

ARTBOOK | D.A.P.

FALL 2012 NEW BOOKS ON ART & CULTURE



ARTBOOK | D.A.P.

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FRONT COVER IMAGE
Marcel Dzama, “Welcome to L.A.,” 2011. Collage on paper, 15 ½ x 12”.
Courtesy Sies + Höke, Düsseldorf and David Zwirner, New York.
From *Marcel Dzama: The Never Known into the Forgotten*, published by Kettler.
See page 106.

BACK COVER IMAGE
Roman Ondák, “Untitled,” 1992. Book, specimen jar, formaldehyde, glass showcase.
Courtesy of the artist and Evn Sammlung, Wien.
From *Roman Ondák*, published by Hatje Cantz. See page 156.

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Back in Print!

Walker Evans: American Photographs

Seventy-Fifth Anniversary Edition

THE MUSEUM OF MODERN ART, NEW YORK

Introduction by Sarah Meister. Text by Lincoln Kirstein.

More than any other artist, Walker Evans invented the images of essential America that we have long since accepted as fact, and his work has influenced not only modern photography but also literature, film and visual arts in other mediums. The original edition of *American Photographs* was a carefully prepared letterpress production, published by The Museum of Modern Art in 1938 to accompany an exhibition of photographs by Evans that captured scenes of America in the early 1930s. As noted on the jacket of the first edition, Evans, “photographing in New England or Louisiana, watching a Cuban political funeral or a Mississippi flood, working cautiously so as to disturb nothing in the normal atmosphere of the average place, can be considered a kind of disembodied, burrowing eye, a conspirator against time and its hammers.” This seventy-fifth anniversary edition of *American Photographs*, made with new reproductions, recreates the original 1938 edition as closely as possible to make the landmark publication available for a new generation. *American Photographs* has fallen out of print for long periods of time since it was first published, and even subsequent editions—two of which altered the design and typography of the book in small but significant ways—are often available only at libraries and rare bookstores. This version, like the fiftieth-anniversary edition produced by the Museum in 1988, captures the look and feel of the very first edition with the aid of new digital technologies.

Walker Evans (1903–1975) took up photography upon his return to New York in 1927, following a year in Paris when his aspiration to become a writer withered in the shadow of Fitzgerald, Hemingway and Joyce. In 1935, Evans was commissioned by the Farm Security Administration to photograph the effects of the Great Depression in the Southeast. During this time he took many of the photographs that appeared in his collaboration with James Agee, *Let Us Now Praise Famous Men* (1941), a book which has become a defining document of that era. Evans joined the staff of *Time* magazine in 1945 and shortly thereafter became an editor at *Fortune*, where he stayed for the next two decades. In 1964, he became a professor at the Yale University School of Art, where he taught until his death in 1975.

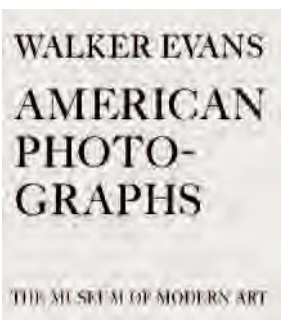
978-0-87070-835-0

Clth, 7.75 x 8.75 in. / 208 pgs / 87 duotone.

U.S. \$35.00 CDN \$35.00

July/Photography

Seventy-fifth-
anniversary
facsimile
edition of one
of the most
significant
photobooks
ever published





Hopper

D.A.P./RÉUNION DES MUSÉES NATIONAUX - GRAND PALAIS

Edited and with text by Tomàs Llorens, Didier Ottinger.

Edward Hopper is as quintessentially American as Jackson Pollock or Andy Warhol. Like them, his imagery has reached far beyond the realm of art to impact on our culture in the broadest terms, so that we see early twentieth-century America *through* his work, as much as within it. The painter Charles Burchfield attributed Hopper's success to his "bold individualism," declaring that "in him we have regained that sturdy American independence which Thomas Eakins gave us." Hopper's art was profoundly of its time, both in its expression of the subtle melancholies of modern life and in its deeply cinematic qualities—perhaps Hopper's greatest gift was his treatment of light—to which directors from Alfred Hitchcock to Wim Wenders have paid homage.

This volume presents a definitive Hopper monograph. Published for a massive retrospective at the Museo Thyssen-Bornemisza in Madrid, and the Grand Palais in Paris, it approaches Hopper's relatively small oeuvre in two sections. The first covers the artist's formative years from approximately 1900 to 1924, examining a selection of sketches, paintings, drawings, illustrations, prints and watercolors, which are considered alongside works by painters that influenced Hopper, such as Winslow Homer, Robert Henri, John Sloan, Edgar Degas and Walter Sickert. The second section considers the years from 1925 onwards, addressing his mature output through chronological but thematic groupings. Comprehensive in its scope, with a wealth of color reproductions, *Hopper* is the last word on the artist.

978-1-935202-87-5
Hbk, 9.75 x 11.5 in. / 368 pgs / 345 color.
U.S. \$65.00 CDN \$65.00
September/Art

EXHIBITION SCHEDULE
Madrid, Spain: Museo Thyssen-Bornemisza 06/12/12–09/16/12
Paris, France: Grand Palais Galeries Nationales in Paris,
10/05/12–01/28/13

The definitive Edward Hopper



Also Available:
Edward Hopper
9780878467129
Hbk, U.S. \$65.00 CDN \$65.00
MFA Publications



Steichen's
seminal vision
of American
photography
under the
New Deal

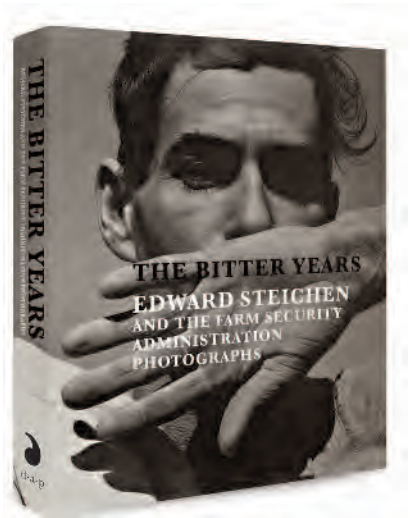
The Bitter Years: Edward Steichen and the Farm Security Administration Photographs

D.A.P./DISTRIBUTED ART PUBLISHERS

Edited by Françoise Poos. Text by Jean Back, Gabriel Bauret, Antoinette Lorang, Miles Orvell, Ariane Pollet.

The Bitter Years was the title of a seminal exhibition held in 1962 at The Museum of Modern Art, New York, curated by Edward Steichen, and 2012 marks its fiftieth anniversary. The show featured 209 images by photographers who worked under the aegis of the U.S. Farm Security Administration (FSA) in 1935–41, as part of Roosevelt's New Deal. The FSA, set up to combat rural poverty during the Great Depression, included an ambitious photography project that launched many photographic careers, most notably those of Walker Evans and Dorothea Lange. The exhibition featured their work as well as that of ten other FSA photographers, including Ben Shahn, Carl Mydans and Arthur Rothstein. Their images are among the most remarkable in documentary photography—testimonies of a people in crisis, hit by the full force of economic turmoil and the effects of drought and dust storms. This volume includes all the photographs in the original show, in a structure and sequence that reflect those devised by Steichen for the exhibition. *The Bitter Years* was the last exhibition curated by Steichen as Director of the Department of Photography at MoMA, in which role he had won international acclaim for his 1955 *The Family of Man* exhibition. Essays by Jean Back, Gabriel Bauret, Ariane Pollet, Miles Orvell and Antoinette Lorang discuss the FSA, its place in the history of twentieth-century photography and the continuing role of its archive, and Steichen and the origins, impact and legacy of the exhibition. *The Bitter Years* celebrates some of the most iconic photographs of the twentieth century, and—since no proper catalogue was produced at the time—provides a whole new insight into Steichen's impact on the history of documentary photography.

978-1-935-202-86-8
Clth, 9.5 x 12 in. / 288 pgs / 229 duotone.
U.S. \$60.00 CDN \$60.00
October/Photography





Definitive
edition of an
American
photobook
classic



New Edition!

Joel Sternfeld: American Prospects

D.A.P./DISTRIBUTED ART PUBLISHERS

Text by Kerry Brougher, Andy Grundberg, Anne W. Tucker.

First published in 1987, Joel Sternfeld's *American Prospects* is the classic photo record of 1980s America. This definitive edition, made with new plates and including one additional photograph, offers a spectacular, funny, sad and soberly riveting portrait of America's diverse possibilities and prospects in the Reagan era. From the famous "Wet n' Wild Aquatic Theme Park" in Florida to "The Space Shuttle Columbia Lands at Kelly Air Force Base" in San Antonio, Texas; from melancholy images of beached whales in Oregon to beautiful views of Yellowstone National Park and Bear Lake in Utah; from post-tornado Nebraska to a previously unseen photograph from the series, "Bikini Contest, Fort Lauderdale, FL, March 1983"; the sublime contradictions and tragicomedy of this volume are without doubt one of the greatest accomplishments of color photography, all the more fully realized in this splendid new edition. An essay by Kerry Brougher, Chief Curator at the Hirshhorn Museum and Sculpture Garden, considers the historical context of Sternfeld's book and the pivotal role that *American Prospects* has played in the evolution of contemporary filmmaking and art photography. A major exponent of color photography in America, **Joel Sternfeld** was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld's other books include *On This Site* (1997), *Hart Island* (1998), *Stranger Passing* (2001), *Walking the High Line* (2002), *Sweet Earth* (2006), *When It Changed* (2007), *Oxbow Archive* (2008) and *First Pictures* (2011).

978-1-935202-97-4
Clth, 14.5 x 11.75 in. / 140 pgs / 66 color.
U.S. \$125.00 CDN \$125.00
September/Photography



Doug Rickard: A New American Picture

APERTURE

Text by David Company. Interview by Erin O'Toole.

Doug Rickard's *A New American Picture* offers a startling and fresh perspective on American street photography. While at first glance the work looks reassuringly familiar and well within the traditional bounds of the genre, Rickard's methodology is anything but conventional. All of the images are appropriated from Google Street View; over a period of two years, Rickard took advantage of the technology platform's comprehensive image archive to virtually drive the unseen and overlooked roads of America—bleak places that are forgotten, economically devastated and abandoned. With an informed and careful eye, Rickard finds and decodes these previously photographed scenes of urban and rural decay. He rephotographs the machine-made images as they appear on his computer screen, framing and freeing them from their technological origins. As Geoff Dyer has commented on the work, "It was William Eggleston who coined the phrase 'photographing democratically,' but Rickard has used Google's indiscriminate omniscience to radically extend this enterprise—technologically, politically and aesthetically." A limited-edition monograph of *A New American Picture* was published by White Press/Schaden in 2010; upon publication, it was named a best book of that year by *Photo-Eye* magazine, and quickly went out of print. This edition brings Rickard's provocative series, including more than 30 new images, to a wider audience.

Doug Rickard (born 1968) studied American history and sociology at University of California, San Diego. He is the founder of American Suburb X (www.americansuburbx.com) and These Americans (www.theseamericans.com), aggregating websites for essays on contemporary photography and historical photographic archives. *A New American Picture* was included in the annual *New Photography* exhibition at The Museum of Modern Art, New York, in 2011.

978-1-59711-219-2
Hbk, 12.5 x 9.75 in. / 144 pgs / 90 color.
U.S. \$60.00 CDN \$60.00
September/Photography

EXHIBITION SCHEDULE:
New York: Yossi Milo Gallery, October 2012

Seeing
America
through
Google
Street View



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

Now in Paperback!

Diane Arbus: An Aperture Monograph Fortieth-Anniversary Edition

APERTURE

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 the 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. A quarter of a century has done nothing to diminish the riveting impact of these pictures or the controversy they inspire. Arbus' photographs penetrate the psyche with all the force of a personal encounter and, in doing so, transform the way we see the world and the people in it.

978-1-59711-175-1
Pbk, 9.25 x 11 in. / 182 pgs / 82 duotone.
U.S. \$39.95 CDN \$39.95
September/Photography

Back in Print!

Nan Goldin: The Ballad of Sexual Dependency

Twenty-Fifth Anniversary Edition

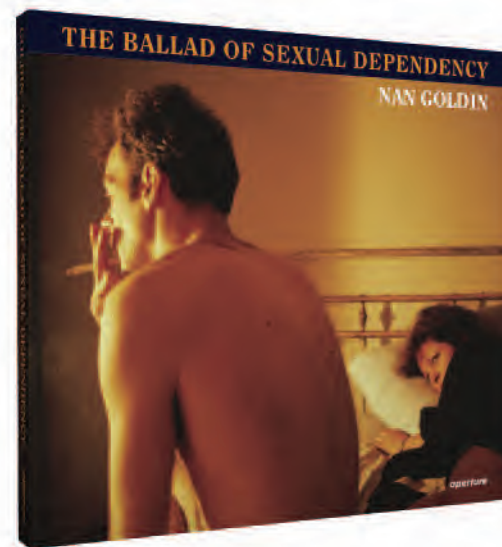
APERTURE

Edited by Marvin Heiferman, Mark Holborn, Suzanne Fletcher.
Text by Nan Goldin.

