) has established her Tokyo studio SANAA, cofounded with Ryue Nishizawa, as one of the art world's favorite architectural teams. SANAA has been responsible for some of the most innovative art museums built over the past two decades, from the New Museum in New York and one of the Serpentine pavilions in London to the 21st Century Museum of Contemporary Art in Kanazawa, which won the Golden Lion in 2004 as the most significant building at the 9th International Architecture Exhibition at the Venice Biennale. In 2010, Sejima and Nishizawa co-curated the 12th International Architecture Exhibition at the Biennale. Hans Ulrich Obrist caught up with Sejima on several occasions throughout the past few years. They discussed her built and unbuilt projects, her collaborations with other architects and artists and the changing role of women within architecture.

Hans Ulrich Obrist & Kazuyo Sejima: Conversation Series
ISBN 978-3-86560-927-4
Pbk, 5.5 x 8.5 in. / 174 pgs.
 U.S. \$25.00 CDN \$28.00
 July/Architecture & Urban Studies/Nonfiction & Criticism

HATJE CANTZ



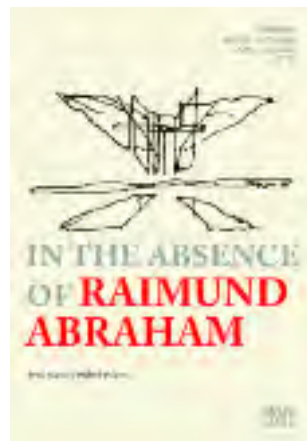
Michael Maltzan: No More Play Conversations on Urban Speculation in Los Angeles and Beyond

Edited by Jessica Varner. Text by Iwan Baan, Catherine Opie, Sarah Whiting, Charles Waldheim, Matthew Coolidge, et al.

In *No More Play: Conversations on Urban Speculation in Los Angeles and Beyond*, American architect Michael Maltzan traces the transformations that have taken place in the city of Los Angeles since the early 1990s. Through a series of conversations with the city's leading artists and intellectuals, Maltzan explores such issues as real-estate speculation and future urban development, infrastructure, resources, site density, urban experience, political structure, commerce and community, attempting to transform our understanding of how each affects present-day Los Angeles. Intended to facilitate further dialogue on how to define the "City of Angels" at a moment when its identity is in significant flux, *No More Play* includes contributions by Iwan Baan, Catherine Opie, Sarah Whiting, Charles Waldheim, Matthew Coolidge, Geoff Manaugh, Mirko Zardini, Edward Soja, James Flanigan, Charles Jencks and Qingyun Ma.

Michael Maltzan: No More Play
ISBN 978-3-7757-2846-1
Pbk, 6.75 x 9.5 in. / 240 pgs / 68 color / 17 b&w.
 U.S. \$50.00 CDN \$55.00
 June/Architecture & Urban Studies/Nonfiction & Criticism

HATJE CANTZ



In the Absence of Raimund Abraham Vienna Architecture Conference 2010

Edited by Peter Noever, Wolf D. Prix. Text by Vito Acconci, Peter Cook.

As a critic, stalwart nonconformist and champion of utopian architecture, Austrian architect Raimund Abraham (1933–2010) made one of the most significant contributions to contemporary architecture in 2002, with the construction of the Austrian Cultural Forum Building in New York. Following his tragic death in 2010, that year's Vienna Architecture Conference was held in his honor. *In the Absence of Raimund Abraham* documents the keynote lecture, speeches and discussions held throughout the conference given by architects and artists such as Vito Acconci, Peter Cook, Kenneth Frampton, Peter Kubelka, Andrea Lenardin Madden, Thom Mayne, Jonas Mekas, Eric Owen Moss, Peter Noever, Wolf D. Prix, Alexis Rochas, Michael Rotondi, Elfie Semotan and Lebbeus Woods. The publication also includes a DVD of Abraham's now-famous last lecture, "The Profanation of Solitude," given at the Southern California Institute of Architecture, only hours before his untimely death.

In the Absence of Raimund Abraham
ISBN 978-3-7757-2999-4
Pbk, 6.5 x 9.25 in. / 128 pgs / 164 color / DVD.
 U.S. \$40.00 CDN \$44.00
 August/Architecture & Urban Studies/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Oswald Mathias Ungers: Morphologie City Metaphors

First published in 1982, German architect Oswald Mathias Ungers' *City Metaphors* juxtaposes more than 100 various city maps throughout history with images of flora and fauna and other images from science and nature. Ungers assigns each a title—a single descriptive word printed in both English and German. In Ungers' vision, the divisions of Venice are transformed into a handshake and the 1809 plan of St Gallen becomes a womb. Ungers writes in his foreword: "Without a comprehensive vision reality will appear as a mass of unrelated phenomenon and meaningless facts, in other words, totally chaotic. In such a world it would be like living in a vacuum; everything would be of equal importance; nothing could attract our attention; and there would be no possibility to utilize the mind." A classic of creative cartography and visual thinking, *City Metaphors* is also an experiment in conscious vision-building.

Oswald Mathias Ungers: Morphologie
ISBN 978-3-86560-946-5
Pbk, 5.75 x 8.25 in. / 116 pgs / 115 b&w.
 U.S. \$29.95 CDN \$33.00
 June/Architecture & Urban Studies

NAI PUBLISHERS



DASH 05: The Urban Enclave

Edited by Lara Schrijver, Dirk van den Heuvel, Pierijn van der Putt, Dick van Gameren, Elain Harwood.

This fifth issue of *DASH* explores how large-scale construction disrupts the urban fabric and affects larger construction in cities. A range of contributors examines case studies from the Barbican Estate in London (1965–1976) to the Rabenhof public housing complex in Vienna (1925–1928) and recent controversial projects in Amsterdam.

DASH 05: The Urban Enclave

ISBN 978-90-5662-809-3

Pbk, 9 x 11 in. / 160 pgs / 125 color / 80 b&w.

U.S. \$45.00 CDN \$50.00

August/Architecture & Urban Studies/Nonfiction & Criticism

NAI PUBLISHERS



Architecture in the Netherlands

Yearbook 2010–11

Edited by Samir Bantal, JaapJan Berg, Kees van der Hoeven, Anne Luijten.

For nearly 25 years, *Architecture in the Netherlands* has provided an essential annual overview of the best in Dutch architecture. This year the editorial team selected 30 projects from over 400 submissions, including work by Atelier Pro, Jan Bakers, Claus en Kaan, Fact Architects, Meyeren Van Schooten, Onix, Marlies Rohmer, SeARCH and WAMArchitecten.

Architecture in the Netherlands

ISBN 978-90-5662-806-2

Pbk, 9.5 x 12.5 in. / 184 pgs / 400 color.

U.S. \$60.00 CDN \$66.00

August/Architecture & Urban Studies

NAI PUBLISHERS



OASE 84: Models

Text by Jacob Bil, Krijn de Koning, Mike Kelley, Christophe Van Gerrewey, Christian Hubert, Milica Topalovic, et al.

In *OASE 84* the architectural model takes center stage. Though historically a critical component of the discipline, the architectural model is rarely considered an artwork in its own right, and its very existence is being increasingly called into question by new digital methods. In this light, the journal investigates the special attributes of the form.

OASE 84: Models

ISBN 978-90-5662-807-9

Pbk, 6.75 x 9.5 in. / 144 pgs / 40 color / 40 b&w.

U.S. \$35.00 CDN \$39.00

August/Architecture & Urban Studies

NAI PUBLISHERS



PrixdeRome.NL 2011

Visual Arts

Text by Nicole Timmer.

The most important Dutch art and architecture prize for practitioners under 35, the Prix de Rome is awarded biannually by a jury of international professionals. *PrixdeRome.NL 2011* spotlights 10 talented young artists shortlisted for the prize: Gwenneth Boelens, Mark Boulos, Priscila Fernandes, Ben Pointecker, Petra Stavast, Pilvi Takala, Edward Clydesdale Thomson, Vincent Vulsma, Guido van der Werve and Katarina Zdjelar.

PrixdeRome.NL 2011

ISBN 978-90-5662-812-3

Pbk, 8 x 10.5 in. / 112 pgs / 154 color.

U.S. \$35.00 CDN \$39.00

August/Architecture & Urban Studies

NAI PUBLISHERS



Open 21: (Im)mobility

Exploring the Limits of Hypermobility

Text by Wim Nijenhuis, Shuddhabrata Sengupta, Florian Schneider, Brian Holmes, Lieven de Caeter, et al.

Published twice yearly, *Open* reflects upon the uses of contemporary public space. This issue of the journal is devoted to issues of mobility and immobility, and explores the ways in which sophisticated communication technologies are stimulating a further increase in physical mobility in urban space, both motorized and otherwise.

Open 21: (Im)mobility

ISBN 978-90-5662-814-7

Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 40 b&w.

U.S. \$30.00 CDN \$33.00

August/Architecture & Urban Studies

JOVIS



Abroad

Architecture in Foreign Lands

Edited by Luis Feduchi.

In this publication, leading Spanish architects reflect on the state of Spanish contemporary architecture with special attention to the work—both academic and professional—of those teaching and practicing abroad. The first in a series, it combines lecture excerpts by Rafael Moneo, Victor López Coteló, Enrique Sobejano, Juan Miró and Iñaki Ábalos with a compilation of their most important works.

Abroad

ISBN 978-3-86859-108-8

Pbk, 9.5 x 6.5 in. / 160 pgs / 180 color / 43 b&w.

U.S. \$38.00 CDN \$42.00

November/Architecture & Urban Studies/Nonfiction & Criticism

NAI PUBLISHERS



Textile Tectonics Research and Design By Lars Spuybroek.

Until recently, thanks to the unforgiving geometric rigors of modernism, biomorphism in design and architecture was seen a purely decorative feature—as in Art Nouveau, for example. *Textile Tectonics* turns this idea on its head, offering a glimpse into the future of architectural design, in which the veins of leaves, formations of foam, Celtic knotwork and even hair braiding can be transformed into breathtaking and viable structures through the wonders of digital design technology. For the celebrated architect and researcher Lars Spuybroek, such natural, ornamental and folkloristic pattern could entirely replace standardized geometric design to determine the structural basis and aesthetic character of tomorrow's buildings. Here, Spuybroek presents both a theoretical framework and an inspiring taxonomy of patterns and structures, followed by more than 100 illustrated designs for skyscrapers and façades based on organizational principles ranging from rose windows to knitting patterns.

Textile Tectonics
ISBN 978-90-5662-802-4
Hbk, 7 x 10.25 in. / 224 pgs / 25 color.
U.S. \$37.50 CDN \$41.00
August/Architecture & Urban Studies

HATJE CANTZ



Ortlos: Architecture of the Networks, Volume 2

**The Emergence of
Networked Design and
Thinking**

Text by Andrea Redi, Ivan Redi.

Taking their name from the German word for “placeless,” Ortlos Space Engineering is an innovative design studio specializing in architectural cyberotechnology. Founded in 2000 by principals Ivan and Andrea Redi, it comprises architects, web designers, media theorists, media artists and information-technology specialists from around the world who collaborate off-site, independent of a specific workplace. With its strong commitment to working online, Ortlos has concentrated on expanding traditional architectural tasks by using cutting-edge computer technologies to simulate virtual environments for realization. A follow-up to their successful first publication, this volume presents Ortlos' projects from 2004 to the present. A collaboration with graphic designer David Carson, this survey is also intended as a potential model for other interdisciplinary teams. As a form of interactive support, an Apple iPad application containing all of the content and informational graphics is being developed for the volume.

**Ortlos: Architecture of the
Networks, Volume 2**
ISBN 978-3-7757-2971-0
Hbk, 7.75 x 9.5 in. / 208 pgs / 200 color.
U.S. \$55.00 CDN \$61.00
October/Architecture & Urban Studies/Nonfiction & Criticism

NAI PUBLISHERS



Cultural Emergency in Conflict and Disaster

Edited by Georg Frerks, Berma Klein Goldewijk, Els van der Plas.

“All that we're wrecking is stones” was Taliban leader Mullah Mohammed Omar's dismissal of the Buddhas of Bamyán, the largest standing statues of Buddha in the world. The intention of the fighters was not only the destruction of foreign idols, but breaking the soul of a culture. *Cultural Emergency in Conflict and Disaster* insists that culture is a necessity for national self-respect. International heritage specialists, relief workers and politicians discuss the importance of protecting cultural heritage that is threatened by war and calamity; and reports on projects in conflict zones are augmented by contributions on international administrative and legal aspects, as well as political and socio-cultural perspectives. The result is both an indictment of the senseless destruction of cultural heritage and an argument for culture as a priority in processes of restoration and reconstruction.

**Cultural Emergency in Conflict
and Disaster**
ISBN 978-90-5662-817-8
Pbk, 6.75 x 9.5 in. / 480 pgs / 57 color / 84 b&w.
U.S. \$60.00 CDN \$66.00
August/Architecture & Urban Studies/Nonfiction & Criticism

JOVIS



Architecture A Woman's Profession Edited by Tanja Kullack.

In the western world, the number of women studying architecture now roughly equals that of men. As women increasingly come to the fore as practicing professionals, the question of how this shift will affect the profession and the teaching of the discipline is of greater and greater interest. In this volume, well-known female architects from the United States and Europe discuss their academic and professional experiences, as well as their visions for the future. Inspiring, optimistic, controversial and at times subversive, *Architecture: A Woman's Profession* unites pioneers in the field with up-and-comers: Barbara Bestor, Caroline Bos, Alison Brooks, Elke Delugan-Meissl, Jeanne Gang, Lisa Iwamoto, Sheila Kennedy, Regine Leibinger, Farshid Moussavi, Fuensanta Nieto, Monica Ponce de Leon, Mary-Ann Ray, Dagmar Richter, Denise Scott-Brown, Nasrine Seraji, Ingaliil Wahlroos-Ritter and Jennifer Wolch. Photo essays and designs illustrate the contributors' discussions.

Architecture
ISBN 978-3-86859-086-9
Pbk, 6.75 x 9.5 in. / 256 pgs / 100 color / 20 b&w.
U.S. \$35.00 CDN \$39.00
November/Architecture & Urban Studies/Nonfiction & Criticism



Posters: Travelling Around Italy Through Advertising

1895-1960

Edited by Dario Cimorelli, Anna Villari.

In the late nineteenth century up until very recently, for the middle classes, the famous and the wealthy alike, an extended tour of Italy was a necessary part of a cultural education. Italy's cuisine, its landscapes, its countless art capitals, archeological ruins and its tradition of hospitality made the country a favored destination for an exclusive class of tourist. To alert this lucrative market—as well as Italians themselves—to the many attractions of the Beautiful Country, the message was laid on with graphic radiance in the print culture of the times, through posters, flyers, brochures and picture magazines. Graphic design for tourism advertising was often commissioned from the leading illustrators of the period, from Duilio Cambellotti to Leonetto Cappiello, from Marcello Dudovich to Franz Lenhart, from Gino Boccasile to Mario Puppo. This volume draws on the collection of Achille Bertarelli to tell the story of Italian tourism's rich graphic design heritage in 250 color reproductions.

Posters: Travelling Around Italy Through Advertising

ISBN 978-88-366-1922-1

Clth, 10 x 12 in. / 288 pgs / 250 color.

U.S. \$75.00 CDN \$83.00

September/Design & Decorative Arts



Mihály Biró: Pathos in Red

Edited by Peter Noever. Text by Kathrin Pokorny-Nagel, Michael Diers, Sebastian Hackenschmidt.

The designer Mihály Biró (1886-1948) was the graphic voice of Soviet communism in Hungary. He joined the Social Democratic cause early in life, and between 1910 and 1920 designed some of the most widely admired posters and illustrations of the era, for the SZDP (Hungarian Social Democratic Party) and then the Hungarian Soviet Republic. The advent of Miklós Horthy's fascist regime soon forced him to flee to Vienna, where he created *The Horthy Portfolio* (1920), a set of color lithographs that documented the atrocities of the Horthy regime. Alongside such political works, Biró also created posters for individual businesses and the booming Austrian film industry. He was soon forced to leave Austria, and relocated to Czechoslovakia, then to Paris, returning to Budapest one year before his death in 1948. This revelatory monograph surveys Biró's political posters, as well as commercial work, postcards, photographs and lithographs.

Mihály Biró: Pathos in Red

ISBN 978-3-86984-157-1

Flexi, 5 x 9.5 in. / 144 pgs / 70 color.

U.S. \$30.00 CDN \$33.00

July/Design & Decorative Arts



Slavs and Tatars Presents Molla Nasreddin

Edited by Slavs and Tatars.

Published between 1906 and 1930, and with a readership that stretched from Morocco to Iran, *Molla Nasreddin* is perhaps the most important Muslim magazine of the twentieth century. Throughout its beautifully printed pages, issues of social, cultural and political relevance were debated, embellished with cartoons and illustrations of marvelous graphic power. Under the editorship of Jalil Mammadguluzadeh, the magazine created anew the complex identity of the Caucasus region, attacking the Muslim clergy and the colonial policies of the U.S. and Europe, while arguing for democratic and educational reform and women's rights. This thoroughly researched volume, itself superbly designed in its presentation of this archival material, gathers a selection of iconic covers, clever illustrations and witty caricatures from *Molla Nasreddin*, curated by the Eurasian artist collective Slavs and Tatars. It reveals a rich world of print culture hitherto unseen in the west.

Slavs and Tatars Presents Molla Nasreddin

ISBN 978-3-03764-212-2

Pbk, 9.5 x 11 in. / 208 pgs /

218 color.

U.S. \$37.50 CDN \$41.00

July/Design & Decorative Arts/

Middle Eastern Art & Culture



Books by Ettore Sottsass

Edited by Giorgio Maffei, Bruno Tonini. Introduction by Barbara Radice. Text by Andrea Branzi, Michele De Lucchi, Nathalie Du Pasquier, Elio Fiorucci, Christoph Radl, Franco Raggi, Lea Vergine.

Throughout his illustrious career in product design and architecture, Ettore Sottsass (1917-2007) maintained a close relationship with printed matter, designing, authoring, illustrating and editing a great many avant-garde literary and design/architectural books and periodicals from 1947 right up until the year before his death. *Books by Ettore Sottsass* organizes this vast body of work into eight phases: the 1962 Beat magazine *Room East 128.Chronicle*; books by poets Gregory Corso, Michael McClure, Philip Whalen and Sottsass himself, published under the Editions East 128 imprint; the psychedelic magazine *Pianeta Fresco*, which printed Beats alongside emerging comic artists; work for architecture and design magazines; Sottsass' own theoretical writings; catalogues produced for the Memphis Group; the magazine *Terrazzo* (1988-1995), which synthesized Sottsass' love of design, literature and architecture; and publications for his own Studio Sottsass Associati.

Books by Ettore Sottsass

ISBN 978-88-7570-276-2

Pbk, 6.75 x 9.5 in. / 296 pgs / 417 col.

U.S. \$45.00 CDN \$50.00

July/Design & Decorative Arts

FUEL PUBLISHING

**Own Label**

**Sainsbury's Design Studio
1962–1977**

**Edited by Damon Murray,
Stephen Sorrell. Text by Jonny
Trunk, Emily King.**

When designer Peter Dixon joined the Sainsbury's Design Studio in 1962, he ignited a remarkable revolution in packaging. The British supermarket was developing its distinctive range of "own label" products, and Dixon's designs for the line catapulted Sainsbury's to the graphic forefront: simple, stripped down, creative, and completely different from what had gone before. The striking modernity of the new Sainsbury's look pushed the boundaries of high-street graphic design, reflecting a period full of postwar optimism. It also helped build Sainsbury's into a brand giant, the first real British "super" market of the time. Produced in collaboration with the Sainsbury family and the Sainsbury Archive in London, *Own Label* examines and celebrates this paradigm shift that redefined packaging design. An essential book for graphic designers and those interested in cultural nostalgia from the 1960s and 1970s, *Own Label* offers a unique historical insight into how the foods we ate were packaged for our consumption.

Own Label

ISBN 978-0-9563562-8-4

**Pbk, 7.25 x 8.75 in. / 208 pgs /
300 color / 107 b&w.**

U.S. \$32.95 CDN \$36.00

October/Design & Decorative Arts

JOVIS

**Update!**

**90 Years of the Bauhaus:
What Now?**

Edited by Annett Zinsmeister.

Update! invites a range of essayists to reflect on the continued relevance of the Bauhaus 90 years after its founding in 1919. Despite its brief existence and revolving directorship, the Bauhaus remains one of the preeminent teaching models for the promotion of avant-garde art, in its uniting of artists, architects and designers in an extraordinary conversation on the role of art in modern life. The site of experiments in the visual arts—ranging from architecture, industrial design, graphic design and furniture production to photography, textiles, ceramics, theater design, painting and sculpture—the legacy of the Bauhaus has profoundly shaped our understanding of the world today. Here, Gerd de Bruyn, Jeannine Fiedler, Sokratis Georgiadis, Kai-Uwe Hemken, Hans Dieter Huber, Nils Emde/niko.31, Philip Ursprung, Karin Wilhelm and Annett Zinsmeister provide a variety of takes on its aesthetic and pedagogical legacy.

Update!

ISBN 978-3-86859-102-6

**Pbk, 6.5 x 9.5 in. / 176 pgs /
16 color / 35 b&w.**

U.S. \$39.95 CDN \$44.00

November/Architecture & Urban
Studies/Nonfiction & Criticism

JRP|RINGIER

**It's Not a Garden Table
Art and Design in the
Expanded Field**

**Edited by Jörg Huber, Burkhard
Meltzer, Heike Munder, Tido von
Oppeln.**

In the twenty-first century, as artists, designers and theorists increasingly debate the overlap between art and design in everyday life, *It's Not a Garden Table* explores current trends in the relationship between furniture and the worlds of art and design. Published on the occasion of a conference at the Institute of Critical Theory (Zurich University of the Arts) and the Migros Museum für Gegenwartskunst, Zurich, it convenes designers, artists and theorists from across disciplines, and includes contributions from Sven Lütticken, Klaus Spechtenhauser, Tido von Oppeln, Mateo Kries, Burkhard Meltzer, Alexander García Düttmann, Monika Kritzmöller, Jennifer Allen and Judith Welter; a conversation between Martin Boyce, Frédéric Dedelley and Max Borka; and a panel with Jerszy Seymour, Julia Lohmann, Jürgen Bey, Martino Gamper, Front Design, Martin Boyce, David Renggli, Matthew Smith, Andrea Zittel, Florian Slotawa and Mamiko Otsubo.

It's Not a Garden Table

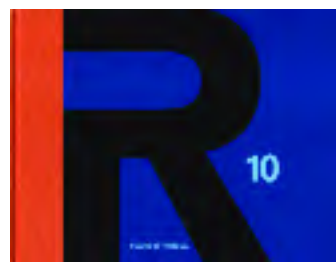
ISBN 978-3-03764-211-5

Pbk, 6.5 x 8.75 in. / 272 pgs / 32 color.

U.S. \$47.50 CDN \$52.00

November/Design & Decorative
Arts

R 20TH CENTURY

**R 20th Century
10 Years in Tribeca**

**Edited by Zesty Meyers,
Evan Snyderman.**

Since 2000, R 20th Century Gallery in the Tribeca neighborhood of New York has been host to groundbreaking exhibitions on vintage and contemporary design. Owners Zesty Meyers and Evan Snyderman founded the gallery in order to realize their shared goal of promoting a closer study, appreciation and preservation of twentieth- and twenty-first-century design. The gallery's commitment to preserving history through extensive archives, library and private collection has been widely lauded in the press. Also desiring to represent a more expansive view of the ways in which the design, art and architecture communities intersected, Meyers and Snyderman collaborated on exhibitions with architects such as John Keenen, Annabelle Selldorf, Michael Sheridan, Steven Learner and many others. This book traces many of the gallery's exhibitions over their ten-year history and reveals behind-the-scenes photographs—by Robert Polidori and Jason Schmidt among others—of installations, scale models, architectural drawings, catalogues and ephemera.

R 20th Century

ISBN 978-0-9704608-4-4

**Clth, 12 x 9 in. / 156 pgs / 117 color /
5 b&w.**

U.S. \$65.00 CDN \$72.00

July/Design & Decorative Arts



Aperture 204: Fall 2011

Edited by Melissa Harris.

Aperture magazine was founded in 1952 by the photographers Ansel Adams, Minor White, Barbara Morgan and Dorothea Lange, and the photography historians Beaumont and Nancy Newhall. These individuals wished to foster the development and appreciation of the photographic medium. Today the magazine maintains the founders' spirit, presenting a diversity of historical work, photojournalism and portfolios by emerging photographers, thematic articles, as well as interviews with important figures at work today. *Aperture* has published the work of many iconic and emerging artists from Diane Arbus, William Eggleston, Nan Goldin, and James Welling to Walead Beshty, Sara VanDerBeek and JH Engström. The magazine has also showcased the writings of leading writers and curators in the field including Vince Aletti, Geoffrey Batchen, David Levi Strauss and Luc Sante, among many others.

Aperture 204: Fall 2011

ISBN 978-1-59711-183-6

Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.

U.S. \$14.95 CDN \$16.00

August/Photography

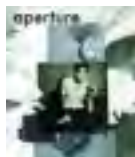
Aperture 205: Winter 2011

ISBN 978-1-59711-184-3

Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.

U.S. \$14.95 CDN \$16.00

November/Photography



Also Available:

Aperture 202: Spring 2011

9781597111850

Pbk, U.S. \$14.95 CDN \$16.00

Aperture



Aperture 203:

Summer 2011

9781597111829

Pbk, U.S. \$14.95

CDN \$16.00

Aperture



Fantom No. 6:

Winter 2011

9788896677094

Pbk, U.S. \$20.00

CDN \$22.00

Boiler Corporation



Fantom No. 7:

Spring 2011

9788896677100

Pbk, U.S. \$20.00

CDN \$22.00

Boiler Corporation



Fantom No. 9: Fall 2011

Photographic Quarterly

Edited by Cay Sophie Rabinowitz, Selva Barni.

Founded in Milan and New York in 2009, *Fantom Photographic Quarterly* is a premium international magazine nourishing contemporary perspectives in photography and the visual arts, delivering a unique view on the art of photography and contemporary creativity. Edited by Selva Barni and Cay Sophie Rabinowitz, its content is divided into recurring thematic sections: "Eye to Eye," in which two photographers converse; "Sample Size," where artists and curators discuss their visual references; "By Appointment Only," which looks to a particular collection; "Eye of the Beholder," where gallerists discuss the talents they expose; "Means to an End," about the side effects of non-artistic image production. With a radical blend of arresting images, print quality and distinctive design, *Fantom* is the only magazine in the market fostering photography as the medium crossing all creative industries and practices—advertising, art, design, fashion, media—aiming at the core of our imagination.