First published in 1986, Nan Goldin's *The Ballad of Sexual Dependency* is a visual diary chronicling the struggles for intimacy and understanding among the friends and lovers whom Goldin describes as her "tribe." These photographs described a lifestyle that was visceral, charged and seething with a raw appetite for living, and the book soon became the swan song for an era that reached its peak in the early 1980s. Twenty-five years later, Goldin's lush color photography and candid style still demand that the viewer encounter their profound intensity head-on. As she writes: "Real memory, which these pictures trigger, is an invocation of the color, smell, sound and physical presence, the density and flavor of life." Through an accurate and detailed record of Goldin's life, *The Ballad of Sexual Dependency* records a personal odyssey as well as a more universal understanding of the different languages men and women speak. The book's influence on photography and other aesthetic realms has continued to grow, making it a classic of contemporary photography. This anniversary edition features all-new image separations produced using state-of-the-art technologies and specially prepared reproduction files, which offer a lush, immersive experience of this touchstone monograph.

Nan Goldin was born in Washington, D.C., in 1953, and grew up in Lexington, Massachusetts. Her first solo show was held in Boston in 1973. She moved to New York in 1979, where she began documenting the city's gay and transvestite scenes and developed the informal snapshot aesthetic for which she is celebrated today. Goldin was the 2007 recipient of the Hasselblad Award.

978-1-59711-208-6
Hbk, 10 x 9 in. / 144 pgs / 130 color.
U.S. \$50.00 CDN \$50.00
September/Photography



This twenty-fifth anniversary edition of Nan Goldin's celebrated and influential photobook features new image separations using state-of-the-art technologies



Andrew Moore: Cuba

DAMIANI

Introduction by Joel Smith. Afterword by Orlando Luis Pardo Lazo.

American photographer Andrew Moore began photographing in Cuba in 1998, and over the next fourteen years he made ten further visits, working to reveal the many facets of the island's unique character and life. In 2002, he published some of this work in *Inside Havana*, which is now out of print. This new edition includes many of Moore's older classic images but reconceives its predecessor with a new layout and finer, larger reproductions. *Cuba* also features many older photographs never previously published, as well as new photographs made specifically for this edition. The afterword was especially commissioned for this edition from Orlando Luis Pardo Lazo, one of Cuba's leading independent bloggers.

Working with a large format camera, Moore insightfully records the shifting fortunes of Cuba, in superb photographs full of painterly light and dynamic color. His images span a tremendous variety of subjects, ranging from humble interiors to magnificent modernism, as well as portraits and landscapes. One theme introduced in this revised version is the contrast between the frayed patinas of Cuban homes and the great, unspoiled beauty of the island's nature. *Cuba* is a stirring portrait of a country isolated from the globalized world, overflowing with its own remarkable riches. The photographs of **Andrew Moore** (born 1957) are represented in the collections of the Metropolitan Museum of Art, the Whitney Museum, Yale University Art Gallery, The Museum of Fine Arts Houston, the Library of Congress, the Israel Museum, the George Eastman House and the Canadian Centre for Architecture.

978-88-6208-252-5
Hbk, 15.75 x 11.75 in. / 128 pgs / 68 color.
U.S. \$75.00 CDN \$75.00
September/Photography/
Latin American Art & Culture



Andrew Moore: Cuba Limited Edition
978-88-6208-236-5
Slip, Hbk, 11.75 x 14.5 in. / 128 pgs / illustrated
throughout / Signed & Numbered Edition of 300 copies.
U.S. \$150.00 CDN \$150.00 **SDNR30**
September/Limited & Special Editions/Photography

JR & José Parlá: The Wrinkles of the City: Havana Cuba

DAMIANI/STANDARD PRESS

Since 2004, the French artist JR has traveled the world flyposting colossal black-and-white portraits of ordinary citizens on the walls of city buildings. His most recent project, *The Wrinkles of the City*, began in Cartagena, Spain, where he photographed the city's oldest inhabitants, imagining their wrinkles as metaphors of urban texture and history. He has subsequently reprised the project in Shanghai, China and Los Angeles. In May 2012, JR collaborates with American artist José Parlá on the latest iteration of *The Wrinkles of the City*: a huge mural installation in Havana, undertaken for the Havana Bien-nale, for which JR and Parlá photographed and recorded 25 senior citizens who had lived through the Cuban revolution, creating portraits which Parlá, who is of Cuban descent, interlaced with palimpsestic calligraphic writings and paintings. Parlá's markings echo the distressed surfaces of the walls he inscribes, and offer commentary on the lives of Cuba's elders; together, JR and Parlá's murals marvelously animate a city whose walls are otherwise adorned only by images of its leaders. This volume features the portraits, short biographies of their subjects and photographs of their mural col-laborations painted around Havana. A film documenting the project appears in 2013. Based in Paris, **JR** exhibits freely in public sites in the cities around world. His projects include *Portraits of a Generation* (2004–2006), *Face2Face* (2007) and *Women Are Heroes* (2008). In 2011 he was awarded the TED Prize.

José Parlá studied painting at the Savannah College of Art and Design in Georgia, and The New World School of the Arts in Miami, and lives and works in Brooklyn, New York. A recent project is a special commission for the Brooklyn Academy of Music. His most recent monograph is *Walls, Diaries and Paintings* (Hatje Cantz, 2011).

978-88-6208-250-1
Hbk, 11.75 x 11.75 in. / 160 pgs /
illustrated throughout.
U.S. \$49.95 CDN \$49.95
September/Art/Latin American Art &
Culture



JR and José Parlá's street celebration of Cuba's elders



Thomas Campbell: Slide Your Brains Out

Surfing in General 1997–2012

UM YEAH PRESS

Foreword by Scott Hulet. Afterword by Ed Templeton. Growing up in southern California, artist, photographer and filmmaker Thomas Campbell was raised on the DIY aesthetic of the early 1980s skateboarding culture. Photography tips came from like-minded fellow photographers employed in the skateboarding press rather than from school, and art history was a matter of osmosis, not academia. In the mid-1990s, Campbell moved to New York and immersed himself in the scene around Alleged Gallery, where he quickly befriended and exhibited among the generation of artists who would star in the landmark 2004 exhibition *Beautiful Losers*. Campbell began documenting surfing culture in the late 1990s through both photography and film. His first feature-length film, *The Seedling*, came out in 1999, followed by *Sprout* in 2004 and *The Present* in 2009. Campbell’s surfing photography has long been admired among by fellow surfers for its lack of gloss finish; unlike most, he eschews the familiar fish-eye shots or tightly cropped land angles. The first of ten projected volumes in Um Yeah Press’ surf photobook series, *Slide Your Brains Out* compiles work from the past 15 years. Often lo-fi and gritty, other times lush and saturated, Campbell’s compositions—which include portraits and action shots of some of the best surfers in the world—are always surprising and full of emotion, from melancholy to exultation.

Thomas Campbell (born 1969) is a self-taught painter, sculpture, photographer and filmmaker. He divides his time between his painting/sculpture studio in Bonny Doon, California, and traversing the globe making films. Campbell has had solo exhibitions in New York, Paris, Tokyo, Denmark, the Netherlands, San Francisco, Los Angeles and Morocco; he is also creative director for the independent record label Galaxia, which has released records by Tommy Guerrero, Bonnie “Prince” Billy, Peggy Honeywell and the Black Heart Procession.

978-0-9853611-0-5
Hbk, 6.75 x 9.75 in. / 176 pgs / illustrated throughout.
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August/Sports/Photography

Magnificent
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Barry McGee

D.A.P./UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

Edited by Lawrence Rinder, Dena Beard. Text by Alex Baker, Natasha Boas, Germano Celant. Published on the occasion of the first major survey of Barry McGee’s work, this monumental volume records more than two decades of incredible fecundity, over the course of which McGee has pioneered a new iconography of sharp street vitality and graphic snap. McGee began as a graffiti artist on the streets of San Francisco, working under such tags as Ray Fong, Twist and Twisto, and his work since then has hugely expanded the terms of both street art and contemporary art. The freshness of McGee’s work stems in part from his virtuoso handling and consolidation of a whole panoply of influences, from hobo art, sign painting and graffiti to comics, Beat literature and much else. His extraordinary skill as a draughtsman is energized by his insistence on pushing at the parameters of art—his work can be shockingly informal in the gallery and surprisingly elegant on the street—and by his keen nose for social malaise.

This volume revisits McGee’s most influential installations in art spaces, and considers the evolution of his aesthetic within institutional settings. Previously unseen photographs by Craig Costello document the artist’s work on the streets of San Francisco in the early 90s, highlighting the contributions of his friends and mentors. Also included are images from the artist’s famous slide lecture, compiled and refined over the past 20 years, and an oral history of the Bay Area’s Mission School by McGee’s friends, mentors and collaborators. Featuring 450 images, including many never before published, the book is designed by the artist in collaboration with Conny Purtill.

Barry McGee (born 1966) began exhibiting his work in the 1980s—not in a museum or gallery setting but on the streets of San Francisco. In the early 90s he was closely associated with the Mission School and the San Francisco Bay Area’s graffiti boom. In 2001 his work was included in the Venice Biennale.

From street art to museum:
450 color reproductions showcase
the Mission School maestro

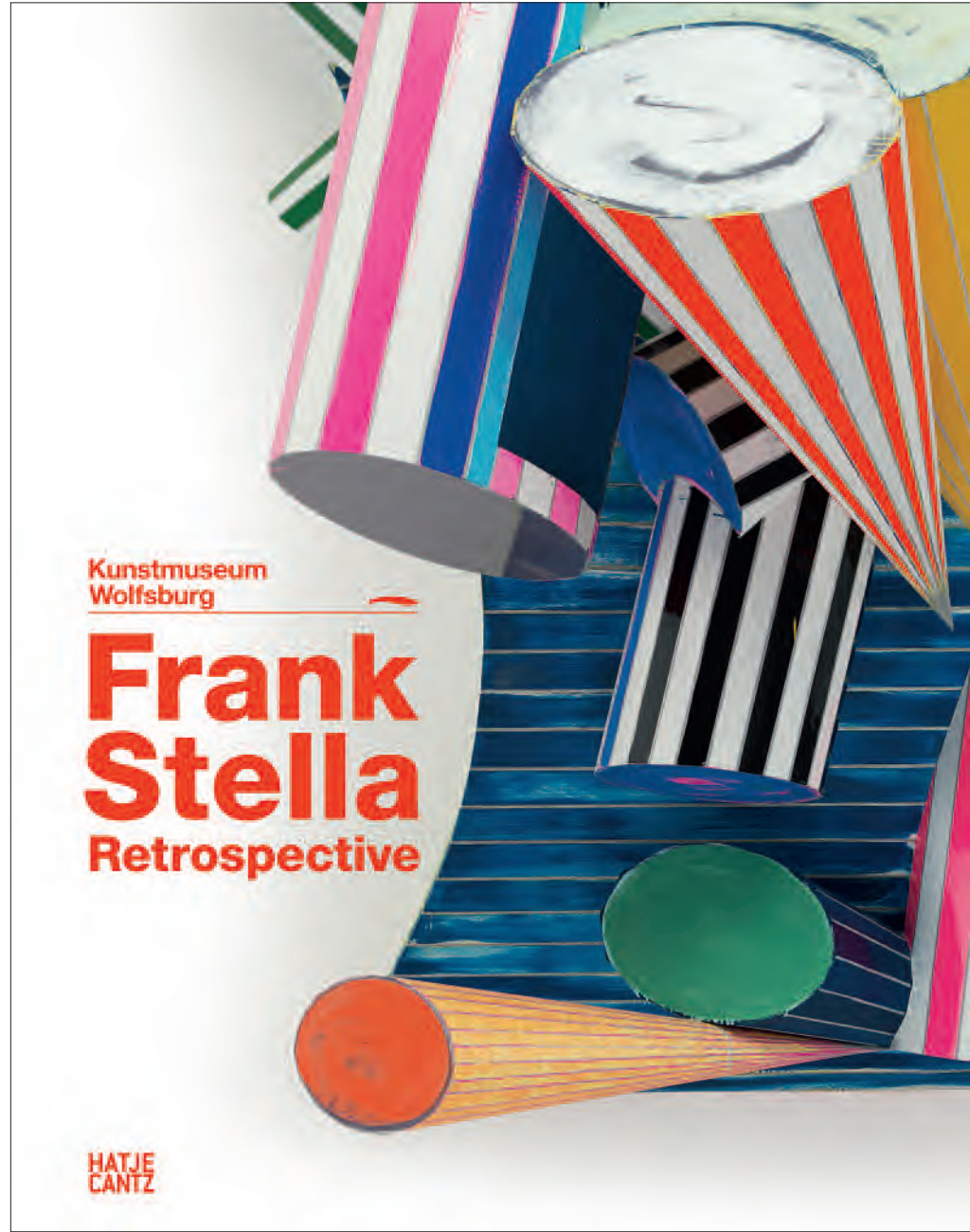
978-1-935202-85-1
Hbk, 6.75 x 9 in. / 448 pgs / 450 color / 15 b&w.
U.S. \$49.95 CDN \$49.95
September/Art

Also Forthcoming as an eBook Edition

EXHIBITION SCHEDULE
Berkeley, CA: University of California, Berkeley Art
Museum and Pacific Film Archive, 08/24/12–12/09/12
Boston, MA: Institute of Contemporary Art,
04/05/13–09/02/13



Also Available:
Beautiful Losers
Pbk, U.S. \$39.95 CDN \$39.95
9781933045306
D.A.P./Iconoclast



American abstraction's finest living exponent

Frank Stella

HATJE CANTZ

Text by Holger Bröker, Markus Bröderlin, Gregor Stemmrich, et al.

Frank Stella is abstraction's greatest living champion—the artist who, more than any other, has merged abstract painting with sculpture and architecture, pursuing the implications of his “what you see is what you see” stance. A forceful clarity of purpose and vision has characterized his art and his career from the start: he dominated the New York art scene of the late 1950s with his *Black Paintings* composed of stripes, which famously helped pave the way for Minimalism, and which were exhibited in The Museum of Modern Art, New York's milestone exhibition *Sixteen Americans*, alongside Johns and Rauschenberg. In 1970 Stella became the youngest artist to receive a show at The Museum of Modern Art, by which time he had already blazed his way through several stylistic evolutions. To the surprise of many, the passionate race-car driver did not follow the seemingly inevitable route towards Minimalism, and instead followed a path that led him to ever more opulent and baroque reliefs. With this idiosyncratic turn “from Minimalist to Maximalist,” Stella developed into one of the boldest artists of the twentieth century.

On the occasion of Stella's comprehensive retrospective at the Kunstmuseum Wolfsburg, this massive survey celebrates the many lives of Frank Stella. It includes classic examples of each of his many periods, such as the *Black Paintings*, *Irregular Polygons*, the *Protractor* paintings, the *Circuits* series, the metal reliefs and floor sculptures of the past two decades and an “ArchiSkulptur” conceived by the artist exclusively for the exhibition. With more than 660 color reproductions, this volume is as ambitious and spectacular as its subject.

Frank Stella was born in 1936, to first-generation Sicilians, and grew up in a suburb of Boston. In 1954 he entered Princeton University, where he took a night class in painting and drawing. His first solo exhibition was at the Leo Castelli Gallery in 1960.

978-3-7757-3407-3
Hbk, 9.5 x 12.25 in. / 392 pgs / 662 color.
U.S. \$75.00 CDN \$75.00
December/Art

EXHIBITION SCHEDULE
Wolfsburg, Germany: Kunstmuseum
Wolfsburg, 09/01/12–01/20/13

A sensational experiment in book-making from Gerhard Richter



Gerhard Richter: Patterns

Divided, Mirrored, Repeated

D.A.P./DISTRIBUTED ART PUBLISHERS

Text by Gerhard Richter.

Patterns represents a brilliant new adventure in image-making and book-making by Gerhard Richter, who in recent years has produced several fascinating explorations of the possibilities of the artist's book. For this latest project, Richter took an image of his work “Abstract Painting” (CR: 7244) and divided it vertically into strips: first 2, then 4, 8, 16, 32, 64, 128, 256, 512, 1,024, 2,048, up to 4,096 strips. This process, involving twelve stages of division, results in 8,190 strips, each of which is reproduced here at the height of the original image. With each stage of division, the strips become progressively thinner (a strip of the 12th division is just 0.08 millimeters; further divisions would only become visible by enlargement). Each strip is then mirrored and repeated, producing an incredibly detailed patterning. The number of repetitions increases with each stage of division in order to make patterns of consistent size. The resulting 221 patterns are reproduced here on landscape spreads, making for a truly extraordinary reading-viewing book experience.

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 a major European touring retrospective in London, Berlin and Paris in 2012. He lives and works in Cologne.

978-1-935202-98-1
Hbk, 8.25 x 5.5 in. / 488 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
August/Art/Artist's Books

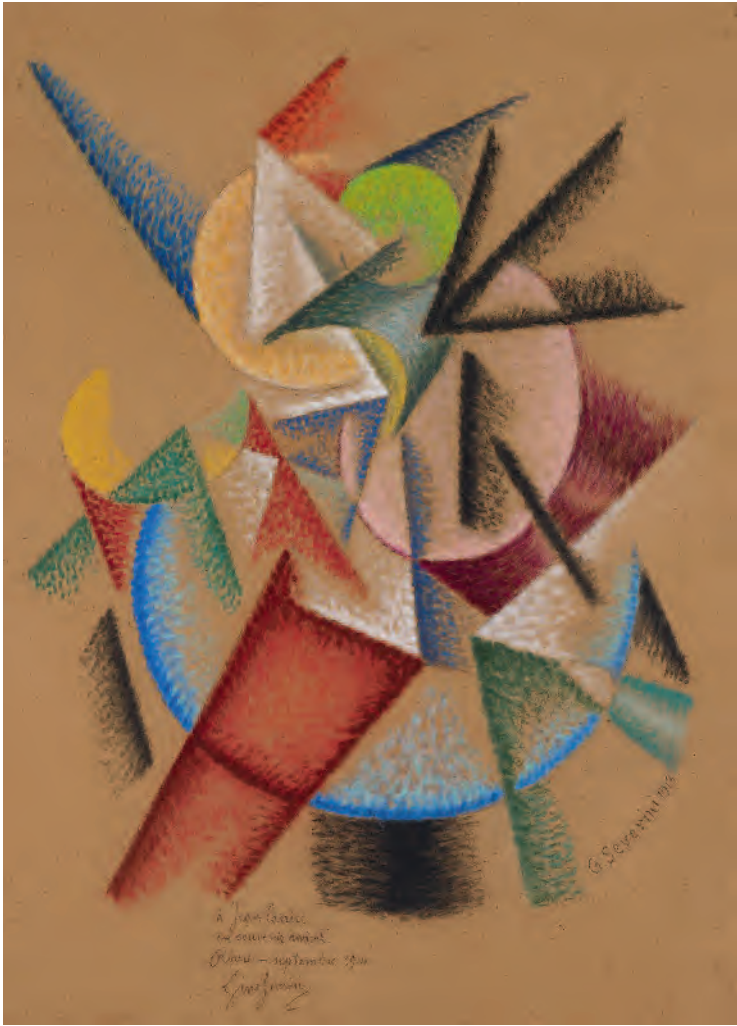


Also Available:

Gerhard Richter: Panorama
9781935202714
Hbk, U.S. \$65.00 CDN \$65.00
D.A.P./Tate



Gerhard Richter:
Landscapes
Clth, U.S. \$60.00 CDN \$60.00
9783775726399
Hatje Cantz



The birth of abstract art, from Paris and New York to Moscow



978-0-87070-828-2
Hbk, 9.5 x 12 in. / 376 pgs / 446 color.
U.S. \$75.00 CDN \$75.00
December/Art

Inventing Abstraction, 1910–1925

How a Radical Idea Changed Modern Art

THE MUSEUM OF MODERN ART, NEW YORK

By Leah Dickerman. Text by Matthew Affron, Yve-Alain Bois, Masha Chlenova, Ester Coen, Christoph Cox, Hubert Damisch, Rachael DeLue, Hal Foster, Mark Franko, Matthew Gale, Peter Galison, Maria Gough, Jodi Hauptman, Gordon Hughes, David Joselit, Anton Kaes, David Lang, Susan Laxton, Philippe-Alain Michaud, Jaroslav Suchan, Lanka Tattersall, Michael Taylor.

In 1912, in several European cities, a handful of artists—Vasily Kandinsky, Frantisek Kupka, Francis Picabia and Robert Delaunay—presented the first abstract pictures to the public. *Inventing Abstraction*, published to accompany an exhibition at The Museum of Modern Art, celebrates the centennial of this bold new type of artwork. It traces the development of abstraction as it moved through a network of modern artists, from Marsden Hartley and Marcel Duchamp to Piet Mondrian and Kazimir Malevich, sweeping across nations and across media. This richly illustrated publication covers a wide range of artistic production—including paintings, drawings, books, sculptures, film, photography, sound poetry, atonal music and non-narrative dance—to draw a cross-media portrait of these watershed years. An introductory essay by Leah Dickerman, Curator in the Museum’s Department of Painting and Sculpture, is followed by focused studies of key groups of works, events and critical issues in abstraction’s early history by renowned scholars from a variety of fields.

EXHIBITION SCHEDULE

New York: The Museum of Modern Art, 12/23/12–04/15/13

Vladimir Tatlin: New Art For a New World

HATJE CANTZ

Text by Simon Baier, Gian Casper Bott, Dimitrij Dimakov, Jürgen Harten, Nathalie Leleu, Maria Lipatova, Anatolij Strigalev, Anna Szech, David Walsh, Roland Wetzel.

Painter, architect, engineer, set designer, father to the Russian Constructivist movement, inventor of the “counter-relief” and author of one of modernism’s greatest icons, the “Monument to the Third International,” Vladimir Tatlin blazed an incredible trail of innovation through the glory years of the Soviet avant-garde. Nevertheless, “Not the old, not the new, but the necessary” was his motto; having spent his early years as an icon painter, Tatlin eschewed the modernist disavowal of heritage in favor of a research-based attitude to materials and genres. His “counter-relief” sculptures, made of wood, cardboard, metal and wire, were foundational works for Rodchenko and the Constructivists, and their influence can be seen today in the works of creators as various as Zaha Hadid and Richard Tuttle. But it is his “Monument to the Third International,” often called simply “Tatlin’s Tower,” that has grasped the imaginations of artists, architects and writers down the generations. Though it was never built, “Tatlin’s Tower” endures as a promethean image of utopian heroism and Soviet optimism, as does the artist himself, who applied his energies so broadly, without loss of integrity or focus. With 120 color illustrations and a wealth of archival photos, this volume offers the first English-language overview of Tatlin’s diverse achievements in more than 25 years. Published for a landmark exhibition at the Museum Tinguely in Basel, it examines every facet of his output, from his early Cubist-influenced paintings to the counter-reliefs, the “Tower,” prints, set and costume designs and aeronautic researches, and constitutes an essential portrait of the ambitions of Soviet modernism.

Vladimir Tatlin (1885–1953) was born in the Ukraine, and studied icon painting in Moscow. In 1913 he traveled to Paris, where he encountered Picasso’s three-dimensional sculptures, which directly inspired his own “counter-reliefs.” Following the October Revolution, Tatlin directed his skills towards the Soviet cause, devising in 1920 his “Monument to the Third International.”

978-3-7757-3363-2
Hbk, 9.5 x 11 in. / 240 pgs / 120 color / 88 b&w.
U.S. \$60.00 CDN \$60.00
August/Art

EXHIBITION SCHEDULE

Basel, Switzerland: Museum Tinguely,
06/06/11–10/14/12



“Not the old, not the new, but the necessary”:
the art and design of
Vladimir Tatlin



Tokyo as avant-garde hub of the postwar era

Tokyo 1955–1970

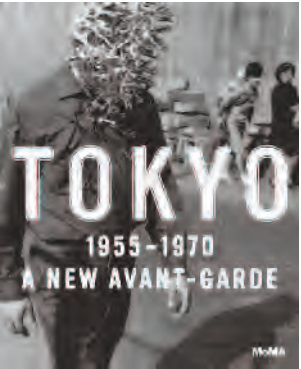
A New Avant-Garde

THE MUSEUM OF MODERN ART, NEW YORK

Edited by Doryun Chong. Text by Doryun Chong, Michio Hayashi, Miryam Sas, Mika Yoshitake. *Tokyo 1955–1970: A New Avant-Garde* explores the extraordinary convergence of artists and other creators in Japan’s capital city during the radically transformative postwar period. Examining works from a range of media—painting, sculpture, photography, drawing, printmaking, video and film, as well as graphic design, architecture, musical composition and dance—this is the first publication in English to focus in depth on the full scope of postwar art in Japan. During this period, Tokyo was a vibrant hub that attracted such critical artistic figures as Taro Okamoto, Hiroshi Nakamura, Ay-O, Yoko Ono, Mieko Shiomi and Tetsumi Kudo; photographers Daido Moriyama, Eikoh Hosoe and Shomei Tomatsu; illustrators and graphic designers Tadanori Yokoo, Kohei Sugiura and Kiyoshi Awazu; and architects Arata Isozaki and Kisho Kurokawa; as well as many important artists’ collectives. Curator Doryun Chong’s essay investigates Tokyo’s sociopolitical context and the massive urban changes that set the stage for the city to emerge as a vital node in the international avant-garde network. Essays by scholars Hayashi Michio and Miryam Sas and curator Mika Yoshitake discuss critical concepts in art and culture at this time, including “graphism,” which manifested itself across various mediums; the development of new sculptural languages; and the “intermedia” tendency that engendered provocative cross-pollination among artistic genres. Masatoshi Nakajima provides an illustrated chronology and Yuri Mitsuda supplies artist biographies. *Tokyo 1955–1970: A New Avant-Garde* brings fresh insight to this dynamic metropolis during a time of remarkable artistic burgeoning.

978-0-87070-834-3
Hbk, 9 x 10.5 in. / 264 pgs / 215 color.
U.S. \$55.00 CDN \$55.00
November/Art/Asian Art & Culture

EXHIBITION SCHEDULE
New York: The Museum of Modern Art,
11/18/12–02/25/13



Labyrinth: Daido Moriyama

APERTURE

Text by Daido Moriyama.

Throughout his career, Daido Moriyama has sought new ways of recasting his images through the use of different printing techniques, installation, or by re-editing and re-formatting them. For this volume, Moriyama has returned to his contact sheets from the past five decades, selecting both classic and previously unpublished images. Included here are reproductions of original contact sheets; sequences of new contact sheets made from recombined negative strips that juxtapose images from the 1950s with those from the past ten years; and selections of individual images, both familiar and newly discovered. Together, they offer a comprehensive assembly of Moriyama’s oeuvre, tracing recurring motifs and proposing startling new interpretations of some of his most iconic photographs. In opening up this private process of reexamination to a wider public, Moriyama continues to challenge the viewer, his own practice and the larger mechanisms by which photography makes meaning.