Fantom No. 9: Fall 2011

ISBN 978-88-96677-14-8

Pbk, 9 x 11 in. / 128 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

December/Journals/Photography

Fantom No. 10: Winter 2012

ISBN 978-88-96677-15-5

Pbk, 9 x 11 in. / 128 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

March/Journals/Photography

CABINET



Cabinet 42: Forgetting

Edited by Sina Najafi.

Across fields as disparate as historiography, psychiatry and anthropology, remembering was long considered primary and forgetting simply a malfunction of recall. But after figures such as Nietzsche and Freud, the act of forgetting has undergone a wholesale reevaluation; for many modern thinkers, active forgetting is the precondition for living. *Cabinet* issue 42 features Jennifer J. Almontez on Greek orators' mnemonic system of creating vast "memory palaces"; Chip Chapman on forgetting and the creation of national myths; Sophia Hall on animal memory and obedience training methods; an interview with Jean-Yves Le Naour on the story of Anthelme Mangin, France's best-known WWI amnesiac; and a portfolio featuring artist-designed monuments to forgetting. Elsewhere in the issue: Brigid Doherty on British analyst Wilfred Bion's notation for the unknown; Allen S. Weiss on the dance macabre; Erica Owen on the relationship between nineteenth-century racial theories and the creation of the modern valuation system for "precious" and "semi-precious" stones; and much more.

Cabinet 42: Forgetting

ISBN 978-1-932698-41-1

Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.

U.S. \$12.00 CDN \$13.00

September/Journals/Art



Also Available:

Cabinet 40: Hair

9781932698381

Pbk, U.S. \$12.00 CDN \$13.00

Cabinet

CABINET



Cabinet 43: Forensics

Edited by Sina Najafi.

Derived from the Latin "forensis," the word forensics refers to the "forum" and designates the practice of making an argument by using objects before a professional, political or legal gathering. *Cabinet* issue 43, with a special section on "Forensics" edited by Eyal Weizman, features Weizman on the changing role of forensics following the discovery of the body of Nazi war criminal Josef Mengele; Lawrence abu-Hamdan on the use by the British police of minute shifts in electrical signatures to precisely date recorded phone conversations; an interview with legendary forensic anthropologist Clyde Snow; and artist projects by Hito Steyerl and Fareed Armaly. Elsewhere in the issue: Rachel Berwick on "zugunruhe," a term coined in the 1950s to describe the phenomenon of nighttime restlessness of birds about to migrate; D. Graham Burnett and Sal Randolph's guide to identifying paper shredder patterns in order to reassemble destroyed documents; an artist project by Amie Siegel; and much more.

Cabinet 43: Forensics

ISBN 978-1-932698-42-8

Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.

U.S. \$12.00 CDN \$13.00

December/Journals



Cabinet 41: Infrastructure

9781932698404

Pbk, U.S. \$12.00 CDN \$13.00

Cabinet

BARD COLLEGE



Conjunctions: 57, Kin

Edited by Bradford Morrow.

Nothing is more familiar, nothing more ineffable than the emotional prism, the blood knot that constitutes family. We can try to leave them, they can disinherit us, but there is no dispelling DNA, no true exile from that which binds us with our kin. In *Conjunctions: 57, Kin*, more than two dozen contributors, including Rick Moody, Karen Russell and Jonathan Lethem, explore the intricacies and knots of family ties. Essayist Karen Hays offers a meditation on a sledding outing with her children on the day that her son's first pet dies, contemplating everything from Euclidean geometry to the algorithm used in credit card encryption to the "wintry vista" of infinity. Micaela Morrisette weighs in with a Calvinoesque portrait of two siblings whose powers far exceed the everyday. This special issue of *Conjunctions* addresses the labyrinthine nature of kinship through essays, fiction and poetry.

Conjunctions: 57, Kin

ISBN 978-0-941964-73-9

Pbk, 6 x 9 in. / 380 pgs.

U.S. \$15.00 CDN \$17.00

December/Journals/Literature



Conjunctions: 56 Terra Incognita

9780941964722

Pbk, U.S. \$15.00 CDN \$17.00

Bard College



Parkett No. 89: Mark Bradford, Oscar Tuazon, Charline von Heyl, Haegue Yang
Edited by Bice Curiger.

Parkett 89 presents features on Los Angeles bricoleur Mark Bradford, hugely acclaimed in recent years for his densely layered torn billboard paintings that record the constant erosion of the urban landscapes from which they are drawn, while also letting Bradford's personal history seep through the excavated surfaces; Oscar Tuazon, an American artist now living in Paris, who improvises structures in pre-existing buildings and in nature, using a combination of pre-fabricated and organic materials, from enormous concrete blocks, steel slabs and cardboard to tree trunks and gallery walls; New York-based painter Charline von Heyl, whose brightly colored, heavily gestural work juggles figuration and abstraction; and Seoul-born, Berlin-based Haegue Yang, who assembles her installations from everyday household devices that relay eerie psychological narratives (sometimes based on various historical figures), and whose recent installation at the New Museum in New York, using her signature venetian blinds, won her much critical attention. Also featured is a conversation with K8 Hardy; and writing for the issue are Kabir Carter, Huey Copeland, Christopher Bedford, Alan Licht, Jessica Morgan and Eileen Myles.

Parkett No. 89: Mark Bradford, Oscar Tuazon, Charline von Heyl, Haegue Yang

ISBN 978-3-907582-49-7

Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

October/Journals/Art



Also Available:

Parkett No. 88 Sturtevant, Andro Wekua, Paul Chan, Kerstin Brätsch

9783907582480

Pbk, U.S. \$45.00 CDN \$50.00

Parkett



Esopus 17
Edited by Tod Lippy.

Twice-yearly *Esopus* features contributions from a cross-section of creative disciplines presented with minimal editorial "framing" and no advertising. Each issue includes three contemporary artists' projects—one by an established artist (past contributors have included Richard Tuttle, Jenny Holzer and Robert Therrien) and two by emerging figures. Previous projects have taken the form of removable posters, fold-outs and hand-assembled sculptures, and have often utilized complex printing processes, unique paper stocks and special inks. Along with a sampling of short plays, visual essays, poetry and fiction by never-before-published authors, issues contain new installments of two series: "Modern Artifacts," for which undiscovered treasures from The Museum of Modern Art Archives are reproduced in facsimile, and "Guarded Opinions," which features museum guards' commentaries on the art they oversee. Each issue concludes with an audio CD, for which musicians are invited to contribute a new song based on a particular theme.

Esopus 17

ISBN 978-0-9815745-6-1

Pbk, 9 x 11.5 in. / 172 pgs / illustrated throughout / Audio CD.

U.S. \$14.00 CDN \$15.00

November/Journals/Art



Also Available:

Esopus 16

9780981574554

Pbk, U.S. \$14.00 CDN \$15.00

Esopus Foundation Ltd.

DESTE FOUNDATION FOR CONTEMPORARY ART



Toilet Paper: Issue 2

Edited by Maurizio Cattelan, Pierpaolo Ferrari.

Following in the wake of Cattelan's cult publication *Permanent Food*, *Toilet Paper* is an inventive magazine that combines commercial photography, twisted narratives and surrealistic imagery to create a series of powerful visual tableaux.

Toilet Paper: Issue 2

ISBN 978-1-935202-59-2

Pbk, 8.25 x 11.75 in. / 40 pgs / illust. throughout.

U.S. \$12.00 CDN \$13.00

July/Journals/Art

FRIEZE PUBLISHING



Frieze Art Fair Yearbook 2011–2012

An essential inventory of contemporary art, the *Frieze Art Fair Yearbook 2011–2012* profiles over 300 emerging and established artists from around the world. It includes interviews with the artists selected for Frieze Projects, the London fair's critically acclaimed commissioning program, as well as an easy-to-use index of participating galleries and a directory of over 2,000 leading artists.

Frieze Art Fair Yearbook 2011–2012

ISBN 978-0-9553201-7-0

Pbk, 5.5 x 7.75 in. / 530 pgs / 300 color.

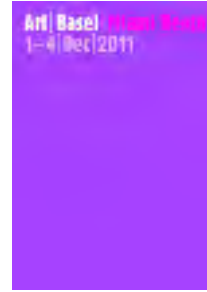
U.S. \$35.00 CDN \$39.00

October/Art

Exhibition Schedule

London, England: Frieze Art Fair, 10/13/11–10/16/11

HATJE CANTZ



Art Basel Miami Beach 2011

1–4 Dec 2011

Art Basel Miami Beach is the American sister-event of Art Basel in Switzerland, the most important annual art fair in the world. An exclusive selection of 250 leading art galleries from North America, Latin America, Europe, South Africa and Asia exhibit art of the twentieth and twenty-first centuries by over 2,000 artists. This volume is the fair's essential reference companion.

Art Basel Miami Beach 2011

ISBN 978-3-7757-3139-3

Pbk, 8.5 x 11.75 in. / 650 pgs / 350 color.

U.S. \$60.00 CDN \$66.00

October/Art

HATJE CANTZ



Ars Electronica 2011

Since 1987, the Prix Ars Electronica has served as an interdisciplinary platform for everyone who uses the computer as a universal medium for implementing and designing their creative projects at the interface of art, technology and society. This volume records the proceedings and prizes of Prix Ars Electronica 2011, including the Ars Electronica Festival, Ars Electronica Center and Ars Electronica Futurelab.

Ars Electronica 2011

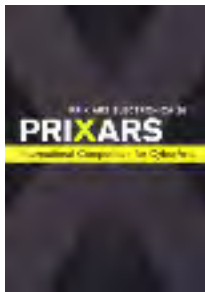
ISBN 978-3-7757-3180-5

Pbk, 6.75 x 9.5 in. / 450 pgs / 700 color.

U.S. \$45.00 CDN \$50.00

December/Art

HATJE CANTZ



CyberArts 2011

Edited by Hannes Leopoldseder, Christine Schöpf, Gerfried Stocker.

Since its inception in 1987, the Prix Ars Electronica, the world's most highly remunerated digital arts award, has been an annual barometer of trends in digital creativity. For the 2011 prize, 35 international experts judge submissions in such categories as "Computer Animation / Film / VFX," "Digital Music & Sound Art," "Interactive Art," "Hybrid Art" and "Digital Communities."

CyberArts 2011

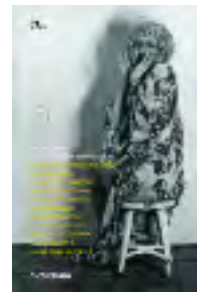
ISBN 978-3-7757-3181-2

Hbk, 6.5 x 9.5 in. / 330 pgs / 350 color.

U.S. \$75.00 CDN \$83.00

December/Art

LA FÁBRICA



PhotoEspaña Catalogue 2011

Held annually in Madrid since 1998, PHotoEspaña has become one of the most acclaimed and important photography festivals in the world, incorporating exhibitions, workshops, portfolio reviews and a number of other events. The 2011 edition focuses on the theme of "interfaces."

PhotoEspaña Catalogue 2011

ISBN 978-84-92841-93-6

Pbk, 5.75 x 8.5 in. / 224 pgs / illustrated throughout.

U.S. \$40.00 CDN \$44.00

October/Photography

Pia Fries, "Kielschwanz," 2008/2009. Oil, facsimile and colored pencil on wood. Two parts, each 23.6 x 31.5 inches. From the series *Merian's Surinam*. See Pia Fries: *Krapprhizom Luisenkupfer*, published by Richter Verlag, page 147.





WALTHER KÖNIG, KÖLN



Kippenberger Meets Picasso

Edited by Eva Meyer-Hermann.

Despite or because of his raucous irreverence towards art history, Martin Kippenberger (1953–1997) nourished a fascination with Picasso that led to numerous portrait works on the theme of male identity and mortality and paintings responding to Picasso's death. *Kippenberger Meets Picasso* includes color reproductions of works as well as archival photographs.

Kippenberger Meets Picasso

ISBN 978-3-86560-967-0

Pbk, 8.25 x 9.75 in. / 144 pgs / illust. throughout.

U.S. \$44.95 CDN \$49.00

June/Art

SKARSDEDT



Previously Announced

Mike Kelley: Arenas

Text by Cary Levine.

First exhibited in 1990 at Metro Pictures, Mike Kelley's *Arenas* are comprised of stuffed animals arranged around the edges of blankets (or occasionally posed isolate in their center). Ten or twenty such toys in such groupings might convey a cheery childhood picnic scenario, but Kelley rarely selects more than five or six, presenting them as cynical commodity entities.

Mike Kelley: Arenas

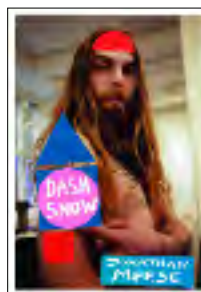
ISBN 978-1-61623-718-9

Hbk, 8.75 x 11.25 in. / 44 pgs / 32 color.

U.S. \$30.00 CDN \$33.00

May/Art

WALTHER KÖNIG, KÖLN/CONTEMPORARY FINE ARTS, BERLIN



Previously Announced

Jonathan Meese: Dash Snow Fanzine

In 2007, Dash Snow visited Berlin for his exhibition *The End of Living, the Beginning of Survival*. Photographers Jan Bauer, Bruno Brunnet, Jochen Littkemann, Franziska Sinn and Lutz Weinmann were on hand to record the visit, and for this homage fanzine/artist's book, the German multimedia artist Jonathan Meese has selected from their photographs to celebrate his friend.

Jonathan Meese: Dash Snow Fanzine

ISBN 978-3-931355-54-8

Pbk, 8.25 x 11.75 in. / 46 pgs / illustrated throughout.

U.S. \$18.00 CDN \$20.00

Available/Artists' Books

DES MOINES ART CENTER



Anselm Reyle

Text by Jeff Fleming. Conversation with Jeff Koons.

With Mylar foil and straw bales, painted stripes and gestural drips, German painter and sculptor Anselm Reyle (born 1970) breathes new life into the motifs of Abstract Expressionism, Pop art, Minimalism and earlier movements, leaving no modernist master untouched in his reprisings of their motifs.

Anselm Reyle

ISBN 978-1-879003-59-0

Clth, 9.25 x 11.25 in. / 64 pgs / 21 color.

U.S. \$35.00 CDN \$39.00

July/Art

MATTHEW MARKS GALLERY



Ellsworth Kelly: Reliefs

2009–2010

Text by Robert Storr.

This monograph presents 13 paintings and one sculpture that demonstrate a new refinement in Ellsworth Kelly's work. In each of the paintings a rectangular canvas is painted with numerous layers of white paint, on top of which the artist affixes a (usually) black canvas. With their sharp diagonals and dramatic curves, these reliefs are among the most dynamic of Kelly's career.

Ellsworth Kelly: Reliefs 2009–2010

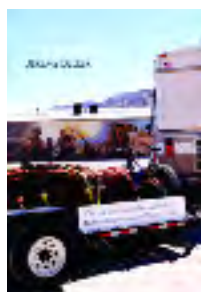
ISBN 978-1-880146-56-9

Clth, 10 x 13.25 in. / 48 pgs / 24 color / 2 b&w.

U.S. \$45.00 CDN \$50.00

July/Art

CREATIVE TIME BOOKS



Jeremy Deller: It Is What It Is

Conversations About Iraq

Text by Nato Thompson.

As part of the 2009 Creative Time-presented project *It Is What It Is*, British artist Jeremy Deller (born 1966) encouraged the public to address the conflict in Iraq by inviting a revolving cast of participants to take up residence in New York's New Museum and discuss the war, later setting up at the Hammer Museum in Los Angeles and the Museum of Contemporary Art in Chicago to record conversations and photograph each participant in the project.

Jeremy Deller: It Is What It Is

ISBN 978-1-928570-13-4

Flexi, 6.5 x 9 in. / 180 pgs / 140 color / 5 b&w.

U.S. \$39.95 CDN \$44.00

July/Art

WALTHER KÖNIG, KÖLN



Barbara Kruger: Circus

Edited by Ingrid Pfeiffer, Max Hollein.
Introduction by Anette Urban.

Coming to international prominence in the 1980s, American conceptual artist Barbara Kruger (born 1945) has said: "I work with pictures and words because they have the ability to determine who we are and who we aren't." *Circus* presents the dizzying black-and-white textual installation of the same name that Kruger developed for the rotunda of the Schirn Kunsthalle Frankfurt in 2010.

Barbara Kruger: Circus
ISBN 978-3-86560-945-8
Pbk, 8.75 x 11 in. / 64 pgs / 50 color.
U.S. \$27.50 CDN \$30.00
June/Art

CRYMOGEA



Olafur Eliasson: Cars in Rivers

Foreword by Halldór B. Runólfsson.
Introduction by Hjálmar Sveinsson.

When Reykjavík's i8 Gallery placed an idiosyncratic call for photographs of cars stranded in rivers, more than 100 photographs were entered. Renowned Danish-Icelandic artist Olafur Eliasson (born 1967) selected 35 photos to include in the final work. The publication includes these photographs, along with creative attempts to explain how the cars ended up in the glacial rivers.

Olafur Eliasson: Cars in Rivers
ISBN 978-9935-420-08-4
Pbk, 6.75 x 9 in. / 44 pgs / 36 color.
U.S. \$35.00 CDN \$39.00
August/Photography

JRP|RINGIER



Previously Announced

Walead Beshty: Natural Histories

Foreword by Jacob Fabricius, Ferran Barenblit.
Text by Nicolas Bourriaud, Suzanne Hudson, Bob Nickas.

Moments spent in elevators, check-ins at airports, subway rides—these are all examples of the kind of "in-between" time that fascinates Walead Beshty and supplies so much of the material for his photographs. This monograph presents a ten-year overview.

Walead Beshty: Natural Histories
ISBN 978-3-03764-188-0
Pbk, 9.25 x 11.25 in. / 160 pgs / 97 color / 97 b&w.
U.S. \$55.00 CDN \$61.00
Available/Photography

GALERIE THADDAEUS ROPAC



Robert Longo: God Machines

Edited by Alessandra Bellavita, Jill Silverman van Coenegrachts. Text by Jonathan T.D. Neil.

Dedicated to the three major monotheistic world religions, Robert Longo's *God Machines* drawing sequence depicts Mecca in Saudi Arabia, St. Peter's Basilica in Rome and the Wailing Wall in Jerusalem. The drawings are enormous, and realized in the artist's widely admired ravishing chiaroscuro. This catalogue records their exhibition in Paris.

Robert Longo: God Machines
ISBN 978-2-910055-45-5
Hbk, 9.5 x 12.25 in. / 64 pgs / illust. throughout.
U.S. \$40.00 CDN \$44.00
August/Art

WALTHER KÖNIG, KÖLN



Gerhard Richter: Eis

Gerhard Richter has increasingly turned towards the artist's book to explore possibilities of sequencing and narrative. *Eis* combines German-only encyclopedia texts on Arctic regions with color photographs of ice floes and icebergs. Both texts and photographs are printed across split pages to read upside-down in either direction.

Gerhard Richter: Eis
ISBN 978-3-86560-924-3
Hbk, 6 x 9.5 in. / 152 pgs / 176 color.
U.S. \$59.95 CDN \$66.00
June/Art

THYSSEN-BORNEMISZA ART CONTEMPORARY



Previously Announced

Los Carpinteros: Handwork, Constructing the World Special Edition

Edited by Gudrun Ankele, Daniela Zyman. Texts by Eugenio Valdés Figueroa, Paulo Herkenhoff, Helen Molesworth, Rochelle Steiner.

This limited edition of the first comprehensive Los Carpinteros monograph comes with a pair of flip flops imprinted with a street map of Old Havana.

Los Carpinteros: Handwork, Constructing the World
ISBN 978-1935202-67-7
Hbk, 9.75 x 11 in. / 380 pgs / 330 color.
U.S. \$190.00 CDN \$209.00 **SDNR20**
Available/Limited & Special Editions/Art

PICTUREBOX



Joe Bradley: Drawings

Text by Joe Bradley.

Joe Bradley (born 1975) is widely known for his bright, angular abstract paintings and glyph-like drawings. This first publication on Bradley gathers his drawings from the last five years, charting their evolution from starkly funny plays on Minimalism to cartoons to linear abstraction. Each drawing is presented to scale, and the book can be read as a flip book of Bradley's process.

Joe Bradley: Drawings

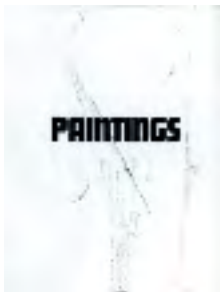
ISBN 978-0-9845892-9-6

Pbk, 8.25 x 10.25 in. / 124 pgs / 120 color.

U.S. \$29.95 CDN \$33.00

November/Art

JRP|RINGIER



Wade Guyton: Black Paintings

Text by John Kelsey.

With this publication, American painter Wade Guyton (born 1972) brings his conception of painting and its reproducibility to the book format. He first had the volume designed, then printed it on the same ink-jet printers he uses for his large-format serial prints on canvas; these pages were then scanned and printed by offset.

Wade Guyton: Black Paintings

ISBN 978-3-03764-166-8

Pbk, 9 x 12 in. / 800 pgs / 100 color / 700 b&w.

U.S. \$90.00 CDN \$99.00

September/Art

JRP|RINGIER



Tris Vonna-Michell

Edited by Eva Birkenstock, Rahel Blättler, Hannes Loichinger, Beatrix Ruf.

The British performance artist Tris Vonna-Michell (born 1982) utilizes projections, texts and antiquated technologies as theatrical props for his wild, often autobiographical stories. This artist's book elaborates on these narratives, many of which have been in development for nearly a decade, in which reality and fiction seamlessly merge.

Tris Vonna-Michell

ISBN 978-3-03764-170-5

Pbk, 8.25 x 10.25 in. / 80 pgs / 15 color / 19 b&w.

U.S. \$39.95 CDN \$44.00

September/Art

JRP|RINGIER



Rita McBride: Mae West, A Scrapbook

Edited by Christoph Keller.

Attacked by local politicians as a "wastepaper basket," Rita McBride's public sculpture for Munich's Effnerplatz is a massive rotated hyperboloid made out of twisted carbon tubes—and it is one of Germany's most controversial and debated public artworks. This book traces the evolution of "Mae West," as the sculpture has been named, in scrapbook format.

Rita McBride: Mae West, A Scrapbook

ISBN 978-3-03764-134-7

Pbk, 8.25 x 11.5 in. / 480 pgs / 400 b&w.

U.S. \$60.00 CDN \$66.00

November/Art

JRP|RINGIER



West Ways

By Matthew Licht.

Edited by Rita McBride.

Westways is the fifth in American sculptor Rita McBride's continuing *Ways* series of collaborative novels—this time with writer and rock climber Matthew Licht. We follow Mae West from her Brooklyn childhood through her adventures with W.C. Fields to a Sapphic encounter with Leni Riefenstahl on a safari in the 1970s, picking up a fighter pilot, Salvador Dalí and Billy Wilder for the ride.

West Ways

ISBN 978-3-03764-135-4

Pbk, 4.5 x 7 in. / 94 pgs / 1 b&w.

U.S. \$19.95 CDN \$22.00

July/Art

HATJE CANTZ



Hassan Sharif: Works 1973–2010

Edited by Catherine David.

Since the early 1970s, Hassan Sharif (born 1951) has been developing a multifaceted oeuvre encompassing caricatures, performances, installations, scientific experiments, objects, drawings and paintings, and is today seen as one of the Gulf region's most important artists. This catalogue raisonné is the artist's first English monograph.

Hassan Sharif: Works 1973–2010

ISBN 978-3-7757-2824-9

Pbk, 8.75 x 11.75 in. / 344 pgs / 200 color.

U.S. \$60.00 CDN \$66.00

October/Art/Middle Eastern Art & Culture

HATJE CANTZ



Angela Bulloch: Time and Line

Text by Susanne Pflieger, Christian Rattemeyer, Heinz Stahlhut.

Angela Bulloch's works often deal with systems of rules and viewer interaction. She first became known in the 1990s for her *Pixel Boxes*—cube-shaped, illuminated boxes capable of generating all sixteen million colors of a television screen using just three basic colors. Drawings make up the core of this publication, including *Drawing Machines*, a series begun in the 1990s, which involve observers in the production process.

Angela Bulloch: Time and Line
 ISBN 978-3-7757-3171-3
 Hbk, 10.75 x 8.75 in. / 112 pgs / 70 color.
 U.S. \$45.00 CDN \$50.00
 November/Art

DUMONT BUCHVERLAG



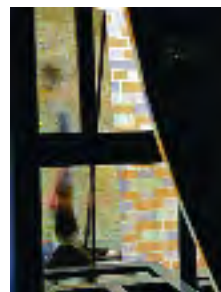
Katharina Sieverding: Testcuts Projected Data Images

Edited and with text by Renate Buschmann.
 Text by Rainer Bellenbaum, Regina Wyrwoll.

Czech photographer Katharina Sieverding (born 1944) recently undertook the first comprehensive sorting of the picture archive she has been assembling for over 40 years. She edited not for the quality of the negatives, but rather for the fragmentary byproducts of the analogue enlargement process. This catalogue presents montages of chance details from over 1,800 photographs.

Katharina Sieverding: Testcuts
 ISBN 978-3-8321-9369-0
 Pbk, 9 x 11.75 in. / 608 pgs / 580 duotone.
 U.S. \$59.95 CDN \$66.00
 July/Art

WHITECHAPEL GALLERY



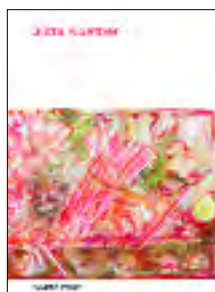
Claire Barclay: Shadow Spans

Edited by Kirsty Ogg. Foreword by Iwona Blazwick, Kristy Ogg. Text by Kirsty Ogg, Claire Barclay.

In May 2010, Glasgow-based sculptor Claire Barclay made an installation titled *Shadow Spans* for the Whitechapel Gallery in London. Barclay attached clothes, birdcages and other objects to frames recalling windows and doors, suggesting a collapsed interior, which several dancers use as a set throughout the work's year-long installation. This volume records the occasion.