Daido Moriyama (born 1938) has been publishing and exhibiting his photography since the late 1960s, with a bibliography of more than 300 monographs to his name. A major retrospective, *Daido Moriyama: Stray Dog*, originated in 2000 at the San Francisco Museum of Modern Art, and subsequently toured internationally to the Metropolitan Museum of Art and Japan Society in New York, Fotomuseum Winterthur in Switzerland and numerous other venues. He is a recipient of the Cultural Award of the Deutsche Gesellschaft für Photographie and the 2012 Infinity Award for Lifetime Achievement. Exhibitions include a major retrospective, *On the Road*, presented at the Osaka National Museum of Art from June to October 2011, and *William Klein/Daido Moriyama* at Tate Modern from October 2012 to January 2013.

978-1-59711-217-8
Pbk, 8.75 x 11.75 in. / 304 pgs / 300 duotone.
U.S. \$80.00 CDN \$80.00
October/Photography/Asian Art & Culture

Classic and
unknown
Moriyama
images,
reconceived
by the
photographer
himself



Aperture's early years: the first anthology of America's most influential photography magazine

Aperture Magazine Anthology

The Minor White Years, 1952–1976

APERTURE

Edited and with introduction by Peter C. Bunnell. Text by Ansel Adams, Harry Callahan, Andreas Feininger, Jonathan Green, Henry Holmes Smith, Dorothea Lange, Nathan Lyons, Barbara Morgan, Beaumont Newhall, Nancy Newhall, Aaron Siskind, Minor White, Frederick Sommer, John Szarkowski, et al.

Published on the occasion of its sixtieth anniversary, this is the first ever anthology of *Aperture* magazine. This long-awaited overview provides a selection of the best critical writing from the first 25 years of the magazine—the period spanning the tenure of cofounder and editor Minor White. *Aperture* was established in 1952 by a group of photographers, including Ansel Adams, Dorothea Lange, Barbara Morgan and historian-curators Beaumont and Nancy Newhall. Their intention was to provide a forum “in which photographers can talk straight to each other, discuss the problems that face photography as profession an art, share their experiences, comment on what goes on, descry the new potentials.” With its far-ranging interests in diverse photographic styles, myriad themes and subjects (including a strong streak of spirituality in diverse forms) and an adventurous commitment to a broad international range, *Aperture* has had a profound impact on the course of fine-art photography. The texts and visuals in this anthology were selected by Peter C. Bunnell, White's protégé and an early member of the *Aperture* staff, who went on to become a major force in photography as an influential writer, curator and professor. Several articles are reproduced in facsimile, and the publication is enlivened throughout by other features, including a portfolio of exceptional covers, as well as a selection of the colophons (short statements or quotes) that appeared at the front of each magazine.



978-1-59711-196-6
Clth, 6.5 x 9 in. / 356 pgs / 150 color.
U.S. \$39.95 CDN \$39.95
October/Photography

Paul Strand: The Garden at Orgeval

APERTURE

Edited and with text by Joel Meyerowitz.

After nearly a lifetime of traveling and photographing in far-flung places such as Mexico, Ghana, Italy, Scotland and his adoptive country, France, Paul Strand began to concentrate on the stony beauty of his own garden at Orgeval. The work that constitutes *The Garden at Orgeval* offers a close, exacting study of nature's forms and patterns: tiny button-shaped flowers, cascading winter branches and snarls of twigs. While these photographs exhibit the same directness and precise vision that is so quintessentially Strand, they also reflect his increasing preoccupation with mortality and the fragility of existence.

The photographs in this volume have been selected by the renowned photographer, Joel Meyerowitz—whose own affinity toward the *Orgeval* series stems from a lifetime of photographing in different genres and ultimately, like Strand, returning to nature as an enduring subject. Meyerowitz also contributes an essay responding to Strand's images and reflecting on the contemplation of gardens and the process of aging.

Paul Strand (1890–1976) was one of the greatest photographers of the twentieth century, and among the first to establish photography as an art form. As a youth, he studied under Lewis Hine at the Ethical Culture Fieldston School, going on to win acclaim from the likes of Alfred Stieglitz and David Alfaro Siqueiros. After World War II, Strand traveled around the world—from New England to Ghana, France to the Outer Hebrides—and eventually settled in Orgeval, France, where he spent the remaining 27 years of his life.

978-1-59711-124-9

Clth, 8 x 10.5 in. / 96 pgs / 40 duotone.

U.S. \$45.00 CDN \$45.00

October/Photography/Gardens & Landscape



Paul Strand's last body of work, assembled by Joel Meyerowitz



Also Available:

Paul Strand in Mexico

9781597111379

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

Aperture/Fundacin Televisa





Returning to
35-mm,
Friedlander
captures the
girl in the shop
window



Also Available:
Lee Friedlander:
The New Cars 1964
Hbk, U.S. \$49.95
CDN \$49.95
9781881337317
Fraenkel Gallery



Lee Friedlander: Mannequin

FRAENKEL GALLERY

Lee Friedlander is one of the few artists in any medium to have sustained a body of influential work over five decades. To make the photographs in *Mannequin*, he returned to the hand-held, 35-mm camera that he used in the earliest decades of his career. Over the past three years, Friedlander has roamed the sidewalks of New York City, Los Angeles and San Francisco, focusing on storefront windows and reflections that conjure marketplace notions of sex, fashion and consumerism, while recalling Atget's surreal photographs of Parisian windows made 100 years earlier. Thoroughly straightforward, their unsettling and radical new compositions suggest photographs that have been torn up and pasted back together again in near-random ways.

Lee Friedlander (born 1934) first came to public attention in the landmark exhibition *New Documents*, at The Museum of Modern Art, New York, in 1967. The range of his work since then—including portraits, nudes, still lifes and studies of people at work—is anchored in a uniquely vivid and far-reaching vision of the American scene. More than 40 books about his work have been published since the early 1970s, including *Self-Portrait*, *Sticks and Stones*, *Cherry Blossom Time in Japan*, *Family*, *America by Car*, *People at Work* and *The New Cars 1964*. His career was the focus of a major traveling retrospective organized by The Museum of Modern Art in 2005. His work can be found in depth in the collections of The Museum of Modern Art, the Metropolitan Museum of Art, the San Francisco Museum of Art and the National Gallery of Art, among many others.

978-1-881337-32-4
Hbk, 9 x 13 in. / 112 pgs / 103 duotone.
U.S. \$49.95 CDN \$49.95
July/Photography

Marilyn Monroe: NYC, 1955

Photographs by Peter Mangone

DANZIGER GALLERY/T.ADLER BOOKS

Text by James Danziger.

In 1955, Peter Mangone was 14 years old—a skinny boy from the Bronx with a Marilyn Monroe fixation, like so many teenagers of his generation. What distinguished Mangone was that he got to meet his idol. For several months, he had played truant from school to stake out the Gladstone Hotel on Manhattan's East 52nd Street, where the 29-year-old Monroe was staying after her unhappy divorce from Joe DiMaggio and her dismissal from the Twentieth-Century Fox studios. One morning, Mangone borrowed an eight-millimeter Kodak camera from his brother, headed down to the Gladstone and met Monroe as she was on her way out shopping with her friend Milton Greene. Mangone's dream came true: she waved, winked and invited him along. Over the course of the afternoon, he filmed her intermittently, without sound, later developing the film and viewing it at home. When Mangone left home, the footage went missing, and was thought to be lost—until 2002, when his brother found it among their father's possessions, virtually in mint condition. "It was like refinding my high school sweetheart," he said. "She was just the way I remembered her." This book of stills from Mangone's five-minute movie shows the great screen siren in wonderful moments of unguardedness, against the Chevys and Checker cabs of 1950s midtown Manhattan. The great charm of Mangone's images lies at the opposite end of familiar portraits by Cecil Beaton, Elliott Erwitt and co.: in his 14-year-old hands, through the grainy Kodak film, with its erratic lighting, Marilyn remains every inch the icon.

978-1-935202-34-9
Hbk, 9 x 9 in. / 48 pgs / 30 b&w.
U.S. \$35.00 CDN \$35.00
September/Photography

Recently discovered
footage of Marilyn—
taken by a 14-year-old boy





Celebrities
asleep at
L.A.’s historic
Chateau
Marmont

Jork Weismann: Asleep at the Chateau

DAMIANI

Preface by Bret Easton Ellis.

Chateau Marmont on Sunset Boulevard in Los Angeles is a fantastical folly in the land of make-believe. As Harry Cohn, the founder of Columbia Pictures, said in 1939, “If you must get in trouble, do it at the Chateau Marmont.” Several generations of actors, directors, writers and artists have heeded Cohn’s advice, from Dorothy Parker and F. Scott Fitzgerald to Hunter S. Thompson and Jim Morrison. The hotel has provided a refuge where both partying and privacy are equally available—where you can hole up to write a script or ride your motorcycle through the hotel lobby (as Led Zeppelin once did). James Dean climbed through a window of the hotel to audition with Natalie Wood for *Rebel Without a Cause*; Gene Harlow and Clark Gable conducted an illicit affair there; Jim Morrison used up what he called “the eight of my nine lives” when he fell off its roof; and celebrities from Greta Garbo to Howard Hughes have taken up extended residence within its hallowed walls. *Asleep at the Chateau* pays homage to this fabled place by picturing its quieter moments. Here, photographer Jork Weismann portrays a range of celebrities asleep at the Chateau—among them Bret Easton Ellis, Kirsty Hume, Patti Smith, Orlando Bloom, Juergen Teller, Sally Singer and Justin Theroux. Sprawled out in chairs, on couches or across the floor, Weismann’s subjects reveal both themselves and the Chateau as they have never before been portrayed.

978-88-6208-242-6
Hbk, 12 x 9 in. / 184 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
October/Photography

Terry Richardson:
Terrywood

DAMIANI/OHWOW

Text by Jeffrey Deitch, Al Moran.
This volume compiles all of the photographs from Terry Richardson’s wildly successful 2012 show *Terrywood*, held at the OHWOW gallery in Los Angeles. *Terrywood* is the photographer’s vision of everything that Hollywood has meant and continues to mean in the public imagination: grand-scale glitz, big-budget glamour—and of course the awards ceremonies, in homage to which Richardson produced a series of ten award statuettes for the show, fashioned in his own bespectacled likeness. These works and all of the photographs included in the exhibition are reproduced here, alongside documentation of the year long process of planning the exhibition, and coverage of the opening night, which was attended by celebrities such as Tom Ford, James Franco, Odd Future, Sasha Grey, Paris Hilton, Paz de la Huerta, Jared Leto, Lindsay Lohan and Frank Ocean, and which has already become legendary as one of the glitziest opening nights in recent memory. *Terrywood* also includes texts by Jeffrey Deitch and Al Moran.
Born in New York City and raised in Hollywood, **Terry Richardson** took up photography while attending Hollywood High School and playing in a punk rock band. His work has been the subject of numerous group and solo shows throughout the world, and he has published several monographs, beginning with *Hysteric Glamour* in 1998, followed by the print retrospective *Terryworld* and most recently, *Lady Gaga x Terry Richardson*.

978-88-6208-251-8
Hbk, 10 x 12 in. / 228 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
November/Photography/Fashion



Terry Richardson’s
homage to Hollywood



From *Purple* magazine to unpublished work, Krasilcic's era-defining portraits of 90s bohemia



Marcelo Krasilcic: 1990s

FANTOMBOOKS

Part of the generation of photographers that included Juergen Teller and Terry Richardson, Marcelo Krasilcic (born 1969) moved from São Paulo to New York in 1990 to study art and photography, and quickly became known for his spare, iconic and sweetly erotic photographs of liberated youth, artists, designers, musicians and otherwise beautiful and creative personalities. Krasilcic captured the style of the 90s *in situ*, outside of the studio, and his photographs of people like Maurizio Cattelan, Everything but the Girl and Chloë Sevigny were immediately absorbed by the most influential magazines of the era, including *Purple*, *Dazed & Confused*, *Self-Service* and *Visionaire* to name a few. Today, Krasilcic travels extensively on assignment as a portraitist and fashion photographer, produces sculpture and installation work, and directs art, music and fashion videos. At more than 300 pages, this oversize, slipcased, clothbound, two-volume publication features only the work for which Krasilcic first became known: his era-defining photographs from the 1990s. **Marcelo Krasilcic** was born in São Paulo, Brazil and moved to New York in 1990 to study art and photography at New York University. Krasilcic has directed art, music and fashion videos while continuing to work between art and fashion photography.

978-88-96677-21-6
Slip, Clth, 2 Vols, 10.25 x 13.25 in. / 340 pgs / illustrated throughout.
U.S. \$80.00 CDN \$80.00
September/Fashion/Photography

Polaroid portraits of fashion icons and celebrities



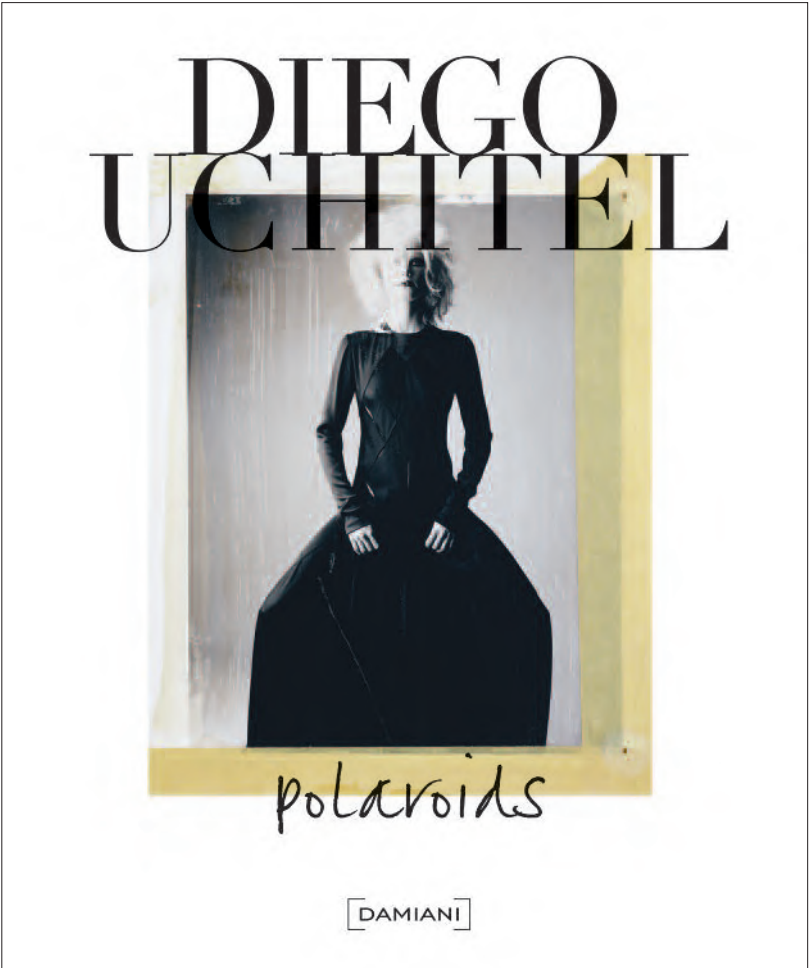
Diego Uchitel: Polaroids

DAMIANI

Diego Uchitel has long revered the Polaroid for its dreamlike color and depth, and over the course of his 25-year career, he has continually sought to conjure these qualities in his fashion and celebrity photography. Uchitel used Polaroid film from 1982 to 2006, until the digital camera became an unavoidable replacement. This volume is his loving homage to the medium that helped define his style—a selection of his favorite images, both commercial and personal, of models, fashion designers and celebrities such as Jessica Alba, Gabriel Byrne, Sofia Coppola, Diane von Furstenberg, Lazaro Hernandez of Proenza Schouler, Jack McCollough, Julianne Moore and Sting, as well as landscape photographs. *Polaroids* is awash with the tonal warmth and artifact feel of Polaroid film, from its splendid design to the photographs themselves, which are reproduced in their original (and current) condition, with traces of tape and little signs of wear and tear around their edges. The book is bound in linen with a tip-on image.

Diego Uchitel grew up in Buenos Aires, Argentina, where as a boy he often photographed his physician father's patients. He moved to Los Angeles just after high school to pursue a career in film and enrolled at UCLA Film School, but soon realized that photography was closer to his heart. Uchitel's photographs have been featured in *Elle*, *Vanity Fair*, *Harper's Bazaar*, German and Spanish *Vogue*, *Vogue Hommes*, *The New York Times Sunday Magazine*, *D*, *Surface*, *Premiere*, *Citizen K* and *Rolling Stone*. His advertising clients include Bergdorf Goodman, Saks Fifth Avenue, Victoria's Secret, Diane von Furstenberg, Anthropologie, Graff, Avon, Neiman Marcus, Olay, Warner Brothers, Nike, Levi's and Microsoft.

978-88-6208-239-6
Clth, 9.75 x 12.5 in. / 240 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography/Fashion





The golden era of the postcard, from the Lauder Collection

The Postcard Age

Selections from the Leonard A. Lauder Collection

MFA PUBLICATIONS

Preface by Leonard A. Lauder. Text by Lynda Klich, Benjamin Weiss.

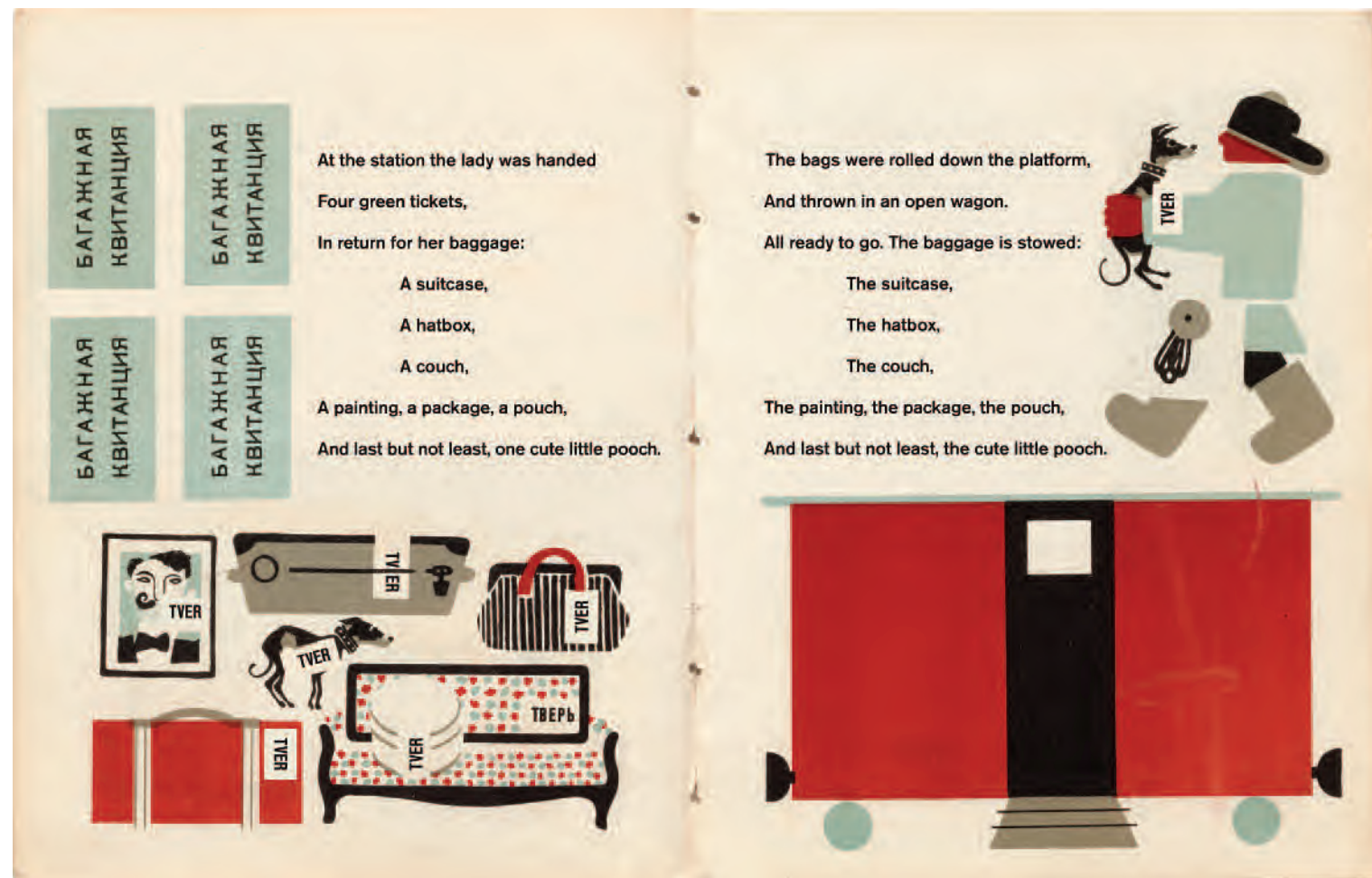
In the decades around 1900, postcards were Twitter, email, Flickr and Facebook, all wrapped into one. A postcard craze swept the world, and billions of cards were bought, mailed and pasted into albums. Many famous artists turned to the new medium, but one of the great pleasures and enigmas of postcards is how some of the most beautiful and interesting examples were made by artists whose names we barely know. Drawing on the riches of the Leonard A. Lauder Postcard Collection (probably the finest and most comprehensive collection of its type), this gorgeous book traces the historical and cultural themes—enthralling, exciting, and sometimes disturbing—of the modern age. The first general publication on the postcard as an artistic medium since the mid-1970s, *The Postcard Age* is organized thematically, with chapters devoted to urban life, the changing role of women, sports, celebrity, new technologies, the stylish collectors' cards of Art Nouveau and World War I. The result is at once a vivid picture of the concerns and pastimes of the turn of the century and a sampler from the Lauder's vast archives.

978-0-87846-781-5
Clth, 8.5 x 9.5 in. / 256 pgs / 370 color.
U.S. \$45.00 CDN \$45.00
October/Design & Decorative Arts

EXHIBITION SCHEDULE
Boston, MA: The Museum of Fine Arts, 10/24/12–04/13/13



Facsimile edition of this delightful Russian avant-garde children's book



Baggage

By Samuil Marshak & Vladimir Lebedev.

THE MUSEUM OF MODERN ART, NEW YORK

Afterword by Sarah Suzuki.

During the 1920s, avant-garde Russian authors and artists worked with fervent dedication to create a new type of children's literature, drawing on both the aesthetic innovations of the period and contemporary social and political philosophy to inspire and stimulate young minds. This whimsical children's picture book is one of numerous remarkable collaborations between artist and illustrator Vladimir Lebedev and poet, translator and children's writer Samuil Marshak, many of which are now in the collection of The ddfMuseum of Modern Art, New York. This volume reproduces the original book in size, shape and layout, with new English translations in place of the Russian and an accompanying text by curator Sarah Suzuki. The dynamic graphic compositions and playful rhyming texts remain as compelling today as they were nearly a century ago.

978-0-87070-842-8
Hbk, 6 x 7.5 in. / 12 pgs / 12 color.
U.S. \$12.95 CDN \$12.95
July/Children's/Art

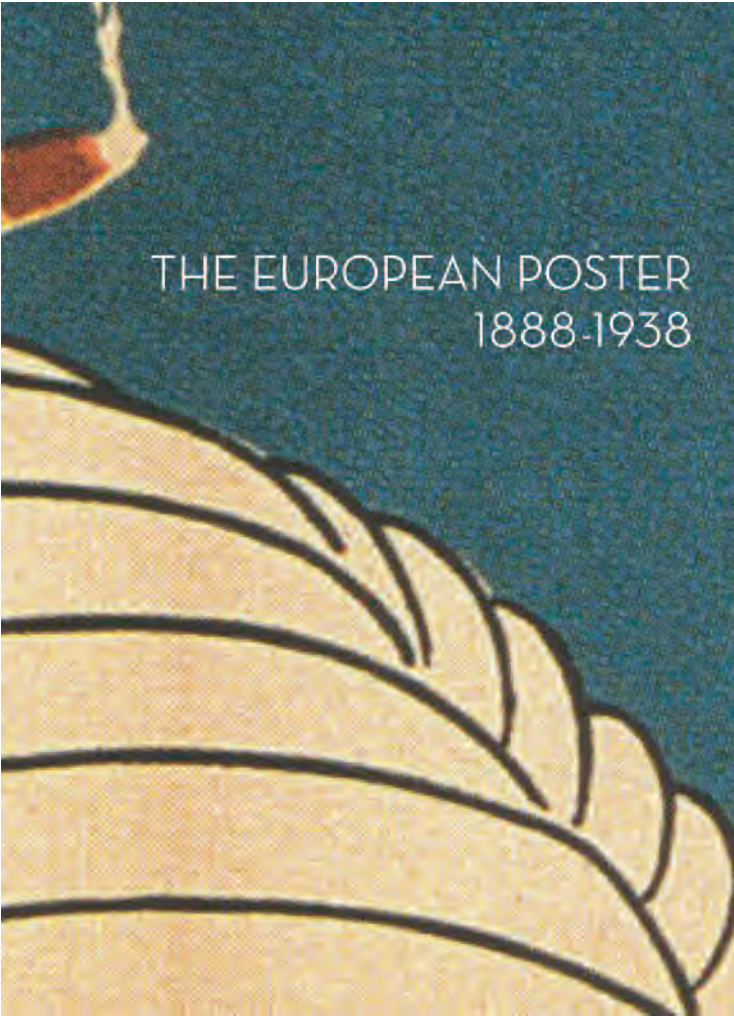


The European Poster 1881–1938

FUNDACIÓN MUSEO PICASSO MÁLAGA

Introduction by José Lebrero Stals. Text by Carlos Pérez, Dara Kiese, Luigi Cavadini, Anne-Marie Sauvage, Aymeric Perroy, Katalin Bakos. The modern poster dates back to around 1870, when color lithography had been sufficiently perfected to permit mass production. Artists such as Toulouse-Lautrec and Jules Chéret were quick to perceive and embrace the possibilities of the poster as a form, as means of disseminating their work and as a source of income. New movements in late nineteenth-century art, such as Art Nouveau and Symbolism, also adapted their respective styles to commercial demands, and their graphic power was such that major poster surveys were held as early as 1884. Among the genre’s earliest innovators, Chéret is considered to have been especially influential commercially, for having first used seductive depictions of women as an advertising ploy. Later on, in the early days of the Soviet avant-garde, artists like Rodchenko and Klutsis were also to apply their graphic know-how to the poster form, in the service of a new communist Russia and its booming industries. This magnificent paperback volume reproduces 200 posters from the last decades of the nineteenth century to the early twentieth century, in full color. The works have been gathered by expert Carlos Pérez from European museums and renowned international private collections. Among the 90-plus artists included here are Chéret, Ramón Casas, Toulouse-Lautrec, Cassandre, Paul Colin, Jean Carlu, Herbert Bayer, Otto Baumberger, Vladimir Lebedev, Alexander Rodchenko, Man Ray, Robert Béreny and Fortunato Depero.