Claire Barclay: Shadow Spans
 ISBN 978-0-85488-191-8
 Flexi, 8.5 x 11.75 in. / 56 pgs / 14 color / 17 b&w.
 U.S. \$19.95 CDN \$22.00
 August/Art

WALTHER KÖNIG, KÖLN



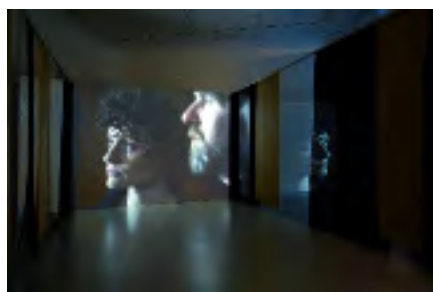
Jutta Koether

Edited by Iris Müller-Westermann. Foreword by Daniel Birnbaum. Text by Isabelle Graw, David Joselit, Iris Müller-Westermann.

Garish and chaotic, the paintings, music and performances of German-born, New York-based artist Jutta Koether (born 1958) ooze youthful energy and a punk brashness that found her well matched as a collaborator with Kim Gordon for a 2005 project at the Tate Modern. This publication features nearly 50 color plates, spanning her work from 2005 to the present day.

Jutta Koether
 ISBN 978-3-86560-981-6
 Pbk, 8.75 x 11.25 in. / 96 pgs / 50 color.
 U.S. \$34.95 CDN \$38.00
 July/Art

HATJE CANTZ



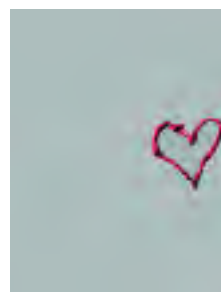
Ján Mancuška

Text by Karel Cisar, Katrin Meder, Hilke Wagner.

Ján Mancuška (born 1972) uses text and film to diagram stories across the architecture of the gallery in which he is exhibiting. Trains of thought or storyline are plotted out in words that may be strung along intersecting wires, so that an entire narrative is visible at once. This is the first publication on his work.

Ján Mancuška
 ISBN 978-3-7757-3157-7
 Pbk, 8.25 x 10.5 in. / 172 pgs / 60 color.
 U.S. \$45.00 CDN \$50.00
 September/Art

PRIMARY INFORMATION



Lutz Bacher: Do You Love Me?

Do You Love Me? arises from Bacher's videos of the same name, in which Bacher interviews colleagues, friends and family about Bacher the person and Bacher the artist. It combines interview transcripts with images of her artwork from the 1970s to the present, plus photos, letters and other ephemera.

Lutz Bacher: Do You Love Me?
 ISBN 978-0-9788697-9-3
 Pbk, 9 x 12 in. / 440 pgs / 226 b&w.
 U.S. \$30.00 CDN \$33.00
 November/Art

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Previously Announced

Philippe Parreno: Films 1987–2010

Serpentine Gallery

Edited by Karen Marta, Kathryn Rattee, Zoe Stillpass. Foreword by Hans Ulrich Obrist, Julia Peyton-Jones. Texts by Nicolas Bourriaud, Michael Fried, Dorothea von Hantelmann.

This catalogue examines Relational Aesthetics pioneer Philippe Parreno's films, including *Invisibleboy* (2010); *June 8, 1968* (2009); and *The Boy from Mars* (2003).

Philippe Parreno: Films 1987–2010

ISBN 978-3-86560-943-4

Hbk, 8.75 x 10 in. / 200 pgs / illustrated throughout.

U.S. \$69.95 CDN \$77.00

June/Art/Film & Video

WALTHER KÖNIG, KÖLN



Francesco Vezzoli: Greed

Edited by Cristiana Perrella. Text by Cristiana Perrella, Nicholas Cullinhan, Neville Wakefield, Bruce Hainley.

Borrowing the strategy of a commercial perfume launch, Francesco Vezzoli (born 1971) created a signature perfume called "Greed" and commissioned Roman Polanski to direct a 60-second commercial starring Natalie Portman and Michelle Williams. A series of needlework portraits of women in art history—Tamara de Lempicka, Eva Hesse, Leonor Fini—presented them as endorsers of the perfume.

Francesco Vezzoli: Greed

ISBN 978-3-86560-949-6

Hbk, 8 x 11 in. / 96 pgs / 61 color.

U.S. \$39.95 CDN \$44.00

July/Art

JRP|RINGIER



Loris Gréaud: Cellar Door

Text by Pascal Rousseau.

Cellar Door is an ambitious experiment by French artist Loris Gréaud (born 1979) that interweaves his interests in art, architecture and music. Realized primarily as installations in Paris and London, the project also comprises an opera staged at the Paris Opera, and the construction of a studio space for the artist. This book documents the project in its entirety.

Loris Gréaud: Cellar Door

ISBN 978-3-03764-167-5

Hbk, 9 x 13 in. / 392 pgs / 240 color.

U.S. \$90.00 CDN \$99.00

October/Art

MODERNE KUNST NÜRNBERG



Bjørn Melhus: Nightwatch

Edited by Annegret Laabs, Uwe Gellner.

Bjørn Melhus' video work *Nightwatch* narrates an elusive tale of mock/pseudo-horror in which mysterious lights plague a group of campers in their tents. Melhus foregrounds cinematic tropes for trauma and dread, derived from American TV and Hollywood movies. Humorous and hallucinatory, the *Nightwatch* project is recorded in this short monograph.

Bjørn Melhus: Nightwatch

ISBN 978-3-86984-184-7

Hbk, 8.5 x 10.75 in. / 80 pgs / 50 color.

U.S. \$50.00 CDN \$55.00

July/Art

WALTHER KÖNIG, KÖLN



Bjørn Melhus: Live Action Hero

Edited by Katja Blomberg. Text by Katja Blomberg, Felix Laubscher, Bjørn Vedder.

Following the leads of artists such as Nam June Paik and Bruce Nauman, Norwegian video artist Bjørn Melhus (born 1966) exposes the absurdities of television culture and consumer habits. Fragmenting, destroying and reconstituting well-known figures, topics and strategies of the mass media, his practice opens up a network of new interpretations and critical commentaries.

Bjørn Melhus: Live Action Hero

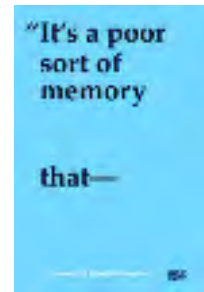
ISBN 978-3-86560-965-6

Pbk, 6.75 x 9.75 in. / 103 pgs / 164 color / 1 b&w.

U.S. \$29.95 CDN \$33.00

June/Art

HATJE CANTZ



Johan Grimmonprez: It's a Poor Sort of Memory that Only Works Backwards

Edited by Benoit Dettalle. Text by Catherine Bernard, Slavoj Žižek, Hans Ulrich Obrist, et al.

Situating themselves at the intersections of art, cinema, documentary and fiction, the critically acclaimed films and video installations of Johan Grimmonprez (born 1962) explore the mechanisms by which fear and ignorance are perpetuated and whipped up in the media. This Grimmonprez reader gathers essays on and film scripts from his work.

Johan Grimmonprez: It's a Poor Sort of Memory that Only Works Backwards

ISBN 978-3-7757-3130-0

Clth, 5.5 x 8 in. / 352 pgs / 33 color / 18 b&w.

U.S. \$45.00 CDN \$50.00

August/Art/Film & Video

KERBER



Talia Keinan: The Mountain and the Shivering Fact

Text by Stephan Mann, Steffen Fischer, Leah Abir.

The Israeli artist Talia Keinan (born 1978) creates magical dream worlds through her room-based installations, which combine video, drawing and sound. Echoing the mythic themes and story-telling motifs of Kiki Smith, Keinan's works transport the viewer into a spellbound realm of wolves, girls and totemic birds.

Talia Keinan: The Mountain and the Shivering Fact

ISBN 978-3-86678-479-6

Pbk, 7.75 x 9.75 in. / 80 pgs / 47 color.

U.S. \$29.95 CDN \$33.00

July/Art

KERBER



Eva Teppe

Text by Nicola Kuhn.

German video and photo artist Eva Teppe (born 1973) works with found footage, from which she extracts everyday moments of breach in the fabric of social convention. These moments usually involve bodies at rest in unlikely public spaces (such as people asleep on the streets of Tokyo), or occupying some state between consciousness and unconsciousness. This attractive artist's book surveys recent works.

Eva Teppe

ISBN 978-3-86678-518-2

Pbk, 6.75 x 9.5 in. / 64 pgs / 46 color / 58 b&w.

U.S. \$22.95 CDN \$25.00

July/Art

HATJE CANTZ



Heinz Mack: The Language of My Hand

Text by Stephan Geiger, Andrea Horvay, Marlene Lauter, Gunda Luyken.

German artist Heinz Mack (born 1931) was a co-founder of the internationally influential movement known as the Zero Group. Best known for his reliefs and installations made in the medium of light, Mack describes his works on paper as the "grammar" of his art. This volume features a selection of drawings—most of them previously unpublished—in pencil, ink, charcoal and pastel.

Heinz Mack: The Language of My Hand

ISBN 978-3-7757-2978-9

Hbk, 10 x 12.5 in. / 288 pgs / 190 color.

U.S. \$60.00 CDN \$66.00

August/Art

MODERNE KUNST NÜRNBERG



Eva Schlegel: In Between

Edited by Peter Noever. Text by Bettina M. Busse, Jacqueline Burckhardt, Thomas Macho.

Published for her exhibition at MAK Austrian Museum of Applied Arts, this broad overview of the work of Eva Schlegel (born 1960) documents works ranging from pornographic paintings to works in lead and installations of airplane propellers. Schlegel's installations in particular have never received comprehensive treatment in a catalogue.

Eva Schlegel: In Between

ISBN 978-3-86984-174-8

Flexi, 9.5 x 12.75 in. / 200 pgs / 150 color.

U.S. \$60.00 CDN \$66.00

July/Art

KERBER



Erik Schmidt: Gatecrasher

Text by Wiglaf Droste, Friederike Fast, Melanie Körkemeier, Kito Nedo.

Gatecrasher presents the latest film trilogy by German artist Erik Schmidt (born 1968). The films explore various socio-psychological parameters of European society, such as the fraught German notion of *Heimat*, against a series of backdrops such as a hunting scene in the Westphalian landscape and the Bad Driburg spa resort.

Erik Schmidt: Gatecrasher

ISBN 978-3-86678-483-3

Pbk, 7.75 x 10.5 in. / 116 pgs / 60 color / 21 b&w.

U.S. \$37.50 CDN \$41.00

July/Art

HATJE CANTZ



Rosa Barba: White Is an Image

Text by Lynne Cooke, Elisabeth Lebovici, Raimundas Malasauskas, Francesco Manacorda.

Sicilian filmmaker Rosa Barba (born 1972) interrogates and decontextualizes the language of mainstream moviemaking through the medium of film itself and in sculptural installations. This selection of film stills, preproduction sketches and photographs illustrates Barba's preoccupation with the truth claims of mass-circulated cultural artifacts.

Rosa Barba: White Is an Image

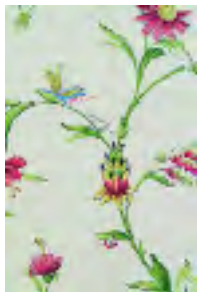
ISBN 978-3-7757-3019-8

Hbk, 8.25 x 10.75 in. / 288 pgs / 100 color.

U.S. \$55.00 CDN \$61.00

October/Art/Film & Video

HATJE CANTZ



Nedko Solakov: All in Order, With Exceptions

Text by Carolyn Christov-Bakargiev, Iara Boubnova, Christy Lange.

Bulgarian artist Nedko Solakov (born 1957) is a storyteller who roots his themes in melancholic, humorous reflections on everyday life. His ambitious new installation at Ikon Gallery in the U.K. combines drawings, paintings, video and objects, and includes works made prior to 1989 (when Bulgaria was under Communist rule) alongside later pieces for which he is better known.

Nedko Solakov: All in Order, With Exceptions

ISBN 978-3-7757-3172-0

Hbk, 8.5 x 11.5 in. / 288 pgs / illustrated throughout.

U.S. \$60.00 CDN \$66.00

December/Art

KERBER



Simon Wachsmuth: Aporia, Europa

Edited by Beate Ermacora. Text by Walter Seitter, Daniela Hölzl.

In his series *Fehlstellen*, Simon Wachsmuth (born 1964) replicates the missing and destroyed parts of Piero della Francesca's "Legend of the True Cross" fresco cycle. Using black paint, he thereby creates a fictitious cartography from these holes in visual information to which he adds current newspaper cuttings on Turkey's accession to the European Union and old photographs of Istanbul.

Simon Wachsmuth: Aporia, Europa

ISBN 978-3-86678-448-2

Hbk, 6.5 x 9.25 in. / 104 pgs / 39 color / 6 b&w.

U.S. \$37.50 CDN \$41.00

July/Art

HATJE CANTZ



Daniel García Andújar: Postcapital Archive 1989–2001

Edited by Hans D. Christ, Iris Dressler. Text by Iván de la Nuez, Valentín Roma.

Daniel García Andújar's *Postcapital: Archive 1989–2001* is an open digital databank installation that analyzes defining historical moments in late capitalism from the fall of the Berlin Wall to September 11, 2001. Andújar's particular concern is to show how western capitalist economies have changed in the absence of Communist counterparts.

Daniel García Andújar: Postcapital Archive 1989–2001

ISBN 978-3-7757-3170-6

Clth, 6.75 x 9.5 in. / 320 pgs / 200 color.

U.S. \$55.00 CDN \$61.00

November/Art

DUMONT BUCHVERLAG



Ferdinand Kriwet: Yester 'n' Today

Edited by Gregor Jansen.

A pioneer in the field of media art, Ferdinand Kriwet (born 1942) began exploring the consequences of mass media and sensory overload in the 1960s through neon signs and wall paintings, stage appearances and radio plays. Analyzing the language of television, advertising and photography, the German artist describes himself as a visual poet. This book surveys 40 years of Kriwet's work.

Ferdinand Kriwet: Yester 'n' Today

ISBN 978-3-8321-9371-3

Hbk, 9 x 11.5 in. / 288 pgs / 14 color / 196 b&w.

U.S. \$59.95 CDN \$66.00

July/Art

EDICIONES POLIGRAFA



Fernando Prats: Gran Sur

Text by Paul Ardenne, Fernando Castro, Justo Pastor Mellado.

Fernando Prats' *Gran Sur* project was inspired by Ernest Shackleton's newspaper advert soliciting recruits for his fateful Antarctic expedition. Through a compendium of photographs and archival materials, Prats' installation, recorded in this volume, draws out the implications of the blackly humorous advert to resonate with larger experiences of migration and dangerous travel.

Fernando Prats: Gran Sur

ISBN 978-84-343-1290-6

Hbk, 6.75 x 9.5 in. / 256 pgs / 214 color.

U.S. \$45.00 CDN \$50.00

August/Art/Latin American Art & Culture

BLUE KINGFISHER/TIMEZONE 8



Zhang Peili: Chinese Contemporary Art Awards 2010

Considered the first Chinese artist to work in video, Zhang Peili (born 1957) has been a prominent figure in the Chinese contemporary art scene since the mid-1980s; in 2010 he won the Chinese Contemporary Art Award for his lifetime contribution, and his use of video as a philosophical tool has influenced generations of artists across the country. This volume surveys his career.

Zhang Peili: Chinese Contemporary Art Awards 2010

ISBN 978-988-19912-7-0

Hbk, 8.75 x 10.25 in. / 160 pgs / 130 color.

U.S. \$40.00 CDN \$44.00

October/Art/Asian Art & Culture

KERBER



Klara Liden

Text by Uwe Fröhlich, John Kelsey.

Working in performance, installation, sound and video, Swedish artist Klara Liden (born 1979) proposes a theoretical and sometimes literal public art of intervention and détournement. This publication illustrates, among other works, a series of garbage cans and a range of black-and-white slide projections showing simple actions in blurred, slowed frame sequences.

Klara Liden

ISBN 978-3-86678-510-6

Clth, 6.75 x 9.75 in. / 200 pgs / 11 color / 89 b&w.

U.S. \$44.95 CDN \$49.00

July/Art

MODERNE KUNST NÜRNBERG



Clifton Childree: Fuck that Chicken from Popeyes

Text by Synne Genzmer, Gerald Matt.

Describing himself as “an analogue artist in the digital era,” Clifton Childree makes comic films and installations that celebrate the tawdry glitter and honky-tonk of cheap illusory worlds—both the decor of silent movie theatres and the silent movies themselves. This attractively designed volume looks at his dilapidated installations and the gloriously eccentric films he screens inside them.

Clifton Childree: Fuck that Chicken from Popeyes

ISBN 978-3-86984-201-1

Flexi, 4.5 x 4.75 in. / 120 pgs / 160 color.

U.S. \$30.00 CDN \$33.00

July/Art

WALTHER KÖNIG, KÖLN



Andro Wekua: Pink Wave Hunter, 3 Volumes

Edited by Rein Wolfs, Gerald Matt, Andrea Bellini.

Georgian artist Andro Wekua (born 1977) merges images found in magazines or old photo albums with painting to create multilayered, kaleidoscopic collages. The design for this three-volume catalogue is based on American horror and science-fiction magazines, reflecting recent themes developing in the artist's video and installation work.

Andro Wekua: Pink Wave Hunter, 3 Volumes

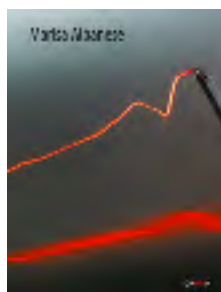
ISBN 978-3-86560-961-8

Slip, pbk, 5 x 7.25 in. / 388 pgs / 57 color / 67 b&w.

U.S. \$49.95 CDN \$55.00

June/Art

CHARTA



Marisa Albanese

Text by Lóránd Hegyi, Achille Bonito Oliva, Angela Tecce, Eugenio Viola.

Italian artist Marisa Albanese makes sculptures, installations, videos, drawings and photographs that situate the human form in tenuous and tender contrast to nature. This monograph covers the full breadth of her work and includes her photographic series of Mount Vesuvius, the imposing natural icon of Naples that Albanese photographed for 104 consecutive Wednesdays.

Marisa Albanese

ISBN 978-88-8158-804-6

Pbk, 8.5 x 11.25 in. / 208 pgs / 107 color / 36 b&w.

U.S. \$45.00 CDN \$50.00

November/Art

MODERNE KUNST NÜRNBERG



Yves Netzhammer: The Refuge for Drawbacks

Foreword by Matthias Frehner. Text by Kathleen Bühler.

The drawings, room installations, murals and computer-generated videos of Swiss artist Yves Netzhammer (born 1970) explore a mythopoetic realm of collapsing hierarchies between human beings, animals, plants and objects. This volume examines in particular one installation at the Kunstmuseum Bern, where his first full-scale museum exhibition was held in 2011.

Yves Netzhammer: The Refuge for Drawbacks

ISBN 978-3-86984-158-8

Clth, 7 x 9.25 in. / 136 pgs / 70 color.

U.S. \$50.00 CDN \$55.00

July/Art

CHARTA



Khanlar Gasimov

Foreword by Eleanor Heartney. Text by Mila Askarova.

Whether using rice, candy, plastic bottles or human hair, Azerbaijani artist Khanlar Gasimov creates deceptively simple installations that charm and disarm simultaneously. Having witnessed tremendous socio-political and cultural transformation in his native country over the last several decades, the artist gravitates towards everyday objects from which he elicits a kind of cultural melancholy.

Khanlar Gasimov

ISBN 978-88-8158-819-0

Pbk, 6.75 x 9.5 in. / 48 pgs / 26 color.

U.S. \$16.95 CDN \$19.00

October/Art

J&L BOOKS/CENTRE CULTUREL SUISSE, PARIS



Amy O'Neill: Forests, Gardens & Joe's

Text by Bob Nickas.

Mixing and matching an abandoned Story Book Forest, historical Victory Gardens and a bar called Joe's, in this artist's book Amy O'Neill unfurls middle-American stories to create a feral landscape in which childhood memories rule. The project is designed by O'Neill for the Centre Culturel Suisse in Paris.

Amy O'Neill: Forests, Gardens & Joe's

ISBN 978-0-9829642-3-1

Hbk, 10 x 10 in. / 112 pgs / 80 color.

U.S. \$30.00 CDN \$33.00

July/Art

WALTHER KÖNIG, KÖLN



Jimmie Durham: Amoxohtli A Road Book

This book of photographs and drawings by American artist Jimmie Durham (born 1940) is described by the artist as a "road book." Its story begins with the French founding of Detroit, explores the city's race riots in the twentieth century and then segues into a brief history of the American automobile industry. A DVD of the performance that inspired the book is included.

Jimmie Durham: Amoxohtli

ISBN 978-3-86560-920-5

Pbk, 6.25 x 8.5 in. / 228 pgs / 81 color / 6 b&w / DVD.

U.S. \$55.00 CDN \$61.00 **FLAT40**

July/Artists' Books

AMERICAS SOCIETY



Arturo Herrera: Les Noces (The Wedding)

Edited by Gabriela Rangel. Text by Nuit Banai, Lynn Garafola, Arturo Herrera, Gabriela Rangel.

For this stochastic homage to Stravinsky, the abstractionist Arturo Herrera collaborated with a computer programmer in order to develop software that randomly draws from the artist's database of images to create an ever-changing sequence in response to the pitches of Stravinsky's music for the 1923 ballet *Les Noces*.

Arturo Herrera: Les Noces (The Wedding)

ISBN 978-1-879128-38-5

Flexi, 6.5 x 8 in. / 120 pgs / illustrated throughout.

U.S. \$22.00 CDN \$24.00

July/Art/Latin American Art & Culture

JRP|RINGIER



Jakob Kolding: Shifting Realities

Edited by Jacob Proctor. Text by Lars Bang Larsen, Jacob Proctor.

This publication unites recent collages, drawings, posters and sculptural works by Jakob Kolding (born 1971), examining different concepts of architectural space. Starting from an early fascination with modernist planning, the Danish artist shifted his focus toward a more general interest in the complex socio-economic and political conditions of city life, and more recently to more psychological conceptions of such spaces.

Jakob Kolding: Shifting Realities

ISBN 978-3-03764-168-2

Pbk, 7.5 x 10 in. / 96 pgs / 52 color.

U.S. \$29.95 CDN \$33.00

July/Art

JRP|RINGIER



Ruedi Bechtler: Flip Flop

Edited by Ruedi Bechtler. Text by Daniel Baumann, Heike Munder, Pipilotti Rist.

Swiss artist Ruedi Bechtler (born 1942) studied mechanical engineering, and since the 1980s has been making sculptures and installations that merge his obsessions with natural science and technology. Play, coincidence, wonder, decay and waste are all characteristics of the work of this under-recognized artist, who functions as a fascinating intermediary between science and philosophy.

Ruedi Bechtler: Flip Flop

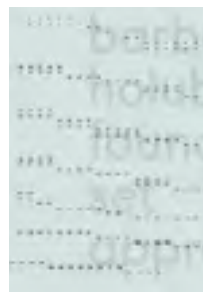
ISBN 978-3-03764-179-8

Hbk, 8.75 x 13 in. / 156 pgs / 460 color / 8 b&w.

U.S. \$55.00 CDN \$61.00

July/Art

MODERNE KUNST NÜRNBERG



Barbara Holub: Found, Set, Appropriated

Text by Ines Gebetsroither.

Barbara Holub explores utopian ideals through drawings, installations and performance walks. *Found, Set, Appropriated* is a coloring book for her project *The Blue Frog Society Walks to the Moon*, and is accompanied by a CD containing Holub's radio play of the same name.

Barbara Holub: Found, Set, Appropriated

ISBN 978-3-86984-164-9

Flexi, 8.5 x 11.75 in. / 176 pgs / 128 b&w / Audio CD.

U.S. \$50.00 CDN \$55.00

July/Art

HATJE CANTZ



Gil & Moti: Totally Devoted to You

Edited by William Eason, Hans Günter Golinski, Elisabeth Delin Hansen, Peter S. Meyer.

Israeli-born artist duo Gil & Moti regard life as a perpetual performance, and work across disciplines—painting, drawing, installation, video and photography—to examine the influence of public space on interpersonal relationships and interrogate current attitudes on religious, social and gender identity.

Gil & Moti: Totally Devoted to You

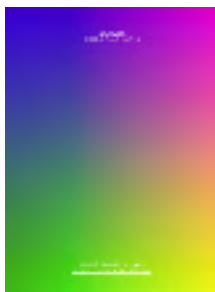
ISBN 978-3-7757-2847-8

Hbk, 9.5 x 11 in. / 160 pgs / 123 color / 6 b&w.

U.S. \$45.00 CDN \$50.00

August/Art/Middle Eastern Art & Culture

SHANGHAI CENTURY PUBLISHING CO.,LTD



Olafur Eliasson & Ma Yansong: Feelings Are Facts

Edited by Qiao Cui. Foreword by Jérôme Sans. Text by Yaoyao Wu.

Renowned Danish-Icelandic artist Olafur Eliasson (born 1967) and the young Chinese architect Ma Yansong (born 1975) collaborated on an installation in which light and architecture merge to warp the viewer's experience of space. Eliasson's artificial fog, illuminated with fluorescent red, green and blue lamps, engulfs Ma Yansong's curving wooden floor that continually forces visitors to adjust their balance.

Olafur Eliasson & Ma Yansong: Feelings Are Facts

ISBN 978-7-208-09448-2

Hbk, 8.5 x 11.25 in. / 60 pgs / 38 color / 3 b&w.

U.S. \$21.00 CDN \$23.00

August/Art/Asian Art & Culture

HATJE CANTZ



Pauline Boudry & Renate Lorenz: Temporal Drag

Text by Mathias Danbolt, Diedrich Diederichsen, Elizabeth Freeman.

Inspired by queer filmmaker Jack Smith, Pauline Boudry and Renate Lorenz combine film and video with photography, installation and archival materials to investigate the historical convergence of sexual "perversion" and photography with the colonial economy of the late nineteenth and early twentieth centuries. *Temporal Drag* surveys five of Boudry and Lorenz's works in this vein.

Pauline Boudry & Renate Lorenz: Temporal Drag

ISBN 978-3-7757-2988-8

Pbk, 8.25 x 11 in. / 172 pgs / 167 color.

U.S. \$40.00 CDN \$44.00

August/Art

JRP|RINGIER



Gabriele Basilico & Dan Graham: Unidentified Modern City

Edited by Maurizio Bortolotti, Lionel Bovier, Massimo Minini. Text by Dan Graham.