978-84-938427-8-9
Pbk, 8.25 x 11 in. / 336 pgs / 200 color / 30 b&w.
U.S. \$55.00 CDN \$55.00
July/Design & Decorative Arts



Posters: Irony, Imagination and Eroticism in Advertising 1895–1960

SILVANA EDITORIALE

Text by Dario Cimorelli. In the closing decade of the nineteenth century, the modern age invaded the city streets of Italy in the form of advertising posters. Bouquets of monkeys, elephants, masks, automobiles and elegantly—and sometimes scantily—clad ladies suddenly blossomed upon walls everywhere, indoors and out, visually grabbing the attention of an Italian public interested in the new commercial products that promised a new way of living. These advertisements were executed by some of the greatest illustrators of the day—Leonetto Cappiello, Achille Lucien Mauzan, Marcello Dudovich, Plinio Codognato, Leopoldo Metlicovitz and Gino Boccasile—who together produced a medley of playful, allusive, ironic and experimental imagery unmatched by any other European or American posters of that era. The current scarcity of Italian posters on the market today makes this lush publication all the more valuable for its depiction of a legacy in poster design.

978-88-366-2252-8
Clth, 10 x 12 in. / 288 pgs / 250 color.
U.S. \$75.00 CDN \$75.00
September/Design & Decorative Arts



Also Available:
Posters: Travelling Around Italy Through Advertising
Clth, U.S. \$75.00 CDN \$75.00
9788836619221
Silvana Editoriale

The most complete Chagall overview in print

Chagall

MUSEO THYSSEN-BORNEMISZA

Foreword by Meret Meyer. Text by Jean-Louis Prat, Ekaterina Selezneva, Angela Lampe, Ángeles Caso. Marc Chagall is justly famed as one of modernism’s greatest colorists, and its most articulate painter of dispossession, exile and human joy. Chagall also uniquely reconciled the motifs and concerns of Jewish culture with his strange amalgam of Symbolism, Fauvism and Cubism. His lifespan encompassed two world wars, the October Revolution of 1917 and continual uprooting, with lengthy spells in Paris, Moscow and New York; although he painted the ravages of these wars and the sufferings of the Jewish people, and although his art is steeped in the melancholia of exile, it never ceased to affirm life and to praise it. This beautifully produced volume, with its abundance of color plates and first-rate scholarship, celebrates Chagall in all his diversity, reproducing paintings, book illustrations to the Bible and works by Gogol and La Fontaine, stained glass, stage sets, ceramics, tapestries and prints. These works are contextualized in essays by Chagall scholars Meret Meyer, Jean-Louis Prat, Ekaterina Selezneva, Angela Lampe and Ángeles Caso, and in an extensive chronology of the artist’s life, amply illustrated with photographs from his personal album.

Marc Chagall (1887–1985) was born in Liozna, near Vitebsk, Belarus, a major center of Hassidic culture in the Russian empire. In 1906 he moved to St Petersburg, Russia, enrolling in art school before moving to Paris in 1910, where Apollinaire, Delaunay and Léger were among his earliest advocates. Chagall’s reputation began to grow during his Moscow years (1914–1922), but it was not until some five years after his return to Paris that his first major exhibitions took place. Two years into the Second World War, Chagall went into exile again, living in New York until 1948. The major triumph of his last decades was perhaps his ceiling for the Paris Opera (1963), which astounded both critics and the wider public.

978-84-15113-19-5
Hbk, 9 x 11 in. / 328 pgs / 279 color / 42 b&w.
U.S. \$85.00 CDN \$85.00
August/Art





Renoir: Between Bohemia and Bourgeoisie

The Early Years

HATJE CANTZ

Text by Augustin de Butler, Peter Kropmanns, Marc Le Coeur, Stefanie Manthey, Sylvie Patry, David Pullins, Nina Zimmer, Michael F. Zimmermann.

Alongside Monet, Bazille and Sisley, Pierre-Auguste Renoir laid the foundations of Impressionism in 1860s Paris. But acclaim for his painting was slow in coming, primarily because of the tribulations of the Franco-Prussian War and the Paris Commune, which put a hiatus on so much artistic activity during the 1860s–70s. As a result, the first two decades of Renoir’s career are sometimes ignored, an oversight this superb volume decisively remedies. The artist’s most important model during these years was his mistress, Lise Tréhot, with whom he was involved from 1865 to 1872. His depictions of Tréhot, in classic paintings such as “Woman in a Garden” and “En été” (both 1868), underscore the importance of Manet for the Impressionists in general, but also show Renoir infusing the older artist’s somber palette with the warm, burnished glow for which he is beloved today, and exploring the looser handling of the brush so closely associated with the Impressionist movement. This volume also looks at Renoir’s *plein air* landscape paintings and other portraits, such as those of his fellow Impressionists Frédéric Bazille and Claude Monet, altogether reproducing 250 works in full color. Revelatory and comprehensive, *Between Bohemia and Bourgeoisie* is the first extensive examination of the painter’s early oeuvre and the importance of his close friendships with Bazille, Manet, Monet and Sisley.

978-3-7757-3241-3
Hbk, 9.5 x 11.25 in. / 302 pgs /
107 color.
U.S. \$75.00 CDN \$75.00
August/Art



Gustav Klimt: Expectation and Fulfillment

Cartoons for the Mosaic Frieze at Stoclet House

HATJE CANTZ

Edited by Christoph Thun-Hohenstein, Beate Murr. Text by Rainald Franz, Anette Freytag, Beate Murr, Elisabeth Schmuttermeier, Christoph Thun-Hohenstein, Johannes Wieninger.

In 1905, Adolphe Stoclet commissioned a private mansion in Brussels. Josef Hoffmann designed the home and its garden, and the many artists and friends of the Wiener Werkstätte decorated all of the rooms. The end result was a true synthesis of the arts, an exquisitely realized environment whose residents would carefully dress so as to complement their surroundings. But it was the contribution of Gustav Klimt that would become the Stoclet Palace’s most famous component: a three-part mosaic frieze for the dining room, consisting of 15 separate components inlaid with gold, enamel and semi-precious stones. On the occasion of the recent completion of the frieze’s restoration—the only one of Klimt’s murals that survived the aerial bombardments of World War II—this publication examines Klimt’s methods and compares his instructions with the work’s execution.

978-3-7757-3305-2
Pbk, 8.5 x 10.25 in. / 132 pgs / 133 color.
U.S. \$45.00 CDN \$45.00
August/Art



Gustav Klimt: The Collection of the Wien Museum

HATJE CANTZ

Edited by Ursula Storch.

Nowhere is the fabled sensuality of Gustav Klimt more apparent than in the tapering limpidity of his drawings. Now, in celebration of the artist’s 150th birthday, this volume draws on the world’s largest collection of Klimt drawings, at the Vienna Museum, to offer a thorough account of around 400 works by the artist. Drawings are arranged in thematic groups, such as the Secession works, sketches for the Faculty Paintings (also known as the University of Vienna Ceiling Paintings) and the nudes. The book also includes paintings from the Vienna Museum collection, such as the portrait of Emilie Flöge (1902), as well as posters and prints designed for the Viennese Secession (including a number of original drafts, as well as the first prints), plus photographs of some extraordinary memorabilia, such as the artist’s smock, his death mask and a drawing of Klimt’s body by Egon Schiele. Also featured are rare vintage prints of early portrait photographs and sculptures. With more than 500 color reproductions, this volume constitutes a uniquely broad overview of the artist’s legendary virtuoso draughtsmanship.

Gustav Klimt (1862–1918) was a founding member and president of the Vienna Secession. Trained academically, Klimt infused allegory painting with an eroticism that was frequently deemed controversial—perhaps most notoriously in his allegorical portraits of “Philosophy,” “Medicine” and “Jurisprudence,” for the ceiling of the Great Hall in the University of Vienna, which were destroyed by the German army in 1945. His later paintings of the “Golden Phase” expressed his love of Byzantine art.

978-3-7757-3361-8
Hbk, 9.75 x 11 in. / 352 pgs / 525 color.
U.S. \$75.00 CDN \$75.00
November/Art

The Vienna Museum’s
extraordinary
collection of Klimt
drawings, paintings
and memorabilia





Ferdinand Hodler

HATJE CANTZ

Ferdinand Hodler’s emotionally loaded landscapes and ritualized portraits were among the earliest harbingers of Expressionist painting in Europe, and a key bridge between the idioms of late-nineteenth-century Symbolism, Realism and modernist Expressionism. Published for a major 2012 exhibition at New York’s Neue Galerie, this volume gathers a selection of Hodler’s best-loved work: his famous late paintings, in which figures are heavily stylized and landscapes are pared down to simple effects of mood and color; his outstanding works on paper; and the much-acclaimed, extremely moving series of works chronicling the illness and early death of the artist’s lover, Valentine Godé-Darel. A documentary section reproduces letters, sketchbooks and photographs that illuminate the relationship between Hodler and Godé-Darel. Central to this publication is the role that series and variations play throughout Hodler’s oeuvre—most famously in his groups of figures arranged in ritualized poses, a style to which he gave the name “Parallelism.” This volume reveals Hodler both as a painter of great emotional intensity and as a crucial progenitor of the Expressionist worldview. **Ferdinand Hodler** (1835–1918) was born in Bern, Switzerland. By the time Hodler was eight years old, he had lost his father and two younger brothers to tuberculosis; his mother and remaining siblings would also succumb to the disease, instilling in the artist a heightened sense of mortality. The Vienna Secession’s 1903 exhibition of his work, for which Josef Hofmann built the galleries, was decisive for Expressionist painters such as Emil Nolde and particularly Ernst Ludwig Kirchner, who later made a woodcut portrait of Hodler in homage to his influence.

978-3-7757-3380-9
Hbk, 9.25 x 11.25 in. / 240 pgs / 190 color.
U.S. \$60.00 CDN \$60.00
November/Art

EXHIBITION SCHEDULE
New York: Neue Galerie, 09/20/12–01/07/13

A Symbolist
virtuoso and
forefather
of German
Expressionism



The essential monograph on the modern master of the still life

Giorgio Morandi

SILVANA EDITORIALE

Text by Maria Cristina Bandera, Marco Francioli, Simona Tosini Pizzetti, Siri Hustvedt, Lawrence Carroll. Giorgio Morandi’s visual lexicon consisted of the most minimal of props—bottles, vases, pitchers, boxes—but from these humble forms he extrapolated a marvelous and decidedly modern metaphysics of objecthood and space. Morandi reinvented the still life for modern times, without ever having directly incorporated modern content into his pictures: “only we can know that a cup is a cup, that a tree is a tree,” he observed, concisely expressing the continued relevance of the still life in the twentieth century. Nothing could be clearer than a Morandi still life, with its mute tones of beige, grays and off-whites, and its glyphic quality of cluster surrounded by spaciousness, and yet few artists have achieved such a singular atmosphere of absolute enigma. In this respect, Morandi is of the school of Vermeer and Chardin, practicing a devotional art of tranquility and privacy—“moods which I have always valued above all else,” as he once told an interviewer—finding whole new worlds in simple permutations of ordinary objects. This handsomely produced volume offers a detailed examination of Morandi’s paintings, watercolors, drawings and etchings. Alongside the still lifes, it presents his landscapes, floral compositions and his well-known self-portrait, as well as various works by contemporary artists for whom Morandi has been a crucial precursor.

978-88-366-2251-1
Hbk, 9.75 x 11.25 in. / 288 pgs / 153 color / 17 b&w.
U.S. \$60.00 CDN \$60.00
September/Art



Also Available:
Giorgio Morandi
9788881587049
Pbk, U.S. \$34.95 CDN \$34.95
Charta/Italian Cultural Institute



Between mysticism and modernity:
the Magical Surrealism of Remedios Varo

Remedios Varo: The Mexican Years

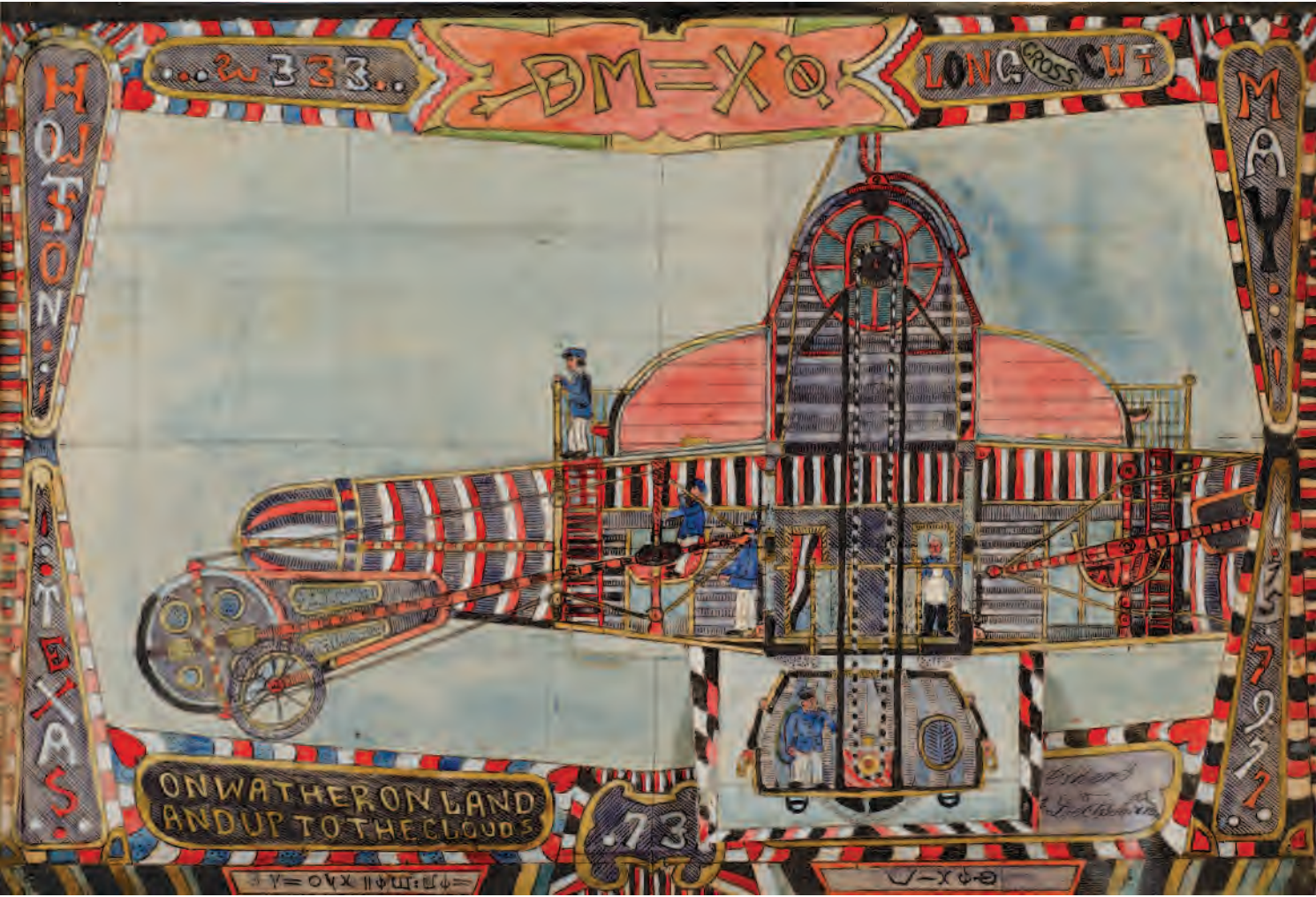
RM

Text by Masayo Nonaka.

Remedios Varo: The Mexican Years offers a definitive survey of the life and work of a singularly appealing and mysterious Surrealist painter. Born and raised in Spain, Remedios Varo received her earliest training in Madrid before fleeing the Spanish Civil War in 1937 to join Surrealist circles in Paris. The outbreak of World War II forced her to take refuge in Mexico, where she remained until her untimely death in 1963, and where she created her most enduring work. Known as one of the three “brujas” (witches) active in the Mexico City art milieu, Varo shared an interest in esotericism with fellow painter Leonora Carrington and a range of interests in science, philosophy and the literature of German Romanticism with the photographer Kati Horna. For some ten years, from the mid-1950s until her death in 1963, Varo devoted herself to creating an extraordinary dreamlike oeuvre, on the threshold between mysticism and modernity. Her beautifully crafted images of medieval interiors, occult workshops and androgynous figures engaged in alchemical pursuits evoke the eerie allegories of Hieronymus Bosch, esoteric engravings and the charm and lure of fairytales. This catalogue includes a complete illustrated chronology with never before published images and describes Varo’s role in the Mexican Surrealist movement and her relations with Luis Buñuel, Octavio Paz, Benjamin Péret, Alice Rahon, Wolfgang Paalen and many others.

Remedios Varo (1908–1963) fled the Spanish Civil War and then World War II to settle in Mexico where she helped establish a Mexican Surrealist movement and painted visions that combined modernism with mysticism. She was married to the leading French Surrealist Benjamin Péret.

978-84-15118-22-0
Hbk, 9.5 x 11 in. / 120 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
August/Art/Latin American Art & Culture



Charles Dellschau

MARQUAND BOOKS/D.A.P.

Foreword by Thomas McEvilley. Text by Tracy Baker-White, James Brett, Roger Cardinal, Tom Crouch.

In the fall of 1899, Charles A.A. Dellschau (1830–1923), a retired butcher from Houston, embarked on a project that would occupy him for more than 20 years. What began as an illustrated manuscript recounting his experiences in the California Gold Rush became an obsessive project resulting in 12 large, hand-bound books with more than 2,500 drawings related to airships and the development of flight. Dellschau’s designs resemble traditional hot air balloons augmented with fantastic visual details, collage and text. The hand-drawn “Aeros” were interspersed with collaged pages called “Press Blooms,” featuring thousands of newspaper clippings related to the political events and technological advances of the period. After the artist’s death in 1923, the books were stored in the attic of the family home in Houston. In the aftermath of a fire in the 1960s, they were dumped on the sidewalk and salvaged by a junk dealer. Eight made their way into the collections of the San Antonio Museum of Art, the Witte Museum and the Menil Collection; the remainder were sold to a private collector. Dellschau’s works have since been collected by numerous other museums including the American Folk Art Museum, the High Museum, the John Michael Kohler Arts Center and the Philadelphia Museum of Art. Like the eccentric outpourings of Adolf Wölfli, Henry Darger and Achilles Rizzoli, these private works were not created for the art world, but to satisfy a driving internal creative force. Dreamer, optimist and visionary, Charles Dellschau is one of the earliest documented outsider artists known in America. This first monograph on Dellschau includes a foreword by art critic Thomas McEvilley, a biographical overview by artist and independent curator Tracy Baker-White, an essay by critic Roger Cardinal of the University of Kent, a short text by James Brett of the Museum of Everything in London and an essay by Tom Crouch of the Smithsonian Institution’s Museum of Air and Space.

978-1-935202-90-5
Clth, 10 x 10 in. / 304 pgs / 250 color.
U.S. \$50.00 CDN \$50.00
October/Art

EXHIBITION SCHEDULE
Chicago, IL: Intuit Museum, September 2012

Dreamer,
optimist and
visionary—
Dellschau is one
of America’s
earliest
outsider artists



Also Available:
James Castle:
Show and Store
Hbk, U.S. \$55.00
CDN \$55.00
9781935202707
D.A.P./Museo Nacional
Centro de Arte Reina
Sofia

Real life in Detroit’s modernist masterpiece: Mies van der Rohe’s Lafayette Park

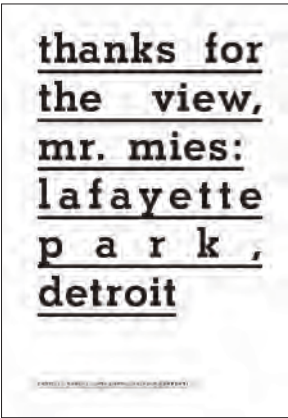


Thanks for the View, Mr. Mies
Lafayette Park, Detroit
METROPOLIS BOOKS

Edited and with text by Danielle Aubert, Lana Cavar, Natasha Chandani|Placement.

Lafayette Park, an affordable middle-class residential area in downtown Detroit, is home to the largest collection of buildings designed by Ludwig Mies van der Rohe in the world. Today, it is one of Detroit’s most racially integrated and economically stable neighborhoods, although it is surrounded by evidence of a city in financial distress. Through interviews with and essays by residents; reproductions of archival material; and new photographs by Karin Jobst, Vasco Roma, and Corine Vermeulen, and previously unpublished photographs by documentary filmmaker Janine Debanné, *Thanks for the View, Mr. Mies* examines the way that Lafayette Park residents confront and interact with this unique modernist environment. Lafayette Park has not received the level of international attention that other similar projects by Mies have. This may be due in part to its location in Detroit, a city whose most positive qualities are often overlooked in the media. This book is a reaction against the way that iconic modernist architecture is often represented. Whereas other writers may focus on the design intentions of the architect, authors Aubert, Cavar and Chandani seek to show the organic and idiosyncratic ways that the people who live in Lafayette Park actually use the architecture and how this experience, in turn, affects their everyday lives. While there are many publications about abandoned buildings in Detroit and about the city’s prosperous past, this book is about a remarkable part of the city as it exists today, in the twenty-first century.

978-1-935202-92-9
Pbk, 6.5 x 9.5 in. / 272 pgs / illustrated throughout.
U.S. \$29.95 CDN \$29.95
September/Architecture & Urban Studies



Diller, Scofidio + Renfro:
Inside-Out, and still Lincoln Center
DAMIANI

The redesign of Lincoln Center is one of the most challenging and innovative civic projects in recent urban history. Over the past eight years, Diller Scofidio + Renfro (DS+R), in close collaboration with FxFowle, Beyer Blinder Belle and Lincoln Center’s leadership, has transformed the 50-year-old modernist citadel into a porous and democratic campus. This visually rich document is the first comprehensive book to feature the extensive redevelopment in its entirety. *Inside-Out, and still Lincoln Center* details DS+R’s interpretation of the modernist project after several generations of social and political change. Through a combination of photographs, drawings, renderings, archival records and texts, the book describes the innovative strategies that have dissolved the public/private divide and effectively turned the campus inside-out, extending the spectacle of the performance halls into the Center’s mute public spaces and surrounding streets. Conceived as a cross between an art book, a scholarly record and an architectural diary, this publication demonstrates how the recent redesign both respects and challenges preconceived notions about Lincoln Center and its ongoing role as a cultural hub in an ever-changing city.

This unorthodox publication is comprised entirely of gatefolds; a series of inside-out centerfolds where the exterior pages of each spread feature large-format photographs highlighting different parts of the campus. New imagery has been produced for this publication by the acclaimed architectural photographer Iwan Bann and newcomer, Matthew Montieth, as well as by other photographers. Inside the gatefolds, tucked behind these lush photos, is a series of “back stories” that reveal the surprising evolution and unexpected afterlife of the same spaces. The book can therefore be read in two ways—as a photo essay that leads readers on a visual tour of the campus, or as a series of intricate short stories narrated through rich and experimental ephemera that allows readers to explore the many projects within a project.

Diller Scofidio + Renfro is a transdisciplinary practice that spans the fields of architecture, urban planning, landscape design, visual arts, performing arts, digital media and print. DS+R is led by Elizabeth Diller, Ricardo Scofidio and Charles Renfro, who collaborate with a group of architects and artists in their New York-based studio.

978-88-6208-244-0
Clth, 9.25 x 12.5 in. / 288 pgs / 60 gatefolds / illustrated throughout.
U.S. \$85.00 CDN \$85.00
November/Architecture & Urban Studies

A brilliantly designed
documentation of Lincoln
Center’s inspired architectural
transformation





The buildings of David Chipperfield, Director of the 2012 Venice Architecture Biennial

David Chipperfield Architects

WALTHER KÖNIG, KÖLN

Edited by Rik Nys. Introduction by Fulvio Irace. Text by David Chipperfield, Rik Nys.

The British architect David Chipperfield is an exemplary exponent of modernism and its ongoing relevance. The confident elegance of his buildings expresses a belief in the discreet craftsmanship and clarity of early-twentieth-century architecture: “If you look at a building by Mies van der Rohe,” he observes, “it might look very simple, but up close, the sheer quality of construction, materials and thought are inspirational.” *David Chipperfield Architects* is the most comprehensive monograph on Chipperfield to date, and the first in which he himself has developed both its conceptual outline and (with graphic artist John Morgan) its layout. The first section of the book breaks down Chipperfield’s architectural philosophy, across five themed chapters titled “Context,” “Building Form,” “Interiors,” “Private House” and “Developing Ideas.” The second part focuses on 30 built projects considered by Chipperfield to be his most important works, and provides a wealth of full-page and full-spread illustrations, with texts elucidating each building. The last section surveys other projects, both built and unbuilt, offering in sum a thorough survey of his influential output over the past 25 years.

David Chipperfield (born 1953) established David Chipperfield Architects in 1985. He was Professor of Architecture at the Staatliche Akademie der Bildenden Künste, Stuttgart, from 1995 to 2001 and Norman R. Foster Visiting Professor of Architectural Design at Yale University in 2011, and he has taught and lectured worldwide. In 2010 he was knighted for services to architecture in the U.K. and Germany; in 2011 he received the RIBA Royal Gold Medal for architecture, in recognition of a lifetime’s work. Chipperfield is Director of the 2012 Venice Architecture Biennale.

978-3-86335-134-2
Pbk, 10 x 12.75 in. / 352 pgs / 250 color.
U.S. \$49.95 CDN \$49.95
August/Architecture & Urban Studies



Wendell Castle: Wandering Forms

Works from 1959–1979

GREGORY R. MILLER & CO./THE ALDRICH CONTEMPORARY ART MUSEUM

Foreword by Evan Snyderman. Text by Alastair Gordon.

American studio furniture icon Wendell Castle is one of the most important, influential and celebrated designers of the twentieth and twenty-first centuries. For more than 50 years, he has consistently pioneered new territory in design and beyond. His visionary constructions and distinctive stacked-laminate woodworking process cross the boundaries between sculpture, design and craft. Published on the occasion of Castle’s retrospective exhibition at The Aldrich Contemporary Art Museum, this publication is the first in 20 years devoted to the designer’s work. The book focuses on Castle’s exceptional early works in wood and fiberglass, which transformed the way we look at furniture and its making. These highly original works have influenced generations of furniture makers, designers, artists, sculptors, collectors and design enthusiasts. Renowned writer Alastair Gordon lucidly tells the exciting story of Castle’s impact and innovations through the defining works of his career. The text is accompanied by hundreds of drawings, press clippings and never-before-seen images of Castle, his workspace and process. Beautifully designed by the award-winning Pandiscio Co. and incorporating materials from Castle’s personal archives, this book is certain to be the definitive study of one of the most significant furniture designers working in the world today and one of America’s true cultural treasures.