Italian photographer Gabriele Basilico and American conceptualist Dan Graham were commissioned by gallerist Massimo Minini to make a collaboration on the city of Brescia. This artist's book records the occasion and contains an essay by Maurizio Bortolotti.

Gabriele Basilico & Dan Graham: Unidentified Modern City

ISBN 978-3-03764-218-4

Pbk, 8.75 x 13 in. / 80 pgs / 40 color / 3 b&w.

U.S. \$39.95 CDN \$44.00

July/Art

SEAN KELLY GALLERY



Callum Innes & Colm Tóibín: Water | Colour

Gallerist Sean Kelly introduced Scottish painter Callum Innes and Irish author Colm Tóibín in New York in February 2010. Tóibín had been a longtime admirer of Innes' serene abstractions and had even acquired one of his watercolors, and he quizzed the painter at length about his work and methods during this initial meeting. Kelly asked Tóibín if he would like to write on Innes, and when the acclaimed novelist—who has often written on art—readily consented, Innes decided to embark on a series of new watercolors for the occasion. He got to work immediately upon his return to Edinburgh, and between February and July of that year he produced 64 watercolors. In each of these watercolors, Innes employed two colors, wet on wet, leading to beautiful textured layering effects unlike anything in his oeuvre to date. Tóibín, meanwhile, had completed the short story "water|colour," written specifically for Innes' work, which in turn prompted an incredible, concentrated, three-month burst of creativity from the painter, and a further 160 watercolors. Kelly and Innes edited these down to the 101 works that are reproduced in full color in this magnificent volume, alongside Tóibín's short story.

Callum Innes & Colm Tóibín: Water | Colour

ISBN 978-0-9662158-3-0

Hbk, 10 x 11.75 in. / 232 pgs / 102 color.

U.S. \$65.00 CDN \$72.00

July/Art

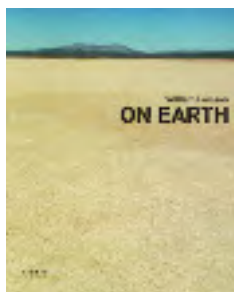


Oliver Herring: TASK

Text by Kendra Paitz, Ian Berry, Kristin Hileman, Oliver Herring.

TASK documents a burgeoning phenomenon begun in 2002 by artist Oliver Herring. Herring developed TASK as a self-generating, improvisational gathering in which a community engages in a collaborative art-making event. Using cardboard, tape, aluminum foil, pipe cleaners, markers and other materials, participants follow a simple set of rules: write a task for someone to perform, then randomly select a task to perform yourself (e.g. "Use cardboard mailing tubes to make a symphony;" "Form a conga line;" "Create a crime scene"). The cycle continues, task building upon task, as people share new ways to develop ideas and solve problems. This volume includes a detailed history of TASK by Herring; extensive photo-documentation of TASK parties and events in the U.S., Canada, England, France and Japan; statements by participants; instructions on how to organize a TASK party; and essays by curators/organizers Ian Berry, Kendra Paitz and Kristen Hileman.

Oliver Herring: TASK
ISBN 978-0-945558-34-7
Pbk, 7 x 9.5 in. / 176 pgs / 200 color.
U.S. \$33.00 CDN \$36.00
October/Art



Previously Announced

William Lamson: On Earth

Text by Silke Optiz. Interview by Liza Statton.

New York-based artist William Lamson explores the humor and charm of amateur science through installation, performance and video. His "Actions" test forces of gravity and propulsion with slapstick deadpan and quick wit, while other works recruit wind to make drawings, or shopping carts to make public sculptures. This monograph surveys works from 2004 to 2010.

William Lamson: On Earth
ISBN 978-3-86678-481-9
Pbk, 9.5 x 11.75 in. / 128 pgs / 151 color / 4 b&w.
U.S. \$44.95 CDN \$49.00
Available/Art

HATJE CANTZ



Chiharu Shiota

Text by Mami Kataoka, James Putnam.

Japanese artist Chiharu Shiota (born 1972) enmeshes everyday objects such as cars and clothes in web-cocoons of gray thread. At once delicate and sinister, they suggest an overrunning of the familiar by some alien entity. This volume surveys her works and performances from the 1990s to the present.

Chiharu Shiota
ISBN 978-3-7757-3156-0
Hbk, 9.5 x 11.75 in. / 240 pgs / 315 color.
U.S. \$75.00 CDN \$83.00
October/Art/Asian Art & Culture

Exhibition Schedule

Venice: Venice Biennial, Summer 2011



Marta Minujín: Minucodes

Edited by Gabriela Rangel. Text by Alexander Alberro, Ines Katzenstein, Eliseo Veron, Gabriela Rangel.

Marta Minujin was a prominent figure of the late-1960s avant garde in Argentina. Her 1968 environment "Minucode," commissioned by the Americas Society, explored social codes among four groups of leading figures in the arts, business, fashion and politics in New York through a series of cocktail party happenings. This volume is the first scholarly publication on Minujin's.

Marta Minujín: Minucodes
ISBN 978-1-879128-37-8
Flexi, 6.5 x 8 in. / 110 pgs / 45 color / 29 b&w.
U.S. \$25.00 CDN \$28.00
July/Art/Latin American Art & Culture

WALTHER KÖNIG, KÖLN



Absalon

Edited by Susanne Pfeffer. Foreword by Hortensia Völckers.

Israeli artist Absalon (1964–1993) built large white geometric sculptures that began as plain renderings of basic forms—rectangles, squares, triangles, circles—and developed into shapes resembling machine parts, eventually becoming contemplative dwelling units. This volume constitutes a catalogue raisonné of his works.

Absalon
ISBN 978-3-86560-952-6
Pbk, 9 x 12 in. / 352 pgs / illustrated throughout.
U.S. \$65.00 CDN \$72.00
June/Art

DAMIANI



Stefano Pane Monfeli: The Life and Art of Pane

In *The Life and Art of Pane*, Stefano Pane Monfeli challenges assumptions that his life as an artist is any more or less extraordinary than the lives of others. This “stark self-portrait” and adventure in candor combines autobiographical stories with images of his work—drawings, paintings, design work and photography.

Stefano Pane Monfeli: The Life and Art of Pane
ISBN 978-88-6208-183-2

Hbk, 8.75 x 11.25 in. / 208 pgs / illustrated throughout.

U.S. \$39.90 CDN \$44.00

September/Art

JRP|RINGIER



Stefan Marx: I Guess I Shouldn't Be Telling You

Edited by Florian Waldvogel.

Founder of The Lousy Livincompany, German artist Stefan Marx (born 1979) is at the forefront of Europe's skateboard scene, and his Shrigleyesque black-and-white drawings, overpainted flyers and enigmatic slogans are anchored in street culture. Following numerous zines and independent publications, *I Guess I Shouldn't Be Telling You* offers the first overview of his work.

Stefan Marx: I Guess I Shouldn't Be Telling You
ISBN 978-3-03764-132-3

Hbk, 8.5 x 12 in. / 96 pgs / 77 b&w.

U.S. \$39.95 CDN \$44.00

July/Art

HATJE CANTZ



Previously Announced

José Parlá: Walls, Diaries, and Paintings

Text by Michael Betancourt, Isolde Brielmaier, Greg Tate.

José Parlá (born 1973) derives his art from the accretions and damage of city walls, and the record they supply of neighborhood character and local history. His mixed media works sometimes employ fresco techniques and include acrylic, oil paints, plaster, posters and enamel spray paint.

José Parlá: Walls, Diaries, and Paintings
ISBN 978-3-7757-2977-2

Hbk, 11.5 x 9.75 in. / 188 pgs / 120 color.

U.S. \$55.00 CDN \$61.00

Available/Art

BLUE KINGFISHER/TIMEZONE 8



Liu Bolin: Hiding in the City

Liu Bolin (born 1973) took up photography in 2005 as an instrument of political protest. His well-known *Hiding in the City* series, in which he camouflages himself against various urban backdrops, was inspired by the Chinese government's demolition of the Suo Jia Artist Village in Beijing, and is collected in this volume.

Liu Bolin: Hiding in the City
ISBN 978-988-15063-3-7

Hbk, 9 x 11 in. / 150 pgs / 115 color.

U.S. \$50.00 CDN \$55.00

October/Photography/Asian Art & Culture

KERBER



Nadia Kaabi-Linke: Crime Scene

Edited by Nadia Kaabi-Linke.

Using methods similar to a criminal investigator, Tunisian artist Nadia Kaabi-Linke (born 1978) traces the scratches, bumps, bullet holes, graffiti and bodily secretions left on walls, bus stops and train stations. Transferring them to paper and objects, Kaabi-Linke records the remnants of violence or vandalism alongside the rarely unnoticed clues of human existence, creating works of fascinating delicacy.

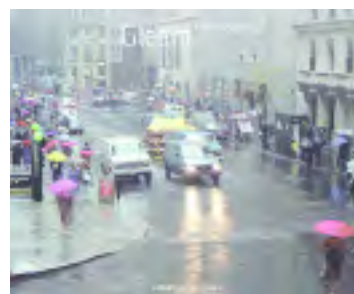
Nadia Kaabi-Linke: Crime Scene
ISBN 978-3-86678-459-8

Hbk, 8.75 x 10.75 in. / 88 pgs / 43 color / 8 b&w.

U.S. \$40.00 CDN \$44.00

July/Art/African Art & Culture

KERBER



Sibylle Springer: Gleam

Text by Kathrin Meyer, Wolfgang Ullrich.

German artist Sibylle Springer (born 1975) has a unique ability to locate urban traces that might otherwise escape notice. Her photographs of graffiti, captured while riding the New York subway, are developed into collages that are then further transformed into large-scale paintings, where everything appears blurred and shimmering.

Sibylle Springer: Gleam
ISBN 978-3-86678-475-8

Hbk, 11.75 x 9.5 in. / 128 pgs / 55 color.

U.S. \$49.95 CDN \$55.00

July/Art

KERBER



Robert Klümpen: More Light

Text by Stephan Mann, Magdalena Kröner.

At first glance, the paintings of German artist Robert Klümpen (born 1973) seem to be innocuous landscapes. Soon, however, a nagging mood of dread emerges, as the artist orchestrates deliberately artificial, excessive coloration—putrid greens, hazy purples and sanguine oranges—coupled with a deliberate and precisely executed sketchiness.

Robert Klümpen: More Light

ISBN 978-3-86678-505-2

Pbk, 7.75 x 9.75 in. / 64 pgs / 40 color.

U.S. \$27.50 CDN \$30.00

July/Art

KERBER



Jan Muche: Figuration Without Content

Text by Klaus Theweleit.

Drawing from film noir, Constructivism, outer-space fantasies, Bauhaus and bikini mags, German painter Jan Muche (born 1975) willfully mismatches colors, forms, references and stances to create a skewed perspective that nonetheless honors pictorial logic. Everything is worthy of representation and nothing is too embarrassing in the artist's garage-style painting.

Jan Muche: Figuration Without Content

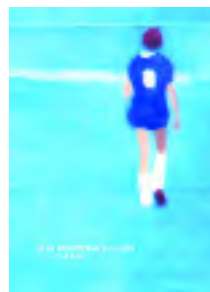
ISBN 978-3-86678-456-7

Hbk, 9.5 x 11.75 in. / 102 pgs / 67 color.

U.S. \$49.95 CDN \$55.00

July/Art

MUSEUM OF CONTEMPORARY ART/DENVER



Isca Greenfield-Sanders: Light Leaks

Foreword by Adam J. Lerner. Text by Nora B. Abrams.

This monograph highlights New York-based artist Isca Greenfield-Sanders' *Light Leaks*, a recent series of paintings and watercolors that draws on formal inaccuracies unique to film photography. An essay by Nora Burnett Abrams shows how the artist uses painting techniques to undermine the facticity of the photograph while simultaneously toying with the aspirations of illusionistic painting.

Isca Greenfield-Sanders: Light Leaks

ISBN 978-1-931867-17-7

Hbk, 5.75 x 8.25 in. / 60 pgs / 48 color.

U.S. \$15.95 CDN \$18.00

July/Art

BLUE KINGFISHER/TIMEZONE 8



Ling Jian: Moon In Glass

During his three decades of expat living in Vienna, Hamburg and Berlin, Ling Jian (born 1963) has become internationally famed for his stylized portraits of beautiful and highly expressive women, often produced on oversize circular canvases. Ling Jian uses the portrait genre to explore themes ranging from materialism, wealth and political ideology to modern ideals of female identity and body image.

Ling Jian: Moon In Glass

ISBN 978-988-19912-5-6

Flexi, 11 x 10 in. / 104 pgs / 57 color / 47 b&w.

U.S. \$30.00 CDN \$33.00

August/Art/Asian Art & Culture

SHANGHAI CENTURY PUBLISHING CO.,LTD



Yu Hong: Golden Sky

Edited by Qiao Cui. Foreword by Jérôme Sans.

Text by Yaoyao Wu.

In her new series *Golden Sky*, acclaimed painter Yu Hong reanimates history by combining classical and religious composition with scenes from secular life. Inspired by the Buddhist cave paintings of Dunhuang and Kizil, classical western art and her own reading, the artist populates her large canvases with life-size men, women and children going about their daily lives against the backdrop of a golden sky.

Yu Hong: Golden Sky

ISBN 978-7-208-09450-5

Hbk, 7.25 x 9.75 in. / 123 pgs / 123 color.

U.S. \$30.00 CDN \$33.00

August/Art/Asian Art & Culture

NIEVES



Emanuel Halpern: Dieselbruggen Apokalypse

Swiss artist Emanuel Halpern (born 1948) is an unlikely harbinger of the apocalypse. Inspired by Friedrich Dürrenmatt, Halpern has created 50 large-scale colored pencil drawings that comically narrate the destruction of Dieselbrugg. Bold and graphic, this illustrated book presents a dark but colorful view of a modern world gone topsy-turvy.

Emanuel Halpern: Dieselbruggen Apokalypse

ISBN 978-3-905714-89-0

Hbk, 8.5 x 11.75 in. / 56 pgs / 56 color.

U.S. \$45.00 CDN \$50.00

July/Art

DUMONT



Arnulf Rainer: Visages

Text by Jean-Michel Foray, Arnulf Rainer.

Among the signature motifs of the work of Arnulf Rainer (born 1929) is the human face: the artist's own face, death masks and images of faces derived from art history. This volume traces the theme throughout Rainer's half-century of painting.

Arnulf Rainer: Visages

ISBN 978-3-8321-9370-6

Hbk, 9.5 x 11.5 in. / 132 pgs / 74 color / 1 b&w.

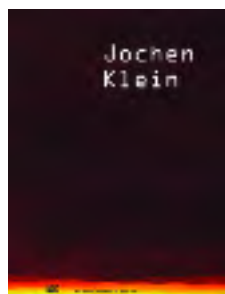
U.S. \$59.95 CDN \$66.00

July/Art

Exhibition Schedule

Baden, Austria: Arnulf Rainer Museum,
11/20/10–09/11

HATJE CANTZ



Jochen Klein: 1967–1997

Edited by Wolfgang Tillmans. Text by Bernhart Schwenk, Russell Ferguson.

After studying painting in Munich, Jochen Klein (1967–1997) moved to New York and joined the artists' collective Group Material. Later moving to London, Klein returned to painting until his untimely death, producing landscape dream scenarios that marked a new allegorical strain in European figurative painting. This catalogue includes nearly 200 color plates.

Jochen Klein: 1967–1997

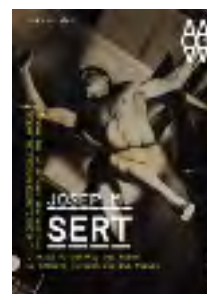
ISBN 978-3-7757-2808-9

Clth, 10 x 12 in. / 224 pgs / 190 color / 35 b&w.

U.S. \$60.00 CDN \$66.00

September/Art

LA FÀBRICA/ARTS SANTA MÒNICA, BARCELONA



Josep Maria Sert: The Model Archive

The Model Archive presents a small selection of highlights from Leonard Manzini's archive of works by the Catalan muralist Josep Maria Sert (1875–1945). Manzini was Sert's darkroom assistant, carpenter and constructor of sets and sometime model. In these photographs the stages in Sert's working process are revealed for the first time.

Josep Maria Sert: The Model Archive

ISBN 978-84-15303-21-3

Pbk, 6.5 x 9.5 in. / 96 pgs / illust. throughout.

U.S. \$25.00 CDN \$28.00

October/Art

DUMONT



Previously Announced

Alexander Mihaylovich

Text by Wibke von Bonin.

Since the late 1970s, Alexander Mihaylovich (born 1958) has devised homages to classical antiquity, inventing idealized Arcadian pastorals embellished with Latin inscriptions, or painting imaginary Egyptian, Greek and Roman sculptures posed in ruined or murky interiors. Often these paintings are framed in metal casings that add a Cornelian flavor to the whole. DuMont's substantial monograph appraises his career.

Alexander Mihaylovich

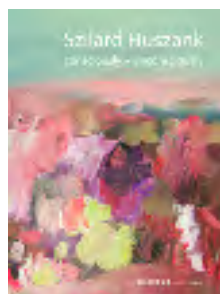
ISBN 978-3-8321-9253-2

Hbk, 10 x 13.5 in. / 232 pgs / 497 color / 31 b&w.

U.S. \$75.00 CDN \$83.00

Available/Art

KERBER



Szilard Huszank: Consciously Unconsciously

Text by Silke Eikermann-Moseberg, Harriet Zilch.

Until now, Hungarian artist Szilard Huszank (born 1980) has been known primarily for his representational paintings of nudes, interiors and elaborately arranged still lifes. This catalogue, however, records the artist's current shift towards less detailed and more abstracted picture planes, in a series of "imaginary landscapes" produced during a stay in Marseilles.

Szilard Huszank: Consciously Unconsciously

ISBN 978-3-86678-397-3

Hbk, 8.25 x 11 in. / 132 pgs / 131 color.

U.S. \$45.00 CDN \$50.00

July/Art

HATJE CANTZ



Serban Savu

Text by Rozalinda Borcila, David Cohen.

Part of a new generation of Romanian artists, Serban Savu (born 1978) uses painting to express a collective disenchantment with the utopian ideals of the old communist regime and simultaneous skepticism toward the new capitalist order. His subjects exist in bucolic landscapes marred by relics of the superceded regime—the residential buildings and abandoned factories of the Soviet Bloc era.

Serban Savu

ISBN 978-3-7757-2839-3

Clth, 8 x 10 in. / 112 pgs / 61 color.

U.S. \$60.00 CDN \$66.00

August/Art

Exhibition Schedule

New York: David Nolan Gallery, 09/11

KERBER



Stefanie Gutheil: Jungledungledoongledong

Text by Stefanie Gutheil.

For German artist Stefanie Gutheil (born 1980), painting is an expression of the untamed imagination, and she unleashes a fantastical cast of asexual ghouls, monsters and freaks upon her canvases. Painterly, raucous, messy and multicolored, they revel in a kind of joyous hysteria, conveyed by the title of this first monograph on her art.

Stefanie Gutheil: Jungledungledoongledong
ISBN 978-3-86678-461-1
Hbk, 6.75 x 9.75 in. / 94 pgs / 77 color.
U.S. \$37.50 CDN \$41.00
July/Art

WALTHER KÖNIG, KÖLN/KOENIG BOOKS



Nathan Cash Davidson: Burlesque in Which We've Thrown It on Its Head

Edited by Ziba Ardan.

Nathan Cash Davidson populates his brightly colored paintings with such figures as King Henry VIII, Mr. Punch, George Bush and Ali G., as well as his own family members. These characters collide with gargoyles and mythological beasts in otherworldly forests, cathedrals, desert islands and council estates.

Nathan Cash Davidson: Burlesque in Which We've Thrown It on Its Head
ISBN 978-3-86560-942-7
Pbk, 8.25 x 11.75 in. / 72 pgs / 24 color.
U.S. \$34.95 CDN \$38.00 **FLAT40**
July/Art

MODERNE KUNST NÜRNBERG



Tatjana Gerhard

Edited by Simon Maurer. Text by Daniel Morgenthaler.

Swiss painter Tatjana Gerhard (born 1974) uses classical technique to depict decidedly unclassical subject matter. The monstrous hybrid creatures that populate her canvases are pitched somewhere between the comic and the horrific. This volume follows the unfolding of Gerhard's cast of curiosities over the past three years.

Tatjana Gerhard
ISBN 978-3-86984-156-4
Clth, 6.75 x 10 in. / 80 pgs / 40 color.
U.S. \$40.00 CDN \$44.00
July/Art

HATJE CANTZ



Goran Djurovic

Text by Eric Min.

The narrative paintings of Serbian-born artist Goran Djurovic (born 1952) delineate a dream realm in which reversals of fate, failed plans and epic embarrassments are revealed as the basic structure of everyday existence. Suspended in some territory between life and death, his crowds and groups of people seem on the verge of obliteration or enlightenment—or of simply waking up.

Goran Djurovic
ISBN 978-3-7757-3194-2
Hbk, 9.75 x 11.5 in. / 144 pgs / 80 color.
U.S. \$55.00 CDN \$61.00
October/Art

WALTHER KÖNIG, KÖLN



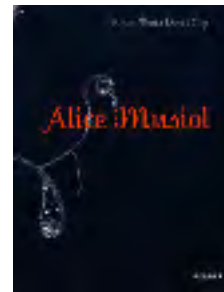
Jonas Burgert: Lebendversuch

Edited by Daniel J. Schreiber, Hans Peter Wipplinger. Text by Karin Pernegger, Daniel J. Schreiber, H.P. Wipplinger.

Rich in existential and allegorical resonance, the paintings of Jonas Burgert (born 1969) are peopled with surreal, foreboding characters such as warriors, beggars, harlequins, shamans and hybrid ghouls that seem pitched on the brink of some harrowing personal or apocalyptic moment. This volume surveys works from 2003 to 2010.

Jonas Burgert: Lebendversuch
ISBN 978-3-86560-940-3
Hbk, 8.75 x 13 in. / 112 pgs / 140 color.
U.S. \$39.95 CDN \$44.00
July/Art

KERBER



Alice Musiol: When Tears Don't Cry

Edited by Reinhard Spieler. Text by Nicola Marian Taylor, Judith E. Weiss.

Polish artist Alice Musiol (born 1971) was just ten years old when her family moved to Germany. Perhaps unsurprisingly, her sculptures frequently revisit the motif of home, its loss and the experience of foreignness. Musiol builds her delicate and fragile creations out of everyday materials yet ironically requires that they be small, easily taken apart or folded up.

Alice Musiol: When Tears Don't Cry
ISBN 978-3-86678-430-7
Pbk, 6.75 x 8.75 in. / 88 pgs / 49 color.
U.S. \$27.50 CDN \$30.00
July/Art

NAI PUBLISHERS



Robbie Cornelissen: The Capacious Memory

Text by Lex ter Braak, Edwin Jacobs.

One of the Netherlands' leading contemporary draughtsmen, Robbie Cornelissen (born 1954) creates fantastical architectural drawings so detailed they almost induce vertigo in the viewer. *The Capacious Memory* includes pencil drawings since the early 1990s, that elaborate sites from libraries, waiting rooms and factories to circus arenas and shopping centers.

Robbie Cornelissen: The Capacious Memory
ISBN 978-90-5662-811-6
Pbk, 9.5 x 13.5 in. / 128 pgs / 45 duotone.
U.S. \$35.00 CDN \$39.00
August/Art

JOVIS



Arno Lederer: Originals and Eccentrics Drawings

Quirky trolls, misshapen weirdos, grumpy old folks and dozy youngsters: German architect Arno Lederer (born 1947) captures them all in his enchanting sketches. These affectionately mocking portraits—possibly colleagues, critics or simply imagined characters—express a gleeful defiance of the proprieties and constraints of social politeness.

Arno Lederer: Originals and Eccentrics
ISBN 978-3-86859-135-4
Hbk, 5.25 x 7.5 in. / 224 pgs / 225 color.
U.S. \$35.00 CDN \$39.00
November/Art

EDICIONES POLIGRAFA



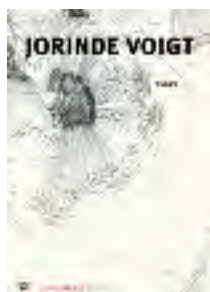
Julião Sarmiento: Close Distance

Text by Adrian Searle.

Close Distance is both an exhibition and a collaborative artist's book by Portuguese artist Julião Sarmiento and British writer Adrian Searle. Searle reviews Sarmiento's output in painting, sculpture, installation, performance and film, which for Searle "speaks of sex, violence, the repressed, the unconscionable and the deliberately—provocatively—inexplicable."

Julião Sarmiento: Close Distance
ISBN 978-84-343-1278-4
Hbk, 6.5 x 9.25 in. / 128 pgs / 74 color.
U.S. \$35.00 CDN \$39.00
July/Art

HATJE CANTZ



Jorinde Voigt: Nexus

In her drawings, German artist Jorinde Voigt (born 1977) develops a code of abstractionist signage that at first appears deeply subjective but soon reveals itself as the product of strict rules and systems. Blurring borders between science and art, these drawings analyze the structures of diverse cultural patterns via abstract parameters such as speed, frequency and orientation.

Jorinde Voigt: Nexus
ISBN 978-3-7757-2823-2
Pbk, 9.75 x 13.5 in. / 144 pgs / 200 color.
U.S. \$55.00 CDN \$61.00
August/Art

KERBER



Ottjörg A.C.: Deskxistence

Edited by Ludwig Seyfarth. Text by Laymert Garcia dos Santos, Daniel Marzona, Wang Huangsheng.

The *Deskxistence* project saw German artist Ottjörg A. C. (born 1958) traveling to Jerusalem, Ramallah, New York, São Paulo and various cities in China. In all of these places, he visited schools where he created large-scale colored prints on paper of the pupils' desks. A gravure printing process highlights the scribbles, carvings, inscriptions, pictorial representations and abrasions.

Ottjörg A.C.: Deskxistence
ISBN 978-3-86678-460-4
Hbk, 8.25 x 6 in. / 70 pgs / 25 color.
U.S. \$27.50 CDN \$30.00
July/Art

WALTHER KÖNIG, KÖLN



Marcel van Eeden

Text by Katja Blomberg, Konrad Bitterli.

Since the mid 1990s, the Dutch artist Marcel van Eeden (born 1965) has used drawing to attempt to forge a relationship with the world prior to his birth. Based on print media published exclusively before the year 1965, his drawings also weave imaginary celebrities into their narratives, ultimately evolving into a self-contained world from which their author is emphatically absent. This volume surveys his work.

Marcel van Eeden
ISBN 978-3-86560-931-1
Pbk, 7 x 9 in. / 104 pgs / 76 color.
U.S. \$27.50 CDN \$30.00
June/Art

DAMIANI



Ronald Ventura

Filipino painter Ronald Ventura (born 1973) combines references to art history with underground culture to reflect upon the relationship between the so-called First, Second and Third Worlds. Playing on the tensions between the promises and shortcomings of globalization, Ventura presents the Philippines as a conflicted nation that must reconcile its attachment to tradition with its desires for the future.

Ronald Ventura

ISBN 978-88-6208-177-1

Hbk, 9.5 x 11 in. / 160 pgs / 140 color.

U.S. \$50.00 CDN \$55.00

September/Photography/Art

KERBER



Tatsuhiko Yokoo

Text by Jörg Brause, Magnus Kriegeskorte, Migaku Sato, Ryuhan Nishikawa.

Japanese painter Tatsuhiko Yokoo (born 1928) moves around the canvas, wildly spilling color onto the surface, as if in a transported state. The artist's swirling Taoist abstractions draw on a knowledge of Western philosophy and art as well as Zen's rich tradition of brush drawing. This volume surveys works from 1974 to the present.

Tatsuhiko Yokoo

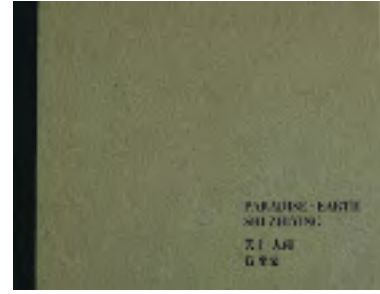
ISBN 978-3-86678-388-1

Hbk, 9.5 x 12.25 in. / 116 pgs / 63 color / 16 b&w.

U.S. \$59.95 CDN \$66.00

July/Art/Asian Art & Culture

BLUE KINGFISHER/TIMEZONE 8



Shi Zhiying: Paradise Earth

Shi Zhiying (born 1979) has made animations, oil paintings and performance art combining dance and music. Across these media, her approach is characterized by an attempt to grasp and make a complete account of essentially ungraspable entities, such as oceans or even grass: "What's the difference between the blade of grass ahead and the one after? And the blade at the left and the right?"

Shi Zhiying: Paradise Earth

ISBN 978-988-18816-9-4

Hbk, 12 x 9.25 in. / 73 pgs / 50 color.

U.S. \$25.00 CDN \$28.00

October/Art/Asian Art & Culture

EDITIONS XAVIER BARRAL



Fabienne Verdier: Palazzo Torlonia

In September 2009, Fabienne Verdier embarked on the execution of four monumental murals for the walls of the Palazzo Torlonia in Rome. The photographer Philippe Chancel installed himself in Verdier's studio over the course of ten months, to record the genesis of these paintings and the work of the artist. This volume records their odyssey together.

Fabienne Verdier: Palazzo Torlonia

ISBN 978-2-915173-80-2

Clth, 5.75 x 8.75 in. / 96 pgs / 65 color.

U.S. \$50.00 CDN \$55.00

October/Art

SHANGHAI CENTURY PUBLISHING CO.,LTD



Shen Yuan: Hurried Words

Edited by Qiao Cui. Foreword by Xiaoyan Guo.

Text by Yaoyao Wu.

Shen Yuan's *Hurried Words* is an installation composed of two works: the first, a giant comb with hairstyles of various ethnic types suspended above it; and the second, around 80 little cloth tongues blown by hair dryers. Both works reference Shen Yuan's experience of dislocation in migration and the relativities of ethnic identity.

Shen Yuan: Hurried Words

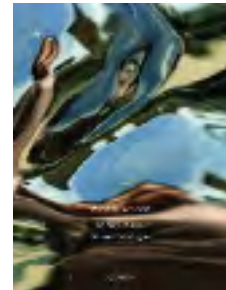
ISBN 978-7-208-09398-0

Hbk, 7.25 x 9.75 in. / 99 pgs / 99 color.

U.S. \$30.00 CDN \$33.00

August/Art/Asian Art & Culture

CHARTA/LONG MARCH SPACE



Zhan Wang: The New Suyuan Stone Catalogue

Text by Huang Du, Ma Qinzong, Maki Yoichi, Gao Ling, et al.

In China, naturally formed rocks called *jiashanshi* are collected in pantheistic reverence of creation and the cosmos. For the past two decades, Chinese artist Zhan Wang has been replicating these forms in stainless steel. Sometimes monumental in scale, the artist's "artificial rocks" explore the nexus of nature, industry and artifice.

Zhan Wang: The New Suyuan Stone Catalogue

ISBN 978-88-8158-805-3

Clth, 8.5 x 11 in. / 144 pgs / 133 color / 1 b&w.

U.S. \$47.50 CDN \$52.00

May/Art/Asian Art & Culture

RICHTER VERLAG



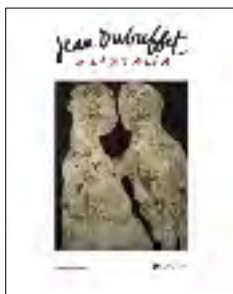
Paco Knöllers: Künstliche Paradiese

Schlafmohnalphabet
Text by Erich Franz.

The abstract paintings of German artist Paco Knöllers (born 1950) are characterized by their dynamic interplay of turquoise, greenish yellow, lilac and violet. Since 2005, the artist has been concentrating on a group of smaller painted wood panels. In these works, color and gouging unite to create works of bundled energy.

Paco Knöllers: Künstliche Paradiese
ISBN 978-3-941263-31-4
Hbk, 8.75 x 10.75 in. / 56 pgs / 26 color.
U.S. \$25.00 CDN \$28.00
July/Art

SILVANA EDITORIALE



Jean Dubuffet e L'Italia

Edited by Maurizio Vanni, Stefano Cecchetto.

Between 1958 and his death in 1985, Jean Dubuffet spent significant amounts of time in Italy. *Jean Dubuffet e L'Italia* traces the iconographic inspirations of his Italian paintings, beginning with his Art Brut works of the 1950s. Based around 80 pieces, most of them previously unpublished, it also examines Dubuffet's Italian audience and patrons such as Charles Cardazzo and Paul Marinotti.

Jean Dubuffet e L'Italia
ISBN 978-88-366-1971-9
Pbk, 9 x 11 in. / 120 pgs / 70 color.
U.S. \$35.00 CDN \$39.00
September/Art

RICHTER VERLAG



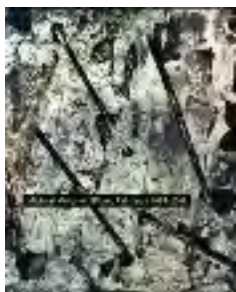
Pia Fries: Krapprhizom Luisenkupfer

Text by Oskar Bätschmann, Regine Heß, Pia Müller-Tamm, Astrid Reuter.

In moist, glossy swirls and chunks of impasto dough, Swiss artist Pia Fries (born 1955) blends painting with collage and silkscreen, often creating dialogues with older printed matter. Here she engages the legacy of the Marchioness Karoline Luise (1723–83), who produced a red pigment from the Krapp plant.

Pia Fries: Krapprhizom Luisenkupfer
ISBN 978-3-941263-29-1
Clth, 8.75 x 11.5 in. / 208 pgs / 165 color.
U.S. \$60.00 CDN \$66.00
July/Art

KERBER



Michael Morgner: Paintings 1985–2008

Text by Ingrid Mössinger, Barbara Wally, Peter Iden.

German painter Michael Morgner (born 1942) intersperses his heavily worked, soberly hued abstract paintings with allegorical persons embodying basic human experiences such as angst, worry and ambition. Laboring for decades in former Eastern Germany, his work began to gain a wider audience in the past decade. This volume surveys selections from his career.

Michael Morgner: Paintings 1985–2008
ISBN 978-3-86678-488-8
Hbk, 9.5 x 11.75 in. / 86 pgs / 46 color / 1 b&w.
U.S. \$47.50 CDN \$52.00
July/Art

KERBER



K.H. Hödicke: Karborundum

Text by Christoph Schreier.

Updating the German Expressionist tradition for the postwar European landscape, German artist K.H. Hödicke (born 1938) creates paintings that express dread, revulsion and an existential nausea in city scenes and figure studies. Zombies in a zoo, malevolent birds and satanic children parade before our eyes in a panorama of decay.

K.H. Hödicke: Karborundum
ISBN 978-3-86678-521-2
Hbk, 7.75 x 9.75 in. / 68 pgs / 34 color.
U.S. \$34.95 CDN \$38.00
July/Art

RADIUS BOOKS



James Drake: Red Drawings and White Cut-outs

Text by Carter E. Foster.

After years of making large charcoal drawings, James Drake (born 1946) found himself making drawings that were predominately white and airy, from which he extracted images using an exacto knife. The red charcoal drawings also collected here were made in response to the white cut out drawings. Published on the heels of a successful retrospective, this is the first monograph on Drake's drawings.

James Drake: Red Drawings and White Cut-outs
ISBN 978-1-934435-40-3
Hbk, 12 x 15 in. / 144 pgs / 50 color.
U.S. \$60.00 CDN \$66.00
December/Art

HATJE CANTZ



Lothar Götz: Don't Look Now

Edited by Oliver Zybok. Text by Christoph Asendorf, Viola Weigel, Rob Wilson.

London-based artist Lothar Götz (born 1963) takes the geometric delineations of empty building interiors as the starting point for his intensely colorful abstract murals. He begins with drawings, which may then incarnate as murals later on; these murals then convert architectural space into bright, vertiginous geometries.

Lothar Götz: Don't Look Now
ISBN 978-3-7757-3002-0
Clth, 8.75 x 10.25 in. / 180 pgs / 160 color.
U.S. \$60.00 CDN \$66.00
October/Art

RICHTER VERLAG



Mark Lammert: Paintings 1997–2010

Text by Bruno Duarte, Matthias Flügge.

Since 1998, German artist Mark Lammert (born 1960) has worked in increasingly small formats, abandoning the stretcher frame but not the canvas, producing abstract paintings that tend towards landscape. His colorful coal and graphite drawings are also included in this survey.

Mark Lammert: Paintings 1997–2010
ISBN 978-3-941263-26-0
Clth, 8.75 x 11 in. / 156 pgs / 92 color.
U.S. \$45.00 CDN \$50.00
July/Art

HATJE CANTZ



Joachim Grommek

Edited by Oliver Zybok. Text by Susanne Pfleger, Nina Gülicher.

The abstract geometrical paintings of Joachim Grommek (born 1957) make overt reference to the art of Malevich, Mondrian, Palermo and Ryman, casting themselves as “authentic forgeries” of these precedents but precisely and brilliantly mimicking in enamel paint cheap materials such as adhesive tape and chipboard. This volume surveys works of the past few decades.

Joachim Grommek
ISBN 978-3-7757-3004-4
Hbk, 8.75 x 11.25 in. / 180 pgs / 80 color / 40 b&w.
U.S. \$40.00 CDN \$44.00
October/Art

KERBER



Frank Maier: A and E and Alter Ego

Text by Gabriel Vormstein, Sebastian Hammwöhner, Markus Selg, Jonathan Monk.

This slim, beautifully designed hardback monograph surveys the most recent abstractions of German painter Frank Maier (born 1966). It reproduces his hard-edged, mostly pink, beige and black geometric compositions as installed in his studio, to convey a sense of the work's dimensions and actual presence in a room.

Frank Maier: A and E and Alter Ego
ISBN 978-3-86678-489-5
Hbk, 6.75 x 9 in. / 56 pgs / 27 color.
U.S. \$29.95 CDN \$33.00
July/Art

KERBER



Marcus Sendlinger: Lost Reality

German artist Marcus Sendlinger (born 1967) derives his images from the urban landscape, which he then samples, abstracts and reforms into geometric shapes, patterns and grids. Diagonal axes comprise the mainstay of his compositional framework, depicted in achromatic shades of gray, white and black—surfaces and shapes superimposed on one another with pops of yellow, red or purple.

Marcus Sendlinger: Lost Reality
ISBN 978-3-86678-450-5
Hbk, 8.75 x 11 in. / 48 pgs / 21 color / 2 b&w.
U.S. \$34.95 CDN \$38.00
July/Art

CHARTA



Margaret Evangeline

Text by Edward Lucie-Smith, Dominique Nahas, Margaret Evangeline.

American painter Margaret Evangeline (born 1943) is as likely to take a gun to stainless steel as a brush to canvas. She considers both acts part of her investigation of the medium, calling her bullet-hole works an attempt to understand “the sensation of painting without the paint.” This monograph surveys her expansion of the terms of painting.

Margaret Evangeline
ISBN 978-88-8158-808-4
Hbk, 6.75 x 9.5 in. / 160 pgs / 161 color.
U.S. \$47.50 CDN \$52.00
September/Art

KERBER



Margret Wibmer: Ambiguity Bodies, Objects and Spaces

Text by Ludwig Seyfarth.

Building on the legacy of Surrealism and its reconceptions of the female body, Austrian artist Margret Wibmer (born 1959) designs clothing that incorporates machine parts and sensors that enable the garment to “perform” when worn, or to interact with sound and language samples in an exhibition environment. This volume surveys works from 2005 to 2010.

Margret Wibmer: Ambiguity
ISBN 978-3-86678-464-2

Hbk, 9.5 x 8.25 in. / 96 pgs / 140 color / 9 b&w.

U.S. \$44.95 CDN \$49.00

July/Art

WALTHER KÖNIG, KÖLN



Brian Griffiths: Crummy Love

Edited by Sally O'Reilly. Text by Martin Clark, Nicholas Stewart. Conversation with David Thorpe.

British sculptor Brian Griffiths (born 1968) has been called a “junk shop Viking.” Working largely with recycled materials, the artist often starts his process at secondhand markets. The resultant sculptures suggest adventure and play: cardboard-box spaceships, tabletop caravans and clothes bureau boats with hand-stitched sails. This volume is the first fully illustrated monograph on his work.

Brian Griffiths: Crummy Love
ISBN 978-3-86560-957-1

Hbk, 9 x 11 in. / 208 pgs / 114 color / 36 b&w.

U.S. \$55.00 CDN \$61.00 **FLAT40**

July/Art

MUSEUM OF CONTEMPORARY ART DENVER



Dario Robleto: An Instinct Toward Life

Foreword by Adam J. Lerner. Text by Nora B. Abrams, Nathan E. Matlock.

Dario Robleto confronts the experience of war through its material remnants. Materials for his sculptures may include lead marbles used by Civil War soldiers, soldiers' letters to sweethearts and human bone dust. Robleto then expertly fashions these into improbably poignant, hand-made objects such as a child's mourning dress, an audiotape and even a carafe of wine.

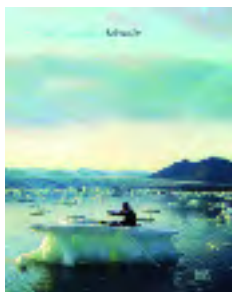
Dario Robleto: An Instinct Toward Life
ISBN 978-1-931867-00-9

Hbk, 5.75 x 8.25 in. / 92 pgs / 35 color.

U.S. \$19.95 CDN \$22.00

July/Art

HATJE CANTZ



Christian Ruschitzka: Leitmotive

Text by Gerald Bast, Eva Blimlinger, Brigitte Felderer, Roman Horak.

In the work of Austrian sculptor Christian Ruschitzka (born 1962), everyday objects that are taken for granted find themselves tested. Items of found furniture are “skinned”; individual layers of enamel in plastic wrap are paraded on the wall; garden rakes are elevated to the status of pylons. This volume surveys works of the past 12 years.

Christian Ruschitzka: Leitmotive

ISBN 978-3-7757-3183-6

Clth, 8.5 x 10.75 in. / 192 pgs / 256 color.

U.S. \$55.00 CDN \$61.00

November/Art

JRP|RINGIER



Valentin Carron

Edited by Lionel Bovier. Text by Andrea Bellini, Christy Lange, Fabrice Stroun.

Valentin Carron's sculptures mark a three-dimensional renewal of appropriationism, through the re-employment of vernacular forms that are neither authentic nor kitsch. His objects play with the ambiguities of fake wood, concrete and bronze, and with the iconography of power and authority in public sculptures or commemorative monuments. This volume offers an overview.

Valentin Carron

ISBN 978-3-03764-204-7

Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.

U.S. \$55.00 CDN \$61.00

October/Art

HATJE CANTZ



Matthew Monahan

Matthew Monahan (born 1972) adorns his precariously assembled figurative sculptures with wax, glitter and spray paint to achieve effects of aged bronze, portraying his subjects as loose gatherings of worn parts that might fly apart at any moment. This is his first monograph.

Matthew Monahan

ISBN 978-3-7757-3164-5

Hbk, 9 x 11.75 in. / 256 pgs / 160 color.

U.S. \$60.00 CDN \$66.00

November/Art

KERBER



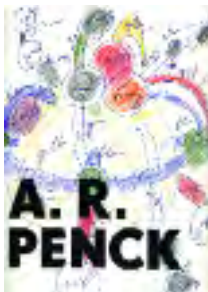
Daniel Spoerri: Black on Wise

Edited by Oliver Kornhoff. Text by Henning Christoph, Jutta Mattern, Barbara Räderscheidt.

This volume accompanies Daniel Spoerri's exhibition at the Arp Museum, which includes 130 works from the 1960s to the present, from the famous "snare pictures" to wooden and bronze sculptures. Also presented here is an assortment of objects from Spoerri's private collection, which affirm the veteran Nouveau Réaliste as a passionate "archeologist of flea markets."

Daniel Spoerri: Black on Wise
ISBN 978-3-86678-447-5
Hbk, 6.25 x 11 in. / 160 pgs / 149 color / 10 b&w.
 U.S. \$40.00 CDN \$44.00
 July/Art

WALTHER KÖNIG, KÖLN



A.R. Penck: Felt Works and Drawings 1972–1995

Text by Eric Darragon.

Standard I-IV, 1972–1995 introduces a little-known body of work by A.R. Penck (born 1939): 16 colorful felt sculptures made between 1972 and 1995, representing imaginary machines. This volume includes a related series of 30 drawings made between 1986 and 1995, along with five paintings from 1995.

A.R. Penck: Felt Works and Drawings 1972–1995
ISBN 978-3-86560-928-1
Hbk, 10.75 x 12 in. / 104 pgs / 54 color.
 U.S. \$47.50 CDN \$52.00
 June/Art

CHARTA



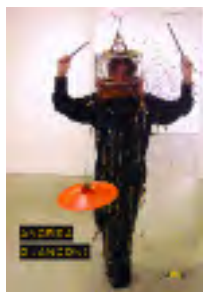
Barry X Ball: Portraits and Masterpieces

Text by Jean-Pierre Criqui, Mario Diacono, et al. Interview by Bob Nickas.

Barry X Ball's remakes of European late Baroque and Rococo sculptures update classical portraiture for our times. This catalogue presents some of his most significant marble portraits of art-world personalities and other series. Freely derived from historical sources, but with sly revisions and tweaks, these works explore the concept of an enduring and universal sculptural language.

Barry X Ball: Portraits and Masterpieces
ISBN 978-88-8158-812-1
Hbk, 8.5 x 11.25 in. / 148 pgs / 67 color.
 U.S. \$49.95 CDN \$55.00
 September/Art

CHARTA



Andrea Bianconi

Text by Renato Miracco, David Galloway, Oliver Orest Tschirky, Luigi Meneghelli, Andrea Bianconi.

Italian artist Andrea Bianconi (born 1974) is a wanderer and collector who crafts the flotsam he gleans into sculptures that often surge downward from ceiling height in a wild stream of suspended junk. Recently, in Shanghai and at New York's Volta Art Fair, Bianconi has used these poetic works as props for performances.

Andrea Bianconi
ISBN 978-88-8158-807-7
Pbk, 6.75 x 9.5 in. / 104 pgs / 50 color / 34 b&w.
 U.S. \$27.50 CDN \$30.00
 August/Art

HATJE CANTZ



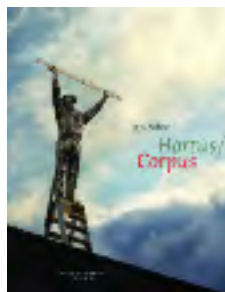
Stella Hamberg: Sculpture

Text by Bettina Ruhrberg, Manfred Schneckenburger.

Described by *Der Stern* as Germany's most exciting sculptor, Stella Hamberg (born 1975) has built up an eerie typology of humankind, in figurative works with titles such as "Die Berserker" ("The Berserker"), "Der Gefährte" ("The Companion"), "Der Freund" ("The Friend"), "Das Mädchen" ("The Girl") and "Der Fremde" ("The Stranger"). This is her first monograph.

Stella Hamberg: Sculpture
ISBN 978-3-7757-3158-4
Hbk, 8.75 x 11.75 in. / 64 pgs / 35 color.
 U.S. \$40.00 CDN \$44.00
 November/Art

NAI PUBLISHERS



Jan Fabre: Hortus/Corpus

Text by Evert J. van Straaten, Stefan Hertmans.

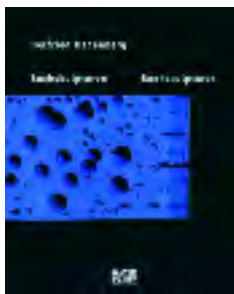
For more than 25 years, polymathic Belgian artist Jan Fabre (born 1958) has worked as an opera director, choreographer, performance artist and draughtsman. He is particularly known for his "Bic-art," intricate drawings of insects and the natural world that he makes using a classic blue ballpoint pen. This volume surveys his career.

Jan Fabre: Hortus/Corpus
ISBN 978-90-5662-816-1
Hbk, 9.25 x 11.5 in. / 224 pgs / 200 color / 10 b&w.
 U.S. \$50.00 CDN \$55.00
 August/Art

Exhibition Schedule

Otterlo, The Netherlands: Kröller-Müller Museum, 04/09/11–09/04/11

HATJE CANTZ



Helfried Hagenberg: Book Sculptures

Text by Martina Dobbe.

Helfried Hagenberg (born 1940) was one of the first artists to explore the book's sculptural volume, as though it were marble—or wood. The sculptor cuts, hones, folds, deconstructs and shapes the “wood of the book” with a mathematical precision, creating “psaligraphic sculptures.” This extensive publication shows a different side of the book—not least through an integrated psaligraphic sculpture!

Helfried Hagenberg: Book Sculptures

ISBN 978-3-7757-3187-4

Hbk, 8.25 x 10.75 in. / 208 pgs / 200 color.

U.S. \$60.00 CDN \$66.00

November/Art

JRP|RINGIER



Mai-Thu Perret

Edited by Lionel Bovier. Text by Diedrich Diederichsen, Elisabeth Lebovici, Jacob Proctor, Dorothea Strauss.

Mai-Thu Perret's earliest project was *The Crystal Frontier*, comprised of writings and objects that describe the lives of a group of women living in a utopian commune in the New Mexico desert. This volume surveys the artist's utopia-themed oeuvre, which often draws on the political aspirations of the modernist avant garde.

Mai-Thu Perret

ISBN 978-3-03764-201-6

Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.

U.S. \$55.00 CDN \$61.00

October/Art

RÉUNION DES MUSÉES NATIONAUX GRAND
PALAIS DES CHAMPS ÉLYSÉES



Anish Kapoor: Monumenta 2011

Text by Jean de Loisy.

For its fourth iteration in 2011, Monumenta has invited the Indian-born British sculptor Anish Kapoor to explore the vast scale of the nave of the Grand Palais in Paris, one of France's most beloved buildings. On the heels of Anselm Kiefer, Richard Serra and Christian Boltanski, this volume records Kapoor's response to the space.

Anish Kapoor: Monumenta 2011

ISBN 978-2-7118-5817-0

Pbk, 6.75 x 9.5 in. / 96 pgs / 50 color.

U.S. \$20.00 CDN \$22.00

August/Art

KERBER



Tomás Saraceno: Cloud Cities Air-Port-City

Text by Juliane von Herz, Ronald Jones, Marianne Rodenstein, Hella Schindel.

Inaugurating Rossmarkt3, a multi-annual public sculpture project for Frankfurt's Rossmarkt, Argentinian artist Tomás Saraceno (born 1973) has created a large-scale arachnid-like sculpture that blends his interests in art, architecture, physics and ecology. This volume also includes other works of Saraceno's that explore similar themes.

Tomás Saraceno: Cloud Cities Air-Port-City

ISBN 978-3-86678-487-1

Hbk, 6.75 x 9.5 in. / 176 pgs / 19 color / 51 b&w.

U.S. \$40.00 CDN \$44.00

July/Art/Latin American Art & Culture

THE POWER PLANT



Pae White: Material Mutters

Introduction by Gregory Burke. Text by Oliver Zybok, Susan Emerling.

Pae White's work roams exuberantly across genres from furniture, textiles and graphic design to sculptural installations, in particular her monumental tapestries that form the focus of this clothbound volume. It particularly highlights *Sea Beast*, a 2010 work commissioned by The Power Plant, which incorporates a found macramé wall hanging.

Pae White: Material Mutters

ISBN 978-1-894212-32-8

Hbk, 7.75 x 9.5 in. / 80 pgs / 32 color / 1 b&w.

U.S. \$45.00 CDN \$50.00

July/Art

KERBER



Julius Popp: Transposition

Edited by Magdalena Broska.

Julius Popp's large sculptures, industrial in scale and content, engage the human processing of information in the digital age. This slim landscape monograph looks at drawings and installations that use water, light and motion to explore underlying structures in the information age.

Julius Popp: Transposition

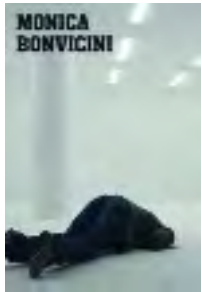
ISBN 978-3-86678-465-9

Hbk, 11 x 7.5 in. / 40 pgs / 20 color.

U.S. \$29.95 CDN \$33.00

July/Art

WALTHER KÖNIG, KÖLN



Previously Announced

Monica Bonvicini: Both Ends

Foreword by Rein Wolfs. Text by Ursula Maria Probst, Vanessa Joan Müller.

Monica Bonvicini's work conducts a continual dialogue between bodies and architecture. Frequently, Bonvicini eroticizes and/or psychologizes this relationship, through sculptures, installations and video works in which people are seen plunging their bodies into walls as if passing through them, or rubbing their genitals on the corners of a wall. *Both Ends* provides a survey of works spanning the past decade.

Monica Bonvicini: Both Ends
ISBN 978-3-86560-873-4
Pbk, 8.5 x 12.5 in. / 168 pgs / 150 color.
U.S. \$50.00 CDN \$55.00
June/Art

JRP|RINGIER



Mischa Kuball: New Pott

Edited by Mischa Kuball, Harald Welzer.
Text by Harald Welzer.

Düsseldorf-based artist Mischa Kuball (born 1959) spent over a year photographing and interviewing 100 immigrants from 100 different nations in Germany's Ruhr region. Together, the individual stories of these immigrants offer a cross-generational perspective on the area and the cultural and industrial transformations that are helping to define Western Germany as the "New Pott" or new melting pot.

Mischa Kuball: New Pott
ISBN 978-3-03764-138-5
Hbk, 6.75 x 9.5 in. / 596 pgs / 240 color.
U.S. \$69.95 CDN \$77.00
September/Art

WALTHER KÖNIG, KÖLN



Thomas Schütte: Public Political Works

Edited by Ulrich Loock. Text by James Lingwood, Hans Rudolf Reust.

From early architectural models and theatrical constructions to houses and utilitarian design, the sculpture of Thomas Schütte (born 1954) has pursued all categories of the medium; his website organizes his oeuvre into Houses, Bunkers, Monuments, Animals, Spirits, Jokes, Fruits and Vegetables, Women, Men, Flowers and Vases. This book spans 30 years of his practice.

Thomas Schütte: Public Political Works
ISBN 978-3-86560-414-9
Pbk, 7 x 9.5 in. / 240 pgs / illustrated throughout.
U.S. \$59.95 CDN \$66.00
August/Art

KERBER



Enrique Marty: Premiere 1

Preface by Ulrike Lorenz. Text by Philippe van Cauteren, Rafael Doctor Roncero, Stefanie Müller.

Spanish artist Enrique Marty (born 1969) envisions humankind as cartoonishly extreme, perpetually on the brink of coming apart. The figures in his paintings, sculptures and videos appear alternately dazed and ecstatic, their bodies frequently ravaged by trauma or grotesquely disproportionate. This volume explores his two-decade career.

Enrique Marty: Premiere 1
ISBN 978-3-86678-477-2
Pbk, 6.75 x 9 in. / 80 pgs / 57 color / 12 b&w.
U.S. \$29.95 CDN \$33.00
July/Art

CHARTA/FONDAZIONE GALLERIA CIVICA DI TRENTO



Stefano Cagol: Public Opinion

Text by Andreas F. Beiten, Francesco Bernardelli, Stefan Bidner, Cis Bierinckx, Shane Brennan, Kari Conte, et al.

What does Patty Hearst have to do with Helen of Troy? Or the Council of Trent with the Cuban flag? Through various media—video, photography, digital renderings and polymer sculptures—Italian artist Stefano Cagol (born 1969) makes intriguing connections and associations across history. This volume accompanies a midcareer retrospective.

Stefano Cagol: Public Opinion
ISBN 978-88-8158-820-6
Pbk, 9.25 x 12 in. / 232 pgs / 250 color.
U.S. \$55.00 CDN \$61.00
November/Art

MODERNE KUNST NÜRNBERG



Gülsün Karamustafa: Etiquette

Text by Iris Lenz, November Paynter.

Turkish installation artist and film director Gülsün Karamustafa (born 1946) explores orientalism, the effects of global migration, the role of women and the influence of the Orthodox church in Turkish culture. This volume, published in the new *Solo For* series, presents an overview of her work to date.

Gülsün Karamustafa: Etiquette
ISBN 978-3-86984-180-9
Flexi, 6.5 x 8.25 in. / 84 pgs / 50 color.
U.S. \$35.00 CDN \$39.00
July/Art/Middle Eastern Art & Culture

HATJE CANTZ



Schichtwechsel

Edited by Ingvild Goetz, Stephan Urbaschek.
Text by Gregor Jansen, Karsten Löckemann,
Eva Wattolik.

This publication inaugurates the collaboration between the Goetz Collection and the newly founded Nordstern VideoKunstZentrum in Gelsenkirchen. The project title *Schichtwechsel* (or *Change of Shift*) refers to the exhibition site's former function as a coal mine. It features works by a range of artists in the Goetz Collection including Steve McQueen, Harun Farocki and Artur Zmijewski.

Schichtwechsel

ISBN 978-3-7757-2973-4

Pbk, 9.5 x 11.25 in. / 160 pgs / 446 color.

U.S. \$30.00 CDN \$33.00 **SDNR30**

August/Art

RM



Eco

Edited by Claudi Carreras.

This initiative gathers the work of 20 photography collectives from Europe and Latin America around the common theme of the environment. The following collectives are represented in the book: Blank Paper, Ruido Photo, NOPHOTO, Pandora, Cia de Photo, Garapa, Supayfotos, Versus Photo, SUB (cooperativa de fotógrafos), Monda Photo, ONG, Transit, Odessa, Tendance Floue, Ostkreuz, Documentography, TerraProject, Kameraphoto and EST&OST.

Eco

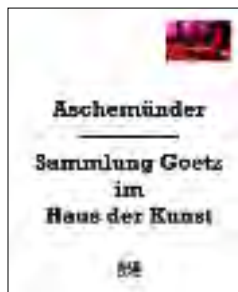
ISBN 978-84-15118-09-1

Hbk, 8.75 x 11 in. / 184 pgs / 184 color.

U.S. \$35.00 CDN \$39.00

October/Photography

HATJE CANTZ



Aschemünder

Goetz Collection at the Haus der Kunst

Edited by Ingvild Goetz, Stephan Urbaschek.
Text by Chris Dercon, Katrin Hunsicker, Volker
Pantenberg.

Aschemünder marks the beginning of a collaboration between the Goetz Collection and the Haus der Kunst in Munich. Staged in an old bunker, the first exhibition naturally enough explores themes of war and violence, in video works by 14 international artists including Juan Manuel Echavarría, Marcel Odenbach and Tracey Moffatt.

Aschemünder

ISBN 978-3-7757-2974-1

Pbk, 7 x 8.75 in. / 116 pgs / 288 color / 9 b&w.

U.S. \$30.00 CDN \$33.00 **SDNR30**

August/Art

LA FÁBRICA



Barcelona CREA

Barcelona is a major locus for contemporary culture, and is home to over 300 prominent and leading contemporary artists, from painter Antoni Tàpies and installation artist Francesc Torres to painter Sean Scully, sculptor Jaume Plensa, artist Èulàlia Valldosera and film directors Isabel Coixet and Maria de Medeiros. This volume profiles the art stars of Barcelona, offering a definitive panorama of one of Europe's liveliest art capitals.

Barcelona CREA

ISBN 978-84-92841-94-3

Pbk, 8.25 x 11.25 in. / 200 pgs / illustrated
throughout.

U.S. \$50.00 CDN \$55.00

October/Art

JRP|RINGIER



Das Institut: Ringier Annual Report 2010

With a Special Feature by Kerstin Brätsch
Edited by Beatrix Ruf.

The Ringier Annual Report, edited by Beatrix Ruf, is produced in collaboration with an artist.

Following projects by Richard Prince, Fischli & Weiss, Josh Smith and John Baldessari, the 2010 report is made by Das Institut—Kerstin Brätsch and Adele Röder. It includes a special giveaway of fake nails designed by the artists.

Das Institut: Ringier Annual Report 2010

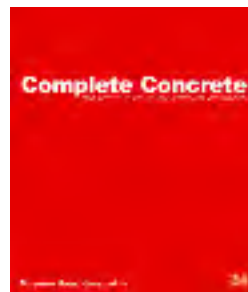
ISBN 978-3-03764-217-7

Pbk, 9 x 11.5 in. / 192 pgs / 100 color.

U.S. \$24.95 CDN \$27.00

September/Art

HATJE CANTZ



Complete Concrete

Over 100 Years of Constructive,
Concrete, and Conceptual Art
Text by Hubertus Butin, Serge Lemoine, Mari
Carmen Ramirez, Britta Schröder, Dorothea
Strauss.

The first publication to present the collection of Zürich-based Haus Konstruktiv, *Complete Concrete* surveys over 100 years of artwork dealing with the themes explored by the Constructive, Concrete and Conceptual art movements, exploring the work of artists Georges Vantongerloo, Tobias Madison and Magdalena Fernandez among others.

Complete Concrete

ISBN 978-3-7757-2841-6

Hbk, 9.75 x 11.25 in. / 304 pgs / 200 color / 200 b&w.

U.S. \$85.00 CDN \$94.00

October/Art

MODERNE KUNST NÜRNBERG



Anonymous Sculptures

Video and Form in Contemporary Art

Edited by Sylvia Martin, Beate Ermacora.

Text by Jürgen Tabor, Martina Dobbe, Rein Wolfs, et al.

Anonymous Sculptures examines how a selection of ten contemporary artists have explored the sculptural presence of the video image and the video screen. Works by Nathalie Djurberg, Matias Faldbakken, Zilla Leutenegger, Aernout Mik, Yves Netzhammer, Tony Oursler, Paul Pfeiffer, Tracey Snelling, Fiona Tan and Diana Thater are considered.

Anonymous Sculptures

ISBN 978-3-86984-151-9

Flexi, 8.5 x 11.25 in. / 140 pgs / 98 color.

U.S. \$50.00 CDN \$55.00

July/Art

JRP|RINGIER



FACE, Investigations of a Dog Works from Five European Art Foundations

Text by Aristide Antonas, Jonas Hassen Kherimi, Rui Cardoso Martins, Emmanuelle Pagano, Tiziano Scarpa.

Established in 2008, FACE (Foundation of Arts for a Contemporary Europe) is a European interest group for the arts. Its first initiative draws its title from a short story by Franz Kafka, and presents 40 artworks from the partner collections and five commissioned Kafka-inspired short stories.

FACE, Investigations of a Dog

ISBN 978-3-03764-171-2

Pbk, 4.25 x 6.5 in. / 160 pgs / 45 color.

U.S. \$15.00 CDN \$17.00

July/Art

MODERNE KUNST NÜRNBERG



UnExhibit

Edited by Sabine Folie. Text by Sabine Folie, Sabeth Buchmann, Eva Meyer, Johannes Porsch.

UnExhibit takes up the question of the “display as exhibition” in works by Maria Eichhorn, Richard Hamilton, Ann Veronica Janssens, Willem Oorebeek, Karthik Pandian and Mathias Poledna, Joëlle Tuerlinck and Heimo Zobernig. The book not only examines display as a material gesture, but also studies artistic methods of not showing and withdrawing—of “un-exhibiting.”

UnExhibit

ISBN 978-3-86984-202-8

Pbk, 8 x 9.75 in. / 150 pgs / 50 color.

U.S. \$60.00 CDN \$66.00

July/Art

KUNSTHAUS BREGENZ



That's the Way We Do It Techniques and Aesthetics of Appropriation, From Ei Arakawa to Andy Warhol

Edited by Yilmaz Dziewior. Text by Sebastian Egenhofer.

That's the Way We Do It surveys the history of appropriation art, and features pioneers such as John Baldessari, Jean-Luc Godard, Richard Prince, Martha Rosler and Andy Warhol. It also showcases the work of a younger generation to examine how these modes of pictorial invention remain of fundamental significance today.

That's the Way We Do It

ISBN 978-3-86560-986-1

Clth, 8 x 11.25 in. / 288 pgs / 100 color.

U.S. \$60.00 CDN \$66.00

August/Art

KERBER



Shadow & Substance

Nine Exhibitions at the Kunstverein Schwerte

Text by Stefanie Kreuzer, Ulf Weingarten.

Kunstverein Schwerte in Germany invited the artists Christian Freudenberger and Markus Karstiess to develop a project around the idea of the cave as a place of creativity. Freudenberger and Karstiess selected a number of artists to participate in this conceit. This volume records the results.

Shadow & Substance

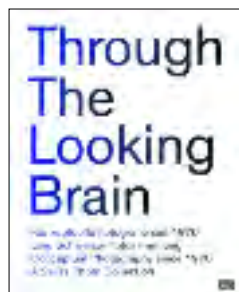
ISBN 978-3-86678-486-4

Pbk, 8.5 x 11 in. / 120 pgs / 70 color / 7 b&w.

U.S. \$49.95 CDN \$55.00

July/Art

HATJE CANTZ



Through the Looking Brain

Text by Stephan Berg, Konrad Bitterli, David Campany, Stefan Gronet, Dora Imhof.

Founded in 1990, Luwa AG's rarely exhibited photography collection is one of the world's most comprehensive gatherings of conceptual photography. It contains major works by artists such as Bernd and Hilla Becher, Sigmar Polke, Imi Knoebel, Martin Kippenberger, Thomas Ruff, Andreas Gursky, Fischli/Weiss, Roman Signer, Richard Prince, Jeff Wall, Hiroshi Sugimoto, Stan Douglas and Gabriel Orozco.

Through the Looking Brain

ISBN 978-3-7757-2998-7

Hbk, 9.75 x 12 in. / 272 pgs / 150 color.

U.S. \$60.00 CDN \$66.00

October/Art

JRP|RINGIER



Displaced Fractures

Edited by Heike Munder, Thomas D. Trummer.
Text by Karsten Harries, Holger Birkholz,
Heike Munder, Thomas D. Trummer.

Through the work of a renowned group of international artists, *Displaced Fractures* explores the idea of architecture as human surrogate—where the cracks in buildings are analogous to the fissures of human existence. Selected artists include Phyllida Barlow, Tacita Dean, Emilie Ding, Klara Lidén, Ulrich Rückriem, Kilian Rüthemann, Oscar Tuazon and Klaus Winichner.

Displaced Fractures
ISBN 978-3-03764-177-4
Hbk, 8.5 x 11.5 in. / 112 pgs / 40 color.
U.S. \$45.00 CDN \$50.00
July/Art

KERBER



Yesterday Will Be Better

Taking Memory into the Future
Text by Claudia Jolles, Felicity Lunn, Philippe
Pirotte, Madeleine Schuppli, Raimar Stange.

Borrowing its title from a George Brecht aphorism, *Yesterday Will Be Better* examines a recent upsurge in the use of mnemonics in art. Among the artists drawing on such devices are Pierre Bismuth, Simon Dybbroe Møller, Hans Peter Feldmann, Cyprien Gaillard, Douglas Gordon, Alexander Heim, Susan Hiller, Oskar Muñoz, Lorna Simpson, Fiona Tan and Adam Thompson.

Yesterday Will Be Better
ISBN 978-3-86678-409-3
Pbk, 9 x 11 in. / 228 pgs / 95 color / 18 b&w.
U.S. \$55.00 CDN \$61.00
July/Art

HATJE CANTZ



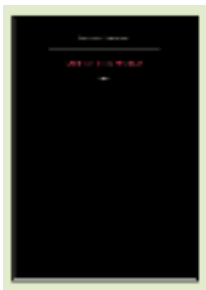
Dead Lines

Edited by Birgit Richard, Oliver Zybok.
Text by Verena Kuni, Thomas Macho,
Manfred Schneider.

Dead Lines looks at the works developed by art networks worldwide that have renewed art's vocabulary for dealing with death. Works and objects are organized according to themes, in a cross-genre survey of art, popular culture and everyday media that reveal our contemporary visual iconography of mortality.

Dead Lines
ISBN 978-3-7757-3005-1
Hbk, 9.75 x 12 in. / 256 pgs / 200 color.
U.S. \$60.00 CDN \$66.00
December/Art

KERBER



Out of This World

Text by Leonhard Emmerling.

Out of This World brings together a renowned group of international artists whose works deal with celestial marvels and anomalies, merging the earthly and the profane with the sublime. Artists include Vija Celmins, Colin McCahon, Jorge Molder, Linda Quinlan, Ben Rivers, Peter Rösler, Thomas Ruff and James Turrell.

Out of This World
ISBN 978-3-86678-469-7
Hbk, 6.75 x 9.5 in. / 72 pgs / 12 color / 2 b&w.
U.S. \$37.50 CDN \$41.00
July/Art

MODERNE KUNST NÜRNBERG



Space

About Dream

Edited by Gerald Matt, Cathérine Hug. Text by
Walter Famler, Michail Ryklin, Justin Hoffmann.

April 12, 2011 marks the acclaimed fiftieth anniversary of Yuri Gagarin's voyage into space. This volume looks at a huge selection of art and literature inspired by conceptions of outer space, from Sylvie Fleury to Thomas Ruff, Buckminster Fuller to Philip K. Dick. The book is housed in a silkscreened jacket with fluorescent color printing.

Space
ISBN 978-3-86984-175-5
Flexi, 8 x 10 in. / 320 pgs / 180 color.
U.S. \$60.00 CDN \$66.00
July/Art

Exhibition Schedule
Vienna, Austria: Kunsthalle Wien, 04/01/11–08/15/11

MODERNE KUNST NÜRNBERG



World and System

Contemporary Art Between Analysis,
the Search for Meaning and Dilemma
Edited by Gisbert Porstmann, Johannes
Schmidt. Text by Thilo Gross, Robert König,
Stefan Schmidt.

World and System takes A.R. Penck's *System Pictures* series (inspired by the idea of images as a global language) as a springboard to examine how contemporary artists such as Mark Dion, Charles and Ray Eames, Öyvind Fahlström, Mark Lombardi, Frank Nitsche, Jorinde Voigt and others devise complex systems of their own.

World and System
ISBN 978-3-86984-159-5
Hbk, 8.5 x 9.5 in. / 156 pgs / 100 color / 20 b&w.
U.S. \$50.00 CDN \$55.00
July/Art

HATJE CANTZ



Gateways

Art and Networked Culture

Edited by Sabine Himmelsbach, Ralf Eppeneder. Text by Sirje Helme, Raivo Kelomees, Tapio Mäkelä.

Gateways introduces a generation of young artists whose work deals with the changing conditions of a networked world that is increasingly influenced by new media. Using varying artistic approaches, these artists inquire into the impact these changes will have on our actions, perceptions and experience of the world.

Gateways

ISBN 978-3-7757-2796-9

Hbk, 6.5 x 9.5 in. / 240 pgs / 80 color.

U.S. \$45.00 CDN \$50.00 SDNR₃₀

August/Art

FORLAGET PRESS



Visual Art in the Oslo Opera House

This volume shares the art installations of the Oslo Opera House with a broader audience, including the stunning lobby by Danish-Icelandic artist Olafur Eliasson. The book features photographs of the finished works along with a wide selection of sketches and models, illuminating the dialogue between art and architecture that is at the heart of the collection.

Visual Art in the Oslo Opera House

ISBN 978-82-7547-471-9

Pbk, 9.75 x 11 in. / 160 pgs / illustrated throughout.

U.S. \$60.00 CDN \$66.00

September/Art/Architecture & Urban Studies

HATJE CANTZ



One of a Thousand Ways to Defeat Entropy

Hans Op de Beeck, Adrian Ghenie, Ryoichi Kurokawa, Alexander Ponomarev Edited by Nadim Samman.

In June 2011, London-based curator Nadim Samman curated *One of a Thousand Ways to Defeat Entropy*, an Official Collateral Project of the 54th Venice Biennale, held at the Arsenale Novissimo. The exhibition, commemorated in this volume, presents the work of Hans Op de Beeck, Adrian Ghenie, Ryoichi Kurokawa and Alexander Ponomarev.

One of a Thousand Ways to Defeat Entropy

ISBN 978-3-7757-3189-8

Hbk, 9.25 x 11.25 in. / 160 pgs / 80 color.

U.S. \$60.00 CDN \$66.00

October/Art

CHARTA



Out of Rubble

Edited by Susanne Slavick. Text by Susanne Slavick, Holly Edwards.

The chaos left behind in the wake of warfare shapes the present and future of a country both physically and psychologically. *Out of Rubble* presents over 30 international artists who consider war's aftermath, from decimation to regeneration. Artists include Diana Al-Hadid, Jennifer Allora & Guillermo Calzadilla, Xu Bing, Mary Kelly, Julie Mehretu, Thomas Ruff and others.

Out of Rubble

ISBN 978-88-8158-810-7

Pbk, 6.75 x 9.5 in. / 144 pgs / 110 color / 15 b&w.

U.S. \$34.95 CDN \$38.00

October/Art

HATJE CANTZ



Serious Games

War-Media-Art

Edited by Ralf Beil, Antje Ehmann. Text by Paul Virilio, Harun Farocki, Boris Groys.

During the Persian Gulf War, the world witnessed an unprecedented convergence of warfare and media coverage. Civilian televisions were broadcasting images that had just been seen by military censors; shortly afterwards, this data was being translated into computer games peddled to teens. Through the work of international artists, *Serious Games* investigates how devastation is transfigured into forms of entertainment that militarize the imagination.

Serious Games

ISBN 978-3-7757-2991-8

Hbk, 6.75 x 9.5 in. / 208 pgs / 194 color.

U.S. \$45.00 CDN \$50.00 SDNR₃₀

August/Art

HATJE CANTZ



Dislocación

Cultural Location and Identity in Times of Globalization

Edited by Kathleen Bühler, Ingrid Wildi Merino. Text by Bertrand Bacqué, Fernando Balcells, Justo Pastor Mellado.

Twenty years after the fall of Augusto Pinochet, Chilean artists are still confronting the legacy of his dictatorship. *Dislocación* supplements the Chilean perspective with that of European artists, together focusing on issues of migration, integration, unemployment and homelessness in the aftermath of global economic and political upheaval.

Dislocación

ISBN 978-3-7757-2816-4

Hbk, 8.25 x 10.75 in. / 232 pgs / 202 color / 29 b&w.

U.S. \$55.00 CDN \$61.00 SDNR₃₀

August/Art/Latin American Art & Culture

HATJE CANTZ



Romanian Cultural Resolution

Contemporary Art in Romania

Edited by Alexandru Niculescu. Text by Adrian Bojenoiu, Mihnea Mircan, Mihai Pop, Magda Radu.

This volume examines Romania's political and social transition from communism to democracy through the lens of its contemporary art of the past 20 years. Conceived as a kind of cultural manifesto or resolution, it analyzes this period and the conception of postcommunism through the work of 26 artists and writers.

Romanian Cultural Resolution

ISBN 978-3-7757-2848-5

Pbk, 9.25 x 12 in. / 232 pgs / 140 color / 50 b&w.

U.S. \$55.00 CDN \$61.00

September/Art

WALTHER KÖNIG, KÖLN



Facing the Wall

The Israeli Palestinian Wall

Text by Avinoam Shalem, Gerhard Wolf, Dror Maayan, Abdul-Rahim al-Shaikh.

Photographs by Dror Maayan, Avinoam Shalem, Gerhard Wolf.

A collaboration between Avinoam Shalem, Gerhard Wolf and Dror Maayan, *Facing the Wall* positions the Israeli-Palestinian Wall as an object of artistic desire, a canvas on which artists—Palestinian, Israeli or international—display their messages. Working between 2006 and 2009, mainly in Jerusalem, Bethlehem and Ramallah, the trio documented graffiti paintings on both sides of the wall.

Facing the Wall

ISBN 978-3-86560-948-9

Pbk, 9.75 x 11.75 in. / 160 pgs / 150 color.

U.S. \$49.95 CDN \$55.00

July/Art

HATJE CANTZ



Polish!

Foreword by Anda Rottenberg. Text by David Elliot, Charles Esche, Heike Munder.

For this survey, 38 of Poland's leading artists are presented by a leading curator or art critic, along with numerous illustrations of his or her latest, most important works and a succinct biography. Among the artists featured are Pawel Althamer, Cezary Bodzianowski, Katarzyna Kozyra, Robert Kusmirowski, Dominik Lejman, Wilhelm Sasnal, Monika Sosnowska and Piotr Uklanski.

Polish!

ISBN 978-3-7757-2845-4

Hbk, 9.75 x 12.25 in. / 320 pgs / 300 color.

U.S. \$60.00 CDN \$66.00

September/Art

LA FÁBRICA



The Power of Doubt

Edited by Hou Hanru. Text by Nikos Papastergiadis.

This volume documents Hou Hanru's Photo España 2011 exhibition gathering works in both new and old media relating to photography as a model of perception. Artists and photographers include Hamra Abbas, Adel Abdessemed, Du Zhenjun, Thierry Fontaine, Shaun Gladwell, Jiang Zhi, Dinh Q Lê, Wangechi Mutu, Pak Sheung-Chuen, Dan Perjovschi, Shahzia Sikander, Nedko & Dimitar Solakov, Sun Xun Tsang, Kin-Wha and Wong Hoycheong.

The Power of Doubt

ISBN 978-84-92841-92-9

Hbk, 8.5 x 10 in. / 176 pgs / illust. throughout.

U.S. \$55.00 CDN \$61.00

October/Art

HATJE CANTZ



Shanshui

Landscape in Contemporary Chinese Art

Edited by Peter Fischer. Text by Britta Erickson, Hu Mingyan, Uli Sigg, Ai Weiwei.

The Chinese ideogram for landscape—*shanshui*—is a compound of the symbols for mountain and water. Even in contemporary Chinese art, which seems so dominated by the figure, there are numerous references to these elements. This publication explores the aesthetic arc from historical shanshui paintings to the art of today.

Shanshui

ISBN 978-3-7757-2849-2

Hbk, 11.75 x 9.75 in. / 224 pgs / 120 color.

U.S. \$60.00 CDN \$66.00

October/Art/Asian Art & Culture

CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBC



Where Do We Migrate To?

Edited by Niels Van Tomme.

Where Do We Migrate To? explores displacement and exile through the work of 19 artists and collectives, including Acconci Studio, Svetlana Boym, Blane De St. Croix, Lara Dhondt, Brendan Fernandes, Claire Fontaine, Nicole Franchy, Andrea Geyer, Isola & Norzi, Kimsooja, Pedro Lasch, Adrian Piper, Raqs Media Collective, Société Réaliste, Julika Rudelius, Xaviera Simmons, Fereshteh Toosi, Philippe Vandenberg and Eric Van Hove.

Where Do We Migrate To?

ISBN 978-1-890761-14-1

Hbk, 6 x 9 in. / 44 pgs / 21 color / 5 b&w.

U.S. \$19.95 CDN \$22.00

July/Art



How Soon Now

Edited by Juan Roselione-Valadez. Foreword by the Rubell Family. Text by Michael Darling, Heidi Zuckerman Jacobson, Rene Morales, Catherine Taft, Ali Subotnick.

How Soon Now catalogues additions to the collection of the Rubell Family as well as older works by artists such as John Baldessari, Cecily Brown, Thea Djordjadze, Matthew Day Jackson, Huan Yong Ping, Analia Saban, Ryan Trecartin, Kaari Upson and David Wojnarowicz.

How Soon Now

ISBN 978-09821195-3-2

Pbk, 8.5 x 11 in. / 175 pgs / 174 color.

U.S. \$39.95 CDN \$44.00

July/Art



Time Capsule

Age 13 to 21, The Contemporary Art Collection of Jason Rubell

Edited by Juan Roselione-Valadez. Foreword by the Rubell Family. Text by Jason Rubell, Barry Blinderman.

Time Capsule illustrates Jason Rubell's precocious collecting endeavors of the 1980s, including works by George Condo, Robert Gober, Andreas Gursky, Keith Haring, Sigmar Polke, Gerhard Richter, Cindy Sherman and Rosemarie Trockel.

Time Capsule

ISBN 978-0-9821195-4-9

Pbk, 8.5 x 11 in. / 180 pgs / 101 color / 8 b&w / 65 duotone.

U.S. \$39.95 CDN \$44.00

July/Art



The Haniel Collection

Edited by Franz Haniel.

The Haniel Collection in Germany focuses on the postwar avant-garde movement Art Informel and its contemporary descendants. This volume includes paintings, prints and sculptures by 50 artists, among them Georg Baselitz, Lucio Fontana, Damien Hirst, Hans Hofmann, Yves Klein, Gerhard Richter, K.R.H. Sonderborg and Antonio Tàpies.

The Haniel Collection

ISBN 978-3-8030-3351-2

Hbk, 9 x 11.75 in. / 320 pgs / 120 color.

U.S. \$89.00 CDN \$98.00 **FLAT40**

July/Art



Art & Stars & Cars

On the Occasion of the Automobile's 125th Anniversary

Edited by Renate Wiehager.

Published on the occasion of an exhibition at the Mercedes Benz Museum in Stuttgart, this volume presents car-related art from the Daimler Collection by Josef Albers, John M. Armleder, Sylvie Fleury, Nic Hess, Adolf Hölzel, Robert Longo, Philippe Parreno, Charlotte Posenenske, Anselm Reyle, Michael Sailstorfer, Pietro Sanguineti, Anton Stankowski, Andy Warhol and others.

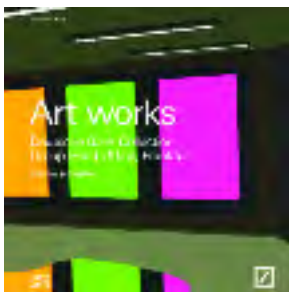
Art & Stars & Cars

ISBN 978-3-7757-3185-0

Pbk, 11.5 x 13.5 in. / 160 pgs / 200 color.

U.S. \$50.00 CDN \$55.00 **SDNR30**

September/Art



Art Works

Deutsche Bank Collection Frankfurt

Deutsche Bank first unveiled its art collection at its Frankfurt headquarters in the 1980s. Originally concentrating on postwar German art, the collection now includes works by approximately 90 artists from more than 30 different countries. This volume presents nearly 200 highlights from the collection and illustrates the newly designed towers that will house them.

Art Works

ISBN 978-3-7757-2777-8

Pbk, 9.5 x 9.5 in. / 256 pgs / 410 color.

U.S. \$55.00 CDN \$61.00 **SDNR30**

August/Art



Switzerland: A Collection of Swiss Art in Five Chapters

Edited by Raffaele Züger. Text by Kathleen Bühler.

Since its foundation in 1873, Banca della Svizzera Italiana (BSI) has been at the forefront of promoting art and culture in Switzerland and abroad. In the spirit of this tradition, BSI began collecting art in 2000; today the collection comprises nearly 1,000 works. Part of the BSI Art Collection series, this publication is devoted to Swiss artists in the collection.

Switzerland: A Collection of Swiss Art in Five Chapters

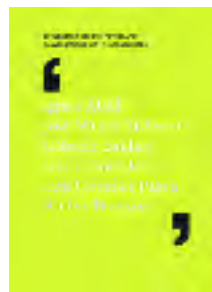
ISBN 978-3-03764-164-4

Hbk, 5.5 x 7.25 in. / 380 pgs / 91 color.

U.S. \$29.95 CDN \$33.00

July/Art

LA FÁBRICA/FUNDACIÓN TELEFÓNICA



Conversations with Photographers 2010

Conversations with Gabriele Basilico, Roberta Valtorta, Luis Gonzalez Palma, Gerardo Mosquera, Anders Petersen.

For this third volume in La Fábrica's slipcased pocketbook *Conversations with Photographers* series, Gabriele Basilico is interviewed by Roberta Valtorta; Luis González Palma by Gerardo Mosquera; Anders Petersen by Nicolás Combarro; David Goldblatt by Katherine Slucher; José Manuel Ballester by Diógenes Moura; and Ignasi Aballí by Sérgio Mah.

Conversations with Photographers 2010

ISBN 978-84-92841-98-1

Boxed pbk, 4.5 x 6 in. / 500 pgs.

U.S. \$60.00 CDN \$66.00

October/Photography

JRP|RINGIER



Thomas Hirschhorn: Establishing a Critical Corpus

Edited by Thomas Bizzarri, Thomas Hirschhorn. Text by Claire Bishop, Hal Foster, Yasmil Raymond.

Published on the occasion of his exhibition at the Swiss Pavilion of the 2011 Venice Biennale, *Establishing a Critical Corpus* is the first theoretical examination of the work of Thomas Hirschhorn (born 1957), in six illustrated essays by authors including scholars Claire Bishop and Hal Foster and the poet Manuel Joseph, providing a variety of angles on Hirschhorn's practice.

Thomas Hirschhorn: Establishing a Critical Corpus

ISBN 978-3-03764-185-9

Hbk, 7 x 10.25 in. / 320 pgs / 180 color.

U.S. \$44.95 CDN \$49.00

September/Art

JRP|RINGIER



Ben Kinmont: Prospectus 1988–2010

Forty-two works

Artist, publisher and antiquarian bookseller Ben Kinmont (born 1963) blurs the boundaries between artistic production, archiving and curatorial practices, in projects composed for various private and public locations. *Prospectus 1988–2010* collects Kinmont's project descriptions written over a 22-year period, and is printed in letter press with special color printing.

Ben Kinmont: Prospectus 1988–2010

ISBN 978-3-03764-169-9

Pbk, 8.5 x 5.5 in. / 128 pgs / 16 color.

U.S. \$37.50 CDN \$41.00

July/Art

WALTHER KÖNIG, KÖLN



Variantology V: Neapolitan Affairs

Edited by Siegfried Zielinski, Eckhard Furlus.

Designed by the Brothers Quay, *Variantology 5* convenes art theorists Hans Belting and John Berger, artists Rosa Barba and Peter Blegvad, papyrologist Luciano Canfora, mathematician Chen Cheng-Yih, physicist Otto E. Roessler and philosopher and artist Elisabeth von Samsonow on the history and future of Naples. Early machine poetry texts by experimental poet Nanni Balestrini are published here for the first time.

Variantology V: Neapolitan Affairs

ISBN 978-3-86560-887-1

Pbk, 6.25 x 9.25 in. / 500 pgs / illustrated throughout.

U.S. \$75.00 CDN \$83.00

July/Art

CHARTA/THE STENERSEN MUSEUM



When a Painting Moves... Something Must Be Rotten!

Edited by Selene Wendt, Paco Barragán.

Text by F. Javier Panera Cuevas, Michele Robecchi, Fabián Marcaccio, Bill Viola, Sam Taylor-Wood, et al.

This book examines the ways in which artists are responding to technology's hybridization of painting by expanding the idea of the "pictorial."

When a Painting Moves... Something Must Be Rotten!

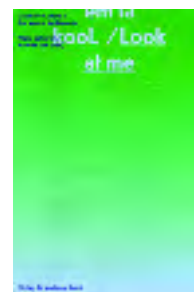
ISBN 978-88-8158-816-9

Pbk, 5.5 x 8.75 in. / 76 pgs / 19 color / 17 b&w.

U.S. \$22.95 CDN \$25.00

September/Art

MODERNE KUNST NÜRNBERG



Look at Me: Celebrity Culture at The Venice Art Biennale

Edited by Andrea Sick, Mona Schieren.

The mechanisms of celebrity culture at the Venice Biennale are dissected in this merciless critique of art-world logic. Essays by Dorothee Albrecht, Andreas Bernhardt, Beatrice von Bismarck, Jolanka Boeke, Paola Bonino, Anna Bromley, Régis Debray, Pamela Church Gibson, Elke Krystufek, Rachel Mader, Jana Riester and others analyse the Biennale's peculiar social laws.

Look at Me

ISBN 978-3-86984-177-9

Flexi, 6.5 x 9.5 in. / 232 pgs / 50 color.

U.S. \$35.00 CDN \$39.00

July/Art/Nonfiction & Criticism

KERBER



Nicolaus Schmidt: Breakin' the City

Edited by Kathrin DiPaola.

Breakdancing was born on the streets of New York City in the 1970s, emerging alongside graffiti writing, deejaying and emceeing as a cornerstone of hip-hop culture, and it continues to be seen everywhere in the city's streets and subways. In *Breakin' the City*, German photographer Nicolaus Schmidt (born 1953) provides a portrait of break-dancers from the Bronx and Brooklyn, carefully describing their athletic feats against the urban fabric around them, on subway cars, in city plazas, on sidewalks and elsewhere, in 100 color photographs. Along with these dynamic action shots, in the second half of the book Schmidt presents striking portraits of the dancers in moments of repose, relating their often extraordinary life stories and his personal experiences with them.

Nicolaus Schmidt: Breakin' the City

ISBN 978-3-86678-453-6

Pbk, 8.75 x 11 in. / 160 pgs / 100 color.

U.S. \$44.95 CDN \$49.00

July/Photography

HATJE CANTZ



Tina Berning & Michelangelo Di Battista: Face/Project

Artists Tina Berning and Michelangelo Di Battista met at a *Vogue Italia* fashion shoot in 2007 and have been making collaborative work that deals with the modeling industry ever since. Di Battista photographs supermodels: Claudia Schiffer, Amber Valletta and Julia Stegner are just a few of his subjects. Berning then paints directly on the surface of the portraits.

Tina Berning & Michelangelo Di Battista: Face/Project

ISBN 978-3-7757-2770-9

Hbk, 9.75 x 11.75 in. / 112 pgs / 90 color.

U.S. \$60.00 CDN \$66.00

October/Photography/Fashion

CHARTA/MUAC/MUSAC



Akram Zaatari: The Uneasy Subject

Text by Stuart Comer, Juan Vicente Aliaga, Mark Westmoreland.

Lebanese artist Akram Zaatari (born 1966) uses a range of photographs, videos, films and documentary material to explore gender roles and expectations in the Arab world. The title *The Uneasy Subject* refers specifically to issues of the body in the Middle East but its ambiguity also addresses the artist's broader investigation into the nature of individual versus collective action.

Akram Zaatari: The Uneasy Subject

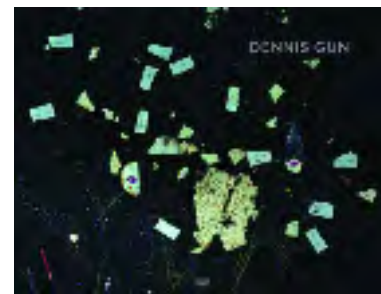
ISBN 978-88-8158-817-6

Pbk, 6.75 x 9.5 in. / 176 pgs / 70 color / 20 b&w.

U.S. \$37.50 CDN \$41.00

November/Photography/Middle Eastern Art & Culture

HATJE CANTZ



Dennis Gun

Text by Jürgen Schilling, Dieter Scholz.

In their sober grandeur, the darkly lit and highly orchestrated still-life photographs of Dennis Gun (born 1956) resemble Baroque allegories on mortality. Gun fills his images with implied narrative and symbolism, much of it biblical in import. This large-format landscape monograph presents works made from 2008 to 2010.

Dennis Gun

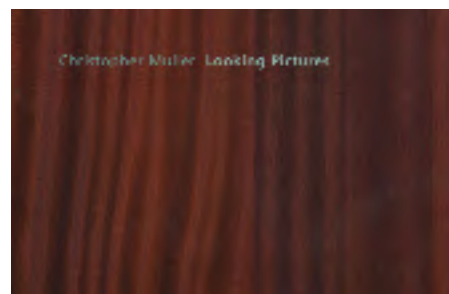
ISBN 978-3-7757-2793-8

Clth, 15.25 x 11.25 in. / 110 pgs / 43 color.

U.S. \$85.00 CDN \$94.00

August/Photography

MODERNE KUNST NÜRNBERG



Christopher Muller: Looking Pictures

Text by Magdalena Kröner, Maria Müller-Schareck.

As far from "the decisive moment" as a photographer could be, Christopher Muller does not discover his interiors and still life photographs, rather he composes them with considerable forethought, even drafting them in numerous preparatory drawings. This volume reproduces nearly 150 of Muller's color photographs, which must rank among the most crafted images being made today.

Christopher Muller: Looking Pictures

ISBN 978-3-86984-182-3

Clth, 12 x 9.5 in. / 192 pgs / 145 color.

U.S. \$60.00 CDN \$66.00

July/Photography

WALTHER KÖNIG, KÖLN



Hans-Peter Feldmann: Voyeur 5

Now reaching its fifth edition, Hans-Peter Feldmann's continually updated *Voyeur* project is one of the original zeitgeist image-trawls (alongside Gerhard Richter's *Atlas*). A chaotic compendium of movie stills, photojournalism, ads, amateur photos, art, scientific imagery and much else, it dips into the iconographic whirlpool of our times and presents a world both familiar and utterly bizarre.

Hans-Peter Feldmann: Voyeur 5
ISBN 978-3-86560-959-5
Pbk, 4.5 x 6.75 in. / 265 pgs / 800 b&w.
 U.S. \$19.95 CDN \$22.00
 June/Photography

ELLEN JONG



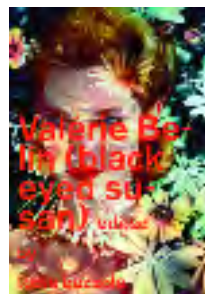
Ellen Jong: Getting To Know My Husband's Cock

Foreword by Cindy Gallop. Text by Ellen Jong.

American photographer Ellen Jong (born 1976) describes *Getting To Know My Husband's Cock* as "a love song in photographs" and "a journey in self-discovery that informs a newfound woman." In her familiar snapshot style, Jong photographs her husband up close and personal, in all states of dress, tumescence and indeed consciousness.

Ellen Jong: Getting To Know My Husband's Cock
ISBN 978-0-615-46649-1
Pbk, 6.25 x 9 in. / 150 pgs / 71 color.
 U.S. \$29.95 CDN \$33.00
 August/Photography

JRP|RINGIER



Valérie Belin: Black Eyed Susan

Edited by Tobia Bezzola, Jürg Trösch, Markus Bosshard. Text by Tobia Bezzola.

It is unsurprising that French photographer Valérie Belin (born 1964) should so plainly declare: "I come from painting." Although she uses a photographer's equipment, her images are far removed from realism. Whether responding to a still life by Édouard Manet or exploring societal constructions of female beauty, Belin emphasizes textural artifice and molded color, even when working in black and white.

Valérie Belin: Black Eyed Susan
ISBN 978-3-03764-184-2
Hbk, 9.75 x 13.5 in. / 156 pgs / 98 color.
 U.S. \$75.00 CDN \$83.00
 July/Photography

THE POWER PLANT



Ian Wallace: The Economy of the Image

Edited by Gregory Burke. Text by Josh Thorpe.

The Economy of the Image presents a newly commissioned suite of 12 large-scale photo-lamination paintings by Vancouver-based artist Ian Wallace (born 1943). The paintings reference photographs taken by the artist in Canada's most important financial district in Toronto. This artist's book reproduces each work individually and then systematically increases the levels of magnification to focus on details selected by the artist.

Ian Wallace: The Economy of the Image
ISBN 978-1-894212-31-1
Hbk, 8 x 10.5 in. / 88 pgs / 55 color / 3 b&w.
 U.S. \$45.00 CDN \$50.00
 July/Photography/Art

WITTE DE WITH PUBLISHERS



Previously Announced

Susanne Kriemann: One Day

Edited by Nicolaus Schafhausen, Monika Szewczyk.
 Susanne Kriemann's *One Day* is the third volume in Witte de With's series of photographic portraits of Rotterdam. For this project, Kriemann compiled a list of books on Rotterdam, all published since the city's May 1940 bombing by the Luftwaffe. From these, Kriemann selected 115 images and arranged them to evoke the course of one day, from dawn until dusk.

Susanne Kriemann: One Day
ISBN 978-90-73362-95-6
Hbk, 6.25 x 9 in. / 144 pgs / 39 color / 76 b&w.
 U.S. \$30.00 CDN \$33.00
 Available/Artists' Books/Photography

KERBER



Susanne Kriemann

Preface by Thomas Köhler. Text by Heinz Stahlhut.

Susanne Kriemann (born 1972) organizes her research projects as artist's books and installations, which she rearranges and reinterprets for each exhibition. She combines her own photos with historical texts and visual material found in archives in both her native Germany and abroad. This volume offers the first overview of her work.

Susanne Kriemann
ISBN 978-3-86678-466-6
Hbk, 8.25 x 10.75 in. / 96 pgs / 77 color / 114 b&w.
 U.S. \$45.00 CDN \$50.00
 Available/Photography

JOVIS



Birgit Kleber: Photographers

Foreword by Klaus Honnef.

Photographers collects Birgit Kleber's close-up black-and-white portraits of the world's finest living photographers, including Anton Corbijn, Gisele Freund, Nan Goldin, F.C. Gunlach, Barbara Klemm, Saul Leiter, Boris Mikhailov, Shirin Neshat, Martin Parr, Pierre et Gilles, Robert Polidori, Thomas Ruff, Sebastiao Salgado, Cindy Sherman, Juergen Teller and Jeff Wall.

Birgit Kleber: Photographers

ISBN 978-3-86859-133-0

Hbk, 6.75 x 8.75 in. / 96 pgs / 55 b&w.

U.S. \$38.00 CDN \$42.00

November/Photography

RM



Milagros de la Torre

Text by Marta Gili.

Peruvian photographer Milagros de la Torre (born 1965) has worked for over 15 years on this series, which explores the overlap between photography and the criminal. Drawing on photographic compositional techniques such as serialization, decontextualization, classification and defocus, she exposes the power of photographic rhetoric to frame and prejudice our vision.

Milagros de la Torre

ISBN 978-84-92480-73-9

Hbk, 8.75 x 12 in. / 224 pgs / 70 color / 125 tritone.

U.S. \$65.00 CDN \$72.00

October/Photography

HATJE CANTZ



Chi Peng: Me, Myself and I

Text by Feng Boyi, Richard Vine, Ai Weiwei.

In the staged, digitally altered photographs presented in this volume, Chinese artist Chi Peng (born 1981) casts himself in a range of daring roles, fleeing an airplane attack nude or flying over the horizon with dragonfly wings. Feelings of childhood isolation are transformed into imaginative, sometimes harrowing adult play (a gesture the artist attributes to China's one-child policy).

Chi Peng: Me, Myself and I

ISBN 978-3-7757-3132-4

Hbk, 11.5 x 9.75 in. / 152 pgs / 65 color.

U.S. \$55.00 CDN \$61.00

August/Photography/Asian Art & Culture

NAI PUBLISHERS



Pauline Oltheten: Photos from Japan and My Archive

Building on the legacy of the great street photographers, Pauline Oltheten (born 1982) travels the globe gathering photos and video footage of people hanging around and tagging along. This volume combines photos and film stills recently shot in Japan with images, short texts and sketches from her extensive archive.

Pauline Oltheten: Photos from Japan and My Archive

ISBN 978-90-5662-799-7

Pbk, 7.75 x 10.5 in. / 240 pgs / 400 color.

U.S. \$45.00 CDN \$50.00

August/Photography

SMODERNE KUNST NÜRNBERG



Olaf Unverzart: Don't Fade to Grey

Text by Annette Oechsner, Tobias Haberl.

Olaf Unverzart's coarse-grained black-and-white photographs, taken with analogue cameras, exude a melancholia of impermanence. Unverzart takes inspiration from the documentary style of Robert Frank, Garry Winogrand and Anders Petersen, and like Frank in particular he approaches the photobook as the ideal incarnation of his photographs.

Olaf Unverzart: Don't Fade to Grey

ISBN 978-3-86984-190-8

Clth, 8.75 x 11.25 in. / 104 pgs / 56 b&w.

U.S. \$60.00 CDN \$66.00

July/Photography

HATJE CANTZ



Pierre Crocquet de Rosemond: Pinky Promise

In *Pinky Promise*, photographer Pierre Crocquet de Rosemond (born 1971) presents portraits of one of the most loaded subjects in any culture, the victims and perpetrators of sexual abuse. Without passing judgment, his pictures capture both the suffering of the victim and the loneliness of the perpetrator.

Pierre Crocquet de Rosemond: Pinky Promise

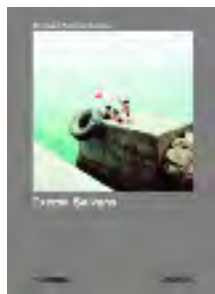
ISBN 978-3-7757-3173-7

Hbk, 9.5 x 11.75 in. / 112 pgs / 50 color.

U.S. \$45.00 CDN \$50.00

November/Photography

LA FÁBRICA



Txema Salvans: PHotoBolsillo

For Txema Salvans (born 1971), photography functions as a type of therapy through which he expresses and cures his deepest sorrows. Whether focusing his lens on a bride or a prostitute, an elderly woman or a baby, his often surreal compositions convey the sense that the states of being we think of as distinct are much closer than they first appear.

Txema Salvans: PHotoBolsillo

ISBN 978-84-92841-58-5

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

October/Photography

LA FÁBRICA



Samuel Fosso: PHotoBolsillo International

Text by Simon Njami.

Samuel Fosso (born 1962) is one of Africa's preeminent photographers. The artist began taking self-portraits to send to his mother in Nigeria, when he was made a refugee by the Biafran War. His initial intention was to show he was alive and well, but Fosso soon came to incarnate an inventive range of characters from an African chief to a Japanese marine.

Samuel Fosso: PHotoBolsillo International

ISBN 978-84-92841-62-2

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

October/Photography/African Art & Culture

LA FÁBRICA



Mama Casset: PhotoBolsillo

The great Senegalese photographer Mama Casset (1908–1992) was introduced to photography at the tender age of 12 by the French photographer Oscar Latakia, a friend of his father's who tutored Casset in the fundamentals of the art. Casset learned quickly, and by 1943 he had opened his first studio in Dakar, obtaining plenty of portraiture work, primarily among the capital's bourgeoisie. As the European-operated photography studios began to close as Senegalese independence approached, Casset's popularity and success benefited from the dwindling of the competition, enabling him to open a second studio in M'Bour, south of Dakar. When independence at last arrived for the country, Casset received the prestigious commission to make the official portrait of the first president of Senegal, Leopold Sedar Senghor. Over the subsequent years, Casset was to grow blind and was sadly forced to abandon his lucrative business in 1983, when a fire destroyed his studio and much of its archives. By that time, however, Casset's legacy was assured, and his work had inspired several generations of West African photographers, who had grown up with his photographs in their family albums. This volume selects the highlights of his career.

Mama Casset: PhotoBolsillo

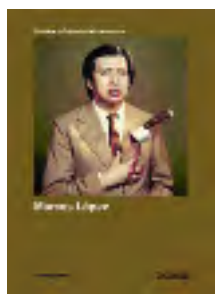
ISBN 978-84-92498-52-9

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

October/Photography/African Art & Culture

LA FÁBRICA/AECID



Marcos López: PHotoBolsillo

Argentinian photographer Marcos López (born 1958) stages brightly-colored large-format photographs that humorously parody and critique society (primarily Argentinian society). This volume provides an overview of this self-taught photographer's three decades of outlandish and acerbic photography.

Marcos López: PHotoBolsillo

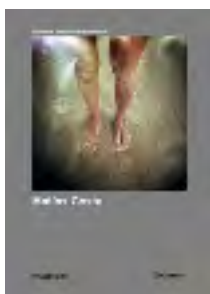
ISBN 978-84-92498-53-6

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

October/Photography/Latin American Art & Culture

LA FÁBRICA



Matías Costa: PHotoBolsillo

Introduction by Francisco Calvo Serraller.

Argentinian photographer Matías Costa (born 1973) has documented various cultural expressions of grieving and the sufferings of children as well as more generally themed photo-essays undertaken on travels in Italy, China, France, Hungary, Turkey and the U.S. This volume reproduces a concise selection of his works.

Matías Costa: PHotoBolsillo

ISBN 978-84-92841-86-8

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

October/Photography/Latin American Art & Culture

HATJE CANTZ



Ernst Schwitters: The Colors of Norway 1943-1963

Text by Max Baumann, Olav Løkke.

Ernst Schwitters (1918-1996) began his distinguished career in photography in his teens, converting the family bathroom into a darkroom with the consent of his parents, Kurt and Helma Schwitters, at the age of 15—by which time Ernst was already experimenting with photograms, following a visit from family friend Man Ray. His father encouraged him to undergo formal training in photography, but Ernst declined, preferring to teach himself, and by 1930 he was already participating in international exhibitions, having found his preferred subject matter in the landscapes of Norway and England. Having led the Schwitters family's migration from Nazi Germany to Norway, Ernst was to receive great acclaim there for both his landscape and architectural photography, and was also able to establish financial security through assignments for the Norwegian advertising agency SS-UNU-Foto. It is little known that Schwitters is one of color photography's pioneers: he began working with color film in 1943, and within two decades, he had created more than 10,000 slides, many of which have been digitally restored for this handsome new volume. The only monograph on the photographer currently in print, *The Colors of Norway* debuts Schwitters' vast oeuvre of color landscape photography, and also includes a fascinating account of the digital restoration process that allowed for their publication here.

Ernst Schwitters: The Colors of Norway 1943-1963

ISBN 978-3-7757-2657-3

Hbk, 9.5 x 9.5 in. / 116 pgs / 93 color / 15 b&w.

U.S. \$55.00 CDN \$61.00

August/Photography

HATJE CANTZ



Andreas Gefeller: The Japan Series

German photographer Andreas Gefeller (born 1970) creates digital composite photographs that open new perspectives on familiar situations: cherry blossoms appear as a vast cosmos and utility poles are transformed into gorgeous abstractions. This publication focuses on the artist's recent photographs of Japan, which came about as a result of the yearly European Eyes on Japan fellowship.

Andreas Gefeller: The Japan Series

ISBN 978-3-7757-2994-9

Hbk, 11.75 x 11 in. / 80 pgs / 58 color.

U.S. \$60.00 CDN \$66.00

August/Photography

HATJE CANTZ



Sandra Kantanen: Landscapes

Preface by Timothy Persons. Text by Alistair Hicks, Tomas Träskman.

Strongly influenced by traditional Chinese landscape painting, Sandra Kantanen (born 1974) at first sought to replicate its motifs in her art, but it was not until she began printing photographs on hand-painted metal that she attained satisfying equivalent effects. Kantanen digitally processes photographs taken in China, Japan, Finland and Tibet, creating distortion, blurring and streaking with her metal backdrops.

Sandra Kantanen: Landscapes

ISBN 978-3-7757-3191-1

Clth, 9.75 x 11.25 in. / 128 pgs / 70 color.

U.S. \$55.00 CDN \$61.00

October/Photography

CHARTA



Susan Burnstine: Within Shadows

Text by George Slade, Russell Josun, Susan Burnstine, Susan Spiritus.

Susan Burnstine began photographing with homemade cameras made of vintage camera parts, attempting to evoke those fleeting moments of consciousness between dreaming and waking. The landscapes in these lush black-and-white photos are vast and haunted, the human figures diminutive and solitary.

Susan Burnstine: Within Shadows

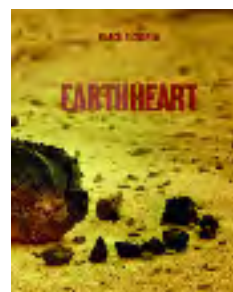
ISBN 978-88-8158-811-4

Hbk, 9.5 x 9.5 in. / 100 pgs / 45 duotone.

U.S. \$47.50 CDN \$52.00

October/Photography

DAMIANI



Marco Signorini: Earth Heart

Conceived as a sequel to Marco Signorini's previous Damiani publication *Echo* (2006), *Earth Heart* is comprised of photographs taken in apparently untouched stretches of landscape in Fuerteventura, Lanzarote and Fanø Island in Denmark. Signorini's images are lushly tinted to evoke a warmth of emotion in the viewer.

Marco Signorini: Earth Heart

ISBN 978-88-6208-180-1

Hbk, 9.5 x 11.5 in. / 96 pgs / 40 color.

U.S. \$40.00 CDN \$44.00

September/Photography

HATJE CANTZ



Thomas Hoepker: DDR Views

Text by Wolf Biermann, Günter Kunert, Eva Windmüller.

In *DDR Views*, Thomas Hoepker (born 1936) documents life in East Germany from 1959 to the fall of the Berlin Wall: photos of children playing along the wall, party rallies, propaganda posters, ramshackle old façades from the Imperial Era and new apartment blocks, images of Sunday outings and empty supermarket display cases, all tell the tale of a nation that is no more.

Thomas Hoepker: DDR Views

ISBN 978-3-7757-2813-3

Hbk, 11 x 10.25 in. / 256 pgs / 117 color / 84 b&w.

U.S. \$55.00 CDN \$61.00

August/Photography

HATJE CANTZ



Jörn Vanhöfen: Aftermath

Text by Hans Christoph Buch.

Depicting the fascinating and horrific ruins of our time, Jörn Vanhöfen (born 1961) travels the world seeking out the places where constant growth and limitless profit were championed. The consequences of this destructive stance are captured in images from the Chicago stock exchange and the townships of Cape Town to the scorched forests of Apulia and abandoned factories of Detroit.

Jörn Vanhöfen: Aftermath

ISBN 978-3-7757-2975-8

Clth, 13.25 x 11 in. / 148 pgs / 64 color.

U.S. \$85.00 CDN \$94.00

August/Photography

HATJE CANTZ



Mathias Braschler & Monika Fischer: The Human Face of Climate Change

Galvanized by the continued failure of world governments to act on the deterioration of our planet, and further spurred by surviving a near-fatal car crash, Swiss artists Mathias Braschler (born 1969) and Monika Fischer (born 1971) decided to make a tangible record of ecological collapse—of photographs to which one could point and say, “look: this is happening there.” Their crusade began in February 2009, in southeastern Australia, during the hottest week in the country’s recorded history (118 degrees), where the couple documented how farmers have seen their flocks and pastures die off amid increasing drought, brush fires and dust storms. Over the next year, Braschler and Fischer hauled their large-format cameras from drought-ridden Timbuktu to Siberia where the permafrost is now thawing, from Bangladesh to Lake Chad, photographing the inhabitants of forests, mountains, deserts and valleys, all of whom are experiencing the real effects of global warming and environmental collapse. In 2010 they were nominated by David Friend for *Vanity Fair*’s “Hall of Fame” column, for their efforts. Much anticipated and widely lauded, the photographs in *The Human Face of Climate Change* put faces to climate change and offer an incontestable record of terrifying ecological realities.

Mathias Braschler & Monika Fischer: The Human Face of Climate Change

ISBN 978-3-7757-2807-2

Hbk, 8.25 x 9.5 in. / 160 pgs / 70 color.

U.S. \$45.00 CDN \$50.00

November/Photography

KERBER



Bruno Aveillan: Mnemo#Lux

Text by Zoé Balthus, Jan Ole Eggert.

French photographer and multimedia artist Bruno Aveillan records serendipities of luminescence from everyday moments—through window views, from cars, etc.—producing images that evoke qualities of transience and fragility. Impressionistic, blurrily warm and light-soaked but without easy sentiment, Aveillan’s photographs are beautifully reproduced in this handsome monograph.

Bruno Aveillan: Mnemo#Lux

ISBN 978-3-86678-463-5

Hbk, 9.75 x 11.75 in. / 88 pgs / 43 color.

U.S. \$59.95 CDN \$66.00

July/Photography

LA FÁBRICA



Clemente Bernad: Where Memory Remains

Clemente Bernad’s *Where Memory Remains* documents the recent exhumations of mass graves from the Spanish Civil War, a tragic and fraught undertaking that sent ripples through the country as new light was cast on the fate of the long dead. As bodies were excavated and identified, Bernad photographed, contextualizing them here with texts by forensic scientists.

Clemente Bernad: Where Memory Remains

ISBN 978-84-15303-16-9

Pbk, 6 x 9 in. / 296 pgs / illustrated throughout.

U.S. \$50.00 CDN \$55.00

October/Photography

LA FÁBRICA



Juan del Junco

Introduction by Alfonso de la Torre. Text by Javier Hontoria, Sema D'Acosta.

This book is published to celebrate the awarding of the 2009 International Prize for Photography Citoler Pilar to Juan del Junco (born 1972). Since 2000, del Junco has explored a kind of comedic staged photography in which (for example) a young woman paints her plants the same blue as her dyed hair, or dogs look on while a couple make love.

Juan del Junco

ISBN 978-84-9927-063-0

Pbk, 6.75 x 8.25 in. / 288 pgs / illust. throughout.

U.S. \$40.00 CDN \$44.00

October/Photography

HATJE CANTZ



Yto Barrada: Riffs

Text by Okwui Enwezor, Friedhelm Hütte, Marie Muracciole, Daniel Soutif.

A rapidly expanding city with millions of inhabitants, Tangiers is rich in tensions between east and west, and its location in the Straits of Gibraltar only heightens its ambiguous status. Yto Barrada (born 1971) speculates on the political and cultural precariousness of her adopted city in films, photographs and installations.

Yto Barrada: Riffs

ISBN 978-3-7757-3021-1

Hbk, 11 x 11 in. / 144 pgs / 90 color.

U.S. \$60.00 CDN \$66.00

August/Photography

Exhibition Schedule

Berlin: Deutsche Guggenheim, 04/15/11–06/19/11

HATJE CANTZ



Roman Bezjak: Socialist Modernism

Edited by Inka Schube. Text by Till Briegleb, Christian Raabe, Inka Schube.

For the past five years, Slovenian photographer Roman Bezjak (born 1962) has been traveling to Eastern Europe to document that region's rich heritage of socialist modernist architecture—a subject that is receiving increased attention as attempts to preserve these buildings are initiated. This volume gathers his findings.

Roman Bezjak: Socialist Modernism

ISBN 978-3-7757-3188-1

Hbk, 12 x 9.75 in. / 160 pgs / 70 color.

U.S. \$60.00 CDN \$66.00

September/Photography

KERBER



Pola Brändle: Plakatief

A World in Layers

Text by William Hess, Luke Wilson, Pedro Branco-Béléle, Joseph Roberts.

Plakatief is an international urban archeological study by emerging German artist Pola Brändle (born 1980). As she traveled through 26 different countries, Brändle photographed what might be called found collages: months and even years of accumulating street posters, overlapping and peeling to create a rich tapestry of social artifacts.

Pola Brändle: Plakatief

ISBN 978-3-86678-484-0

Pbk, 8.25 x 11.75 in. / 136 pgs / 103 color.

U.S. \$44.95 CDN \$49.00

July/Photography

CHARTA



Giuseppe Ripa: Liminal

Text by Renato Miracco, Giuseppe Ripa.

In the hands of Italian photographer Giuseppe Ripa (born 1962), even the most familiar cities can be transfigured into surreal landscapes. Following his 2008 elegy for Milan, in *Liminal*, New York provides the setting for Ripa's elegant black-and-white photographs, which are as likely to stress hyperdefinition as they are to revel in languid blurriness.

Giuseppe Ripa: Liminal

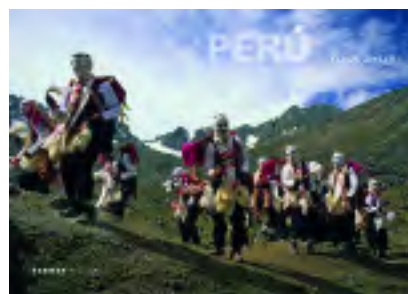
ISBN 978-88-8158-813-8

Hbk, 12 x 9.5 in. / 112 pgs / 46 duotone.

U.S. \$49.95 CDN \$55.00

October/Photography

KERBER



Previously Announced

Klaus Zinser: Perú

Text by Herbert Maier, Teresa Ruiz Rosas, Klaus Zinser.

Throughout the 1980s and 1990s, German photographer Klaus Zinser (born 1950) made numerous trips to Peru before finally relocating from Freiburg to Lima, where he spent four years documenting the country's rare blend of ancient and modern.

Klaus Zinser: Perú

ISBN 978-3-86678-415-4

Hbk, 14.5 x 10.25 in. / 224 pgs / 195 color.

U.S. \$95.00 CDN \$105.00

Available/Photography

JOVIS



Stefan Boness: Tel Aviv

The White City

Edited by Jochen Visscher.

Because of its more than 4,000 Bauhaus buildings, Tel Aviv is often called “the White City.” The city center, created in the 1930s and 1940s under the influence of international modernism, was declared a UNESCO World Heritage Site in 2003. Photographer Stefan Boness captures the unique atmosphere of the city, juxtaposing classical modernism and contemporary architecture.

Stefan Boness: Tel Aviv

ISBN 978-3-939633-75-4

Hbk, 6.75 x 8 in. / 96 pgs / 100 color.

U.S. \$19.95 CDN \$22.00

November/Photography/Middle Eastern Art & Culture

HATJE CANTZ



HG Esch: Cities Unknown

China's Megacities

Text by Klaus Honnef, Eckhart Ribbeck.

In his series *Cities Unknown*, German architectural photographer HG Esch (born 1964) documents China's rapidly growing megacities, focusing on lesser-known places such as Guangzhou, Tianjin and Shenyang. More than mere geographical documentation, the photographs capture the arresting self-staged declarations of ambition and power that define contemporary China.

HG Esch: Cities Unknown

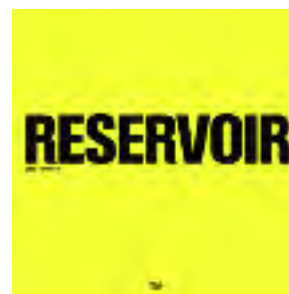
ISBN 978-3-7757-2827-0

Clth, 13.25 x 10.5 in. / 176 pgs / 80 color.

U.S. \$85.00 CDN \$94.00

November/Photography/Architecture & Urban Studies

HATJE CANTZ



Bas Princen: Reservoir

Edited by Moritz Küng.

Heir to the New Topographics photographers, Dutch artist Bas Princen (born 1975) approaches urban subject matter with a slightly more ironical streak. In this book, Princen presents a series of images that explore the idea of a “reservoir” both as an untouched, idealized landscape and as an artificial site manipulated by man.

Bas Princen: Reservoir

ISBN 978-3-7757-2832-4

Pbk, 12.25 x 12.25 in. / 60 pgs / 25 color.

U.S. \$45.00 CDN \$50.00

August/Photography

RM



Guadalupe Gaona: Still

In *Still*, Argentine photographer Guadalupe Gaona (born 1975) traces the slow, melancholic dismantling of an aristocratic mansion. Densely packed at the start, the dwelling is stripped of its possessions throughout the series—chairs, lamps, pictures on the wall—gradually losing all its residential character until it is once more an untenanted and rather desolate space.

Guadalupe Gaona: Still

ISBN 978-84-15118-11-4

Hbk, 11 x 12 in. / 60 pgs / 60 color.

U.S. \$45.00 CDN \$50.00

October/Photography/Latin American Art & Culture

HATJE CANTZ



Marrigje de Maar: Red Roses, Yellow Rain

Edited by Els Barents.

Trained sociologist and photographer Marrigje de Maar (born 1944) seeks out those magical households in which families have come together for generations—where life has “worn itself into” a house. Over the course of five trips to China, she photographed housing in Chinese communes that had been scheduled for demolition, finding within them a surprising diversity of types and uses of classical living spaces.

Marrigje de Maar: Red Roses, Yellow Rain

ISBN 978-3-7757-3001-3

Clth, 9.75 x 12.25 in. / 144 pgs / 90 color.

U.S. \$60.00 CDN \$66.00

August/Photography

IVORYPRESS



John Gerrard

Text by Elena Ochoa Foster, Ed Keller, Yoani Sánchez.

With 14 beautifully printed tipped-in plates, this wonderfully produced catalogue accompanies the first Spanish solo exhibition of Irish photographer John Gerrard (born 1974) in Spain, and is his first monograph. Gerrard's photographs depict actual landscapes which he reconstructs through thousands of digital images into eerily unnatural sites.

John Gerrard

ISBN 978-84-938340-3-6

Hbk, 12 x 9.5 in. / 176 pgs / 42 color / 2 b&w.

U.S. \$55.00 CDN \$61.00

July/Photography

HATJE CANTZ



Cover Shell Content German National Library Leipzig Expansion

**Text by Gabriele Glöckler, Bernd Aschauer,
Angela Merkel, Elisabeth Niggemann.**

The Deutsche Nationalbibliothek building in Leipzig has been the site of enormous and innovative expansion. The most recent addition by architect Gabriele Glöckler is a glittering, glass façade that fulfills strict book conservation requirements.

Cover Shell Content

ISBN 978-3-7757-2763-1

Hbk, 9.5 x 11.25 in. / 96 pgs / 80 color.

U.S. \$45.00 CDN \$50.00

September/Architecture & Urban Studies

HATJE CANTZ



J. Mayer H.: Metropol Parasol Text by Andres Lepik, et al.

Reinvigorating Seville's central medieval district, J. Mayer H. Architects has created Metropol Parasol. The building complex derives its name from its large, umbrella-like structures and houses an archeological museum, indoor market and elevated square for events. With bars, restaurants and a panoramic pedestrian walkway, the landmark signals an important step forward in the city's development of cultural and commercial facilities.

J. Mayer H.: Metropol Parasol

ISBN 978-3-7757-2837-9

Hbk, 9.5 x 10.5 in. / 160 pgs / 120 color.

U.S. \$60.00 CDN \$66.00

September/Architecture & Urban Studies

JRP|RINGIER



Switzerland: Bank and Bastion

**Edited by Raffaele Züger. Text by Roman
Hollenstein.**

When the Palazzo Botta, designed by Swiss architect Mario Botta (born 1943), opened in Lugano in November 1988, it was greeted with rave reviews by both the Swiss and international media. To this day, it remains a rare symbol of innovative contemporary bank architecture. This architectural manual presents a survey of Mario Botta's career, including the iconic Palazzo Botta.

Switzerland: Bank and Bastion

ISBN 978-3-03764-165-1

Hbk, 5.5 x 7.25 in. / 220 pgs / 53 color / 55 b&w.

U.S. \$29.95 CDN \$33.00

July/Architecture & Urban Studies

JOVIS



Kamel Louafi Landscape Architects: Landscape Interventions

Algerian-based firm Kamel Louafi Landscape Architects approaches landscape as a product of human activity, thinking about a site with regard to its context and history. The firm has designed such interventions as the gardens for the World Exposition 2000 in Hanover and the Garden of the Islamic World in Mecca.

Kamel Louafi Landscape Architects: Landscape Interventions

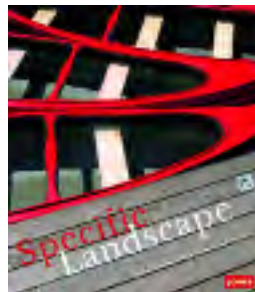
ISBN 978-3-86859-107-1

Hbk, 6.75 x 9.5 in. / 496 pgs / 600 color.

U.S. \$60.00 CDN \$66.00

November/Architecture & Urban Studies/Middle
Eastern Art & Culture

JOVIS



Hutterreimann + Cejka Landscape Architects: Specific Landscape

Characterized by an expansive vision and a passion for detail, Hutterreimann + Cejka landscape architects have been designing public spaces and residential environments in Europe for over ten years. This publication presents a wealth of unconventional solutions for public parks, squares and playgrounds, as well as private gardens, through photographs, plans, drawings and writings.

Hutterreimann + Cejka Landscape Architects: Specific Landscape

ISBN 978-3-86859-097-5

Flexi, 8.5 x 9.5 in. / 160 pgs / 130 color.

U.S. \$45.00 CDN \$50.00

November/Architecture & Urban Studies

HATJE CANTZ



Sadar + Vuga: A Review

Edited by Ilka and Andreas Ruby.

Sadar + Vuga is a Slovenian architectural office whose first building, the headquarters of the Slovenian Chamber of Commerce in Ljubljana, built in 1999, won international acclaim. This volume contains a comprehensive catalogue of their 16 completed buildings, a photo essay, and commentary by peers such as Jacob van Rijs, Philip Ursprung, Jörg Leeser, Mark Lee and Duncan Lewis.

Sadar + Vuga: A Review

ISBN 978-3-7757-3143-0

Hbk, 11.5 x 9.5 in. / 256 pgs / 200 color.

U.S. \$85.00 CDN \$94.00

November/Architecture & Urban Studies

NAI PUBLISHERS



Real Projects for Real People

Text by Anne Nigten, Kristina Andersen, Matthew Fuller, Sam Nemeth, et al.

The Patching Zone is a multidisciplinary design laboratory where students and professionals from various backgrounds discuss creative applications of technology to daily life. In *Real Projects for Real People*, lab initiator Anne Nigten takes stock of its first two years, introducing select team members and stakeholders, along with all the realized projects to date.

Real Projects for Real People

ISBN 978-90-5662-797-3

Pbk, 6 x 8.25 in. / 209 pgs / 50 color.

U.S. \$25.00 CDN \$28.00

August/Architecture & Urban Studies

JOVIS



Water Sensitive Urban Design Principles and Inspiration for Sustainable Stormwater Management in the City of the Future

Text by Jacqueline Hoyer, Wolfgang Dickhaut, Lukas Kronawitter, Björn Weber.

In recent years, decentralized stormwater management has come to the forefront of debates on sustainable urban design. Water Sensitive Urban Design (WSUD) aims to harmonize the urban built environment and urban water systems.

Water Sensitive Urban Design

ISBN 978-3-86859-106-4

Pbk, 7.5 x 9.25 in. / 144 pgs / 112 color.

U.S. \$35.00 CDN \$39.00

November/Architecture & Urban Studies/Sustainability

JOVIS



Mikan: Save the Danchi Mass Estates, A Project of the Future

In the decades following World War II, large residential developments like the Japanese "Danchi" became enormously popular, providing modern, affordable living space for rapidly growing populations. Now many are threatened by vacancy, decay and demolition. Mikan, a Japanese-French team of architects, shows how easily these mass developments can be converted for contemporary reuse and eco-efficiency.

Mikan: Save the Danchi

ISBN 978-3-86859-085-2

Pbk, 6.75 x 8 in. / 144 pgs / 100 color.

U.S. \$28.00 CDN \$31.00

November/Architecture & Urban Studies

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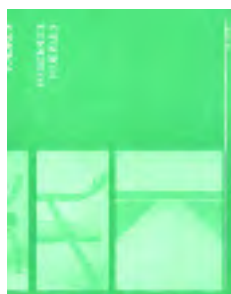
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Foreword by David Linley. Text by Pablo Melendo, Mónica Piera.

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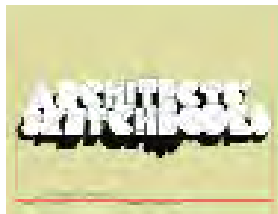
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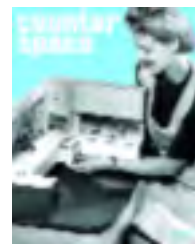
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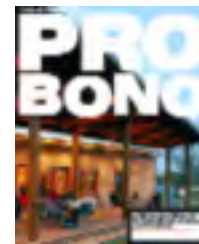
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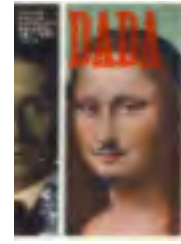
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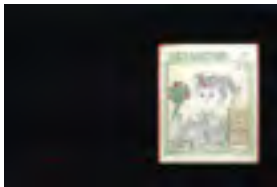
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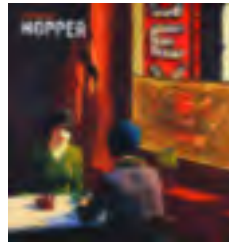
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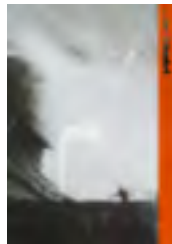
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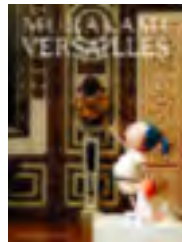
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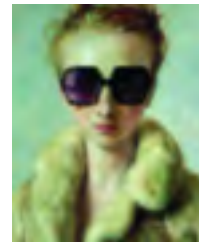
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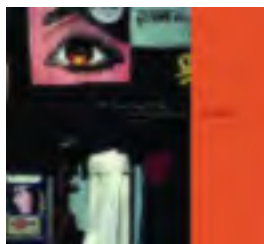
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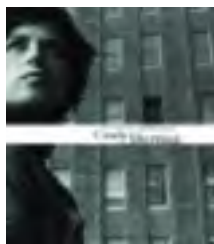
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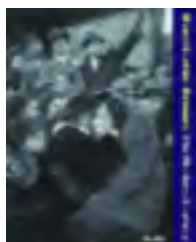
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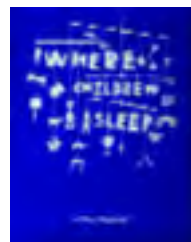
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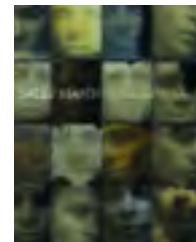
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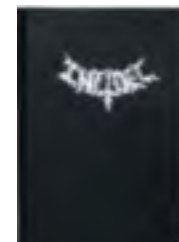
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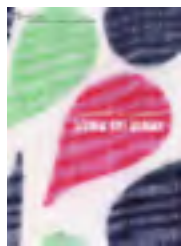


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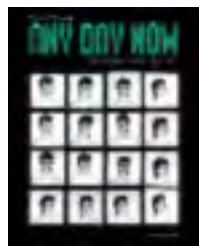
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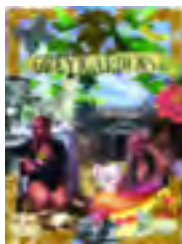
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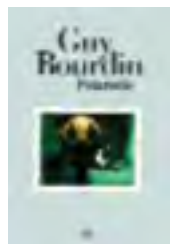
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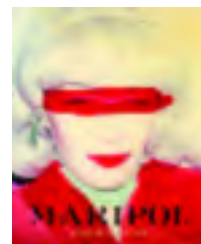
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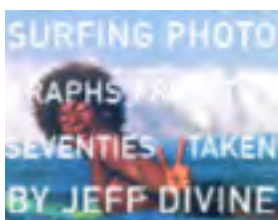
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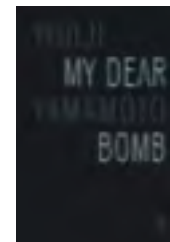
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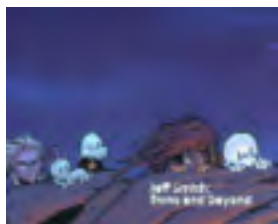
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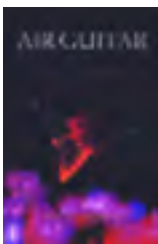


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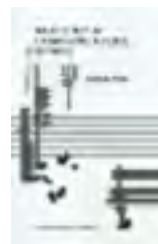
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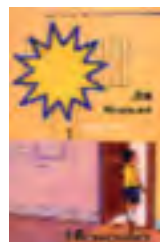
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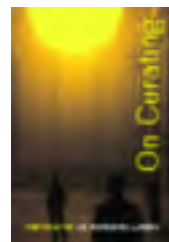
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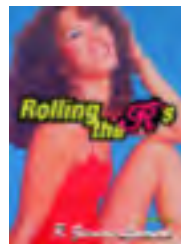
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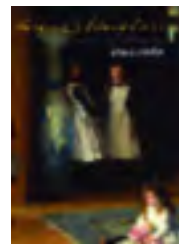
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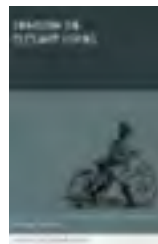
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