978-0-9826813-4-3
Hbk, 10 x 12 in. / 396 pgs / 200 color / 200 b&w.
U.S. \$60.00 CDN \$60.00
November/Design & Decorative Arts

EXHIBITION SCHEDULE

Ridgefield, CT: The Aldrich Contemporary Art Museum, 10/19/12–02/24/13

Wood and fiberglass furniture by the influential American designer



Bio Design

Nature + Science + Creativity

THE MUSEUM OF MODERN ART, NEW YORK

Edited and text by William Myers. Foreword by Paola Antonelli. For centuries, designers and artists have looked to nature for inspiration and materials, but only recently have they developed the ability to alter and incorporate living organisms or tissues into their work. This startling development, at the intersection of biology and design has created new aesthetic possibilities and helps address a growing urgency to build and manufacture ecologically. *Bio Design* surveys recent design and art projects that harness living materials and processes, presenting bio-integrated approaches to achieving sustainability, innovations enabled by biotechnology, and provocative experiments that deliberately illustrate the dangers and opportunities in manipulating life for human ends. As the first publication to focus on this new phenomenon and closely examine how it fits into the history of architecture, art and industrial design, this volume surveys this shift and contextualizes it through comparisons to previous historic transitions in art and design practices, clarifying its implications for the future. A reference for students and teachers of art, architecture, industrial design and engineering, *Bio Design* will also introduce the subject to a broad audience.

978-0-87070-844-2
Hbk, 8.25 x 10 in. / 288 pgs / 400 color.
U.S. \$50.00 CDN \$50.00
December/Architecture & Urban Studies/Sustainability

The coming biotechnology revolution in art, architecture and design

- Henk Jonkers' BioConcrete, bacteria-enriched concrete that has self-healing capabilities and BioFilm, a living, protective coating for submerged structures
- Kate Orff on 'Oyster-techure,' cultivating oyster reefs to create a sea barrier and flood protection in New York harbor
- Magnus Larsson's Dune project to halt desertification in Africa using microbial-induced cementation
- Suzanna Lee on BioCouture, growing clothing with bacteria and green tea
- James Auger and Jimmy Loizeau on Carnivorous Domestic Entertainment Robots, including a clock powered by flies that are caught and digested

Feeding the city: 13 visionary proposals for the future metropolis

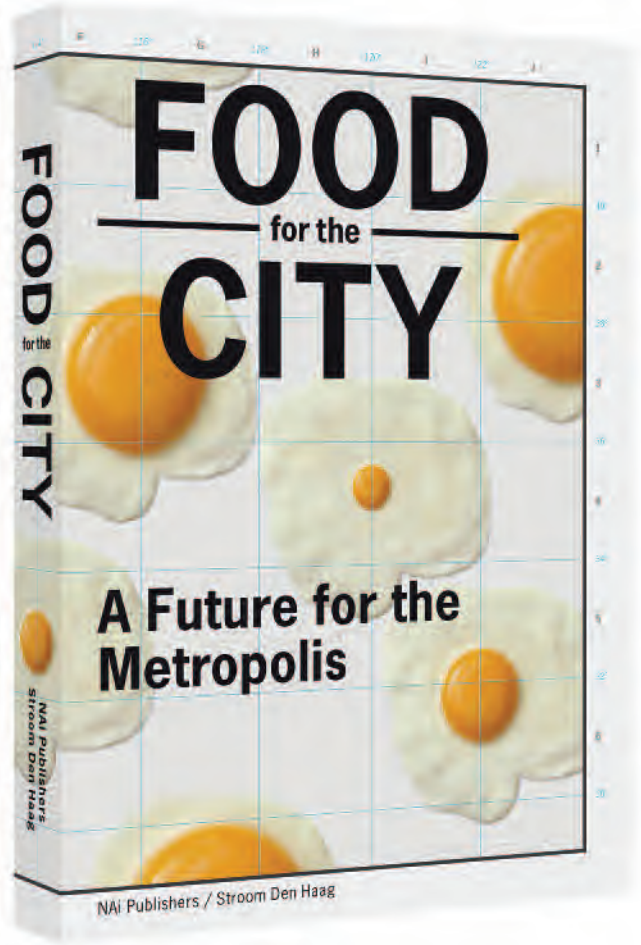
Food for the City

A Future for the Metropolis

NAI PUBLISHERS

Text by Peter de Rooden, Adam Grubb, Han Wiskerke, Lola Sheppard, Mason White, Gaynor Paradza, et al. By the year 2050 there will be nine billion people living on Earth. Seventy-five percent of them will be living in cities. If the world population continues to grow at this rate, it will take several extra planets just to produce the food that will be needed to feed it. While putting food on the table today seems to entail no more than a visit to the market for the average city dweller, a worldwide network of food producers and supermarket chains lies hidden behind our meals. It is a network of convenience, but one that poses new problems in that fewer people than ever decide what more people than ever eat. The result of a multi-year interdisciplinary program called "Foodprint," *Food for the City* offers 13 visions from experts across the world: a politician, an activist, an economist, a philosopher, a chef, an architect and a farmer, among others. From the visionary to the practical, their essays and proposals examine the influence food can have on the culture, shape and functioning of the city, addressing issues of urban farming and laboratory engineering, and weighing the choices to be made between altering our food production systems or our consumption patterns. The book comes with a timeline from 2050 BCE to 2050 CE and a rich pictorial essay that demonstrates how feeding a city has been a preoccupation as old as the city itself.

978-90-5662-854-3
Pbk, 6.75 x 9.5 in. / 256 pgs / 150 color.
U.S. \$34.95 CDN \$34.95
August/Architecture & Urban Studies/Sustainability



How to Make a Japanese House

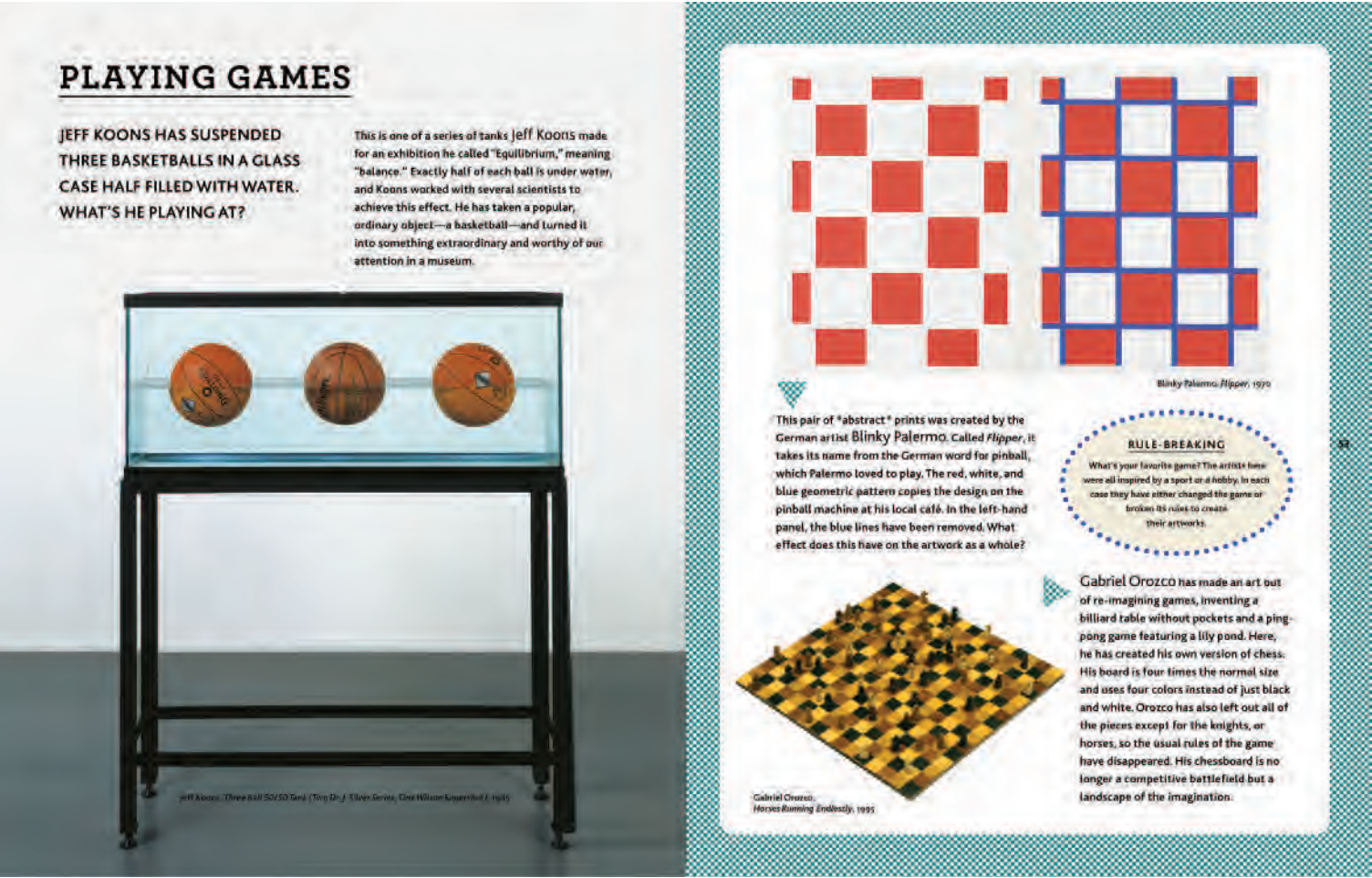
NAI PUBLISHERS

Text by Cathelijne Nuijsink. Nowhere in the world have architects built homes as small as in Japan, and nowhere have they done so with such ingenuity and success. *How to Make a Japanese House* presents 21 lessons in how to design a single-family home from three decades of architectural practice. From the Western perspective, in which more space is better space, small interiors may once have seemed undesirable, but Japanese architects have long excelled at overcoming the limitations of building in densely populated areas and creating brilliant effects of spaciousness with minimal square footage. As urban areas across the world grow only more dense in population, a knack for the economic handling and design of domestic space has clearly established itself as a key virtue of contemporary architectural practice. Through a rich array of research, interviews, drawings and photographs, *How to Make a Japanese House* demonstrates that Japanese homes present a radically different way of thinking about architecture, and provide inspiration for dwelling on a smaller scale.

978-90-5662-850-5
Pbk, 6.75 x 9.5 in. / 324 pgs / 146 color.
U.S. \$55.00 CDN \$55.00
September/Architecture & Urban Studies/Asian Art & Culture



Also Available:
Japanese Identities
9783939633389
Pbk, U.S. \$40.00 CDN \$40.00
Jovis



MoMA’s smart and fun introduction to contemporary art for children



What Is Contemporary Art? A Guide for Kids

By Jacky Klein & Suzy Klein.

THE MUSEUM OF MODERN ART, NEW YORK

What Is Contemporary Art? opens up the exciting, dynamic and sometimes bewildering world of contemporary art for a young audience, inviting readers to explore, enjoy and question a variety of artworks drawn from the collection of The Museum of Modern Art. Organized thematically by subjects of interest to children—from games and unusual materials to outer space and bizarre beasts—the book features nearly 70 works made over the past 50 years by a range of international artists, from modern icons of the early 1960s such as Andy Warhol’s “Campbell’s Soup Cans” and Yves Klein’s “Anthropometry: Princess Helena” to recent pieces by contemporary artists such as Louise Bourgeois, Bruce Nauman, Olafur Eliasson, Andreas Gursky and Jeff Koons. Designed to encourage children to explore their own imaginative responses to art across all media—including painting and sculpture, film, photography, performance and installation—the book is packed with special features, including pull-out information and idea boxes, quotes from the artists, and “How did they do it?” prompts. *What Is Contemporary Art?* is an invaluable guide to The Museum of Modern Art’s contemporary collection for family visitors, and a captivating read for children (ages eight and up) and parents at home.

978-0-87070-809-1
Hbk, 9.5 x 12 in. / 64 pgs / 80 color.
U.S. \$19.95 CDN \$19.95
October/Children’s/Art

You Are Awesome

25 Crafts to Make You Happy

CICADA BOOKS

Edited by Abbey Hendrickson. Abbey Hendrickson writes the highly trafficked blog Aesthetic Outburst, which documents her life in an old farmhouse in rural New York. In between DIY disasters, childcare catastrophes, book obsessions and cultural consumption, Abbey makes some fantastic and funky craft projects, which she sells through her online Etsy shop. *You Are Awesome* collects together 25 of her craft ideas from her blog and her “20 in 20” challenge (for which she made 20 crafts in 20 days), each one presented in color and clearly explained step by step. They range from an embroidery sampler to a bookshelf to a laptop toy made from a cardboard box. The projects are fairly simple, but all distinctive and quirky, and will appeal to novices and crafting professionals alike. Each one captures the warmth and humor that Abbey herself radiates and which has made her and her blog so popular. *You Are Awesome* follows Cicada Books’ recent publication, *State of Craft*, and will appeal to a new generation of young crafters seeking fresh inspiration for cultivating their own individual aesthetic. Small and chunky, with a hard-cut gray board cover and overflowing with illustrations and photography, it is itself a crafty object you will want to have and to hold, and makes a perfect feel-good gift for the holiday season.



978-1-908714-00-8
Hbk, 6 x 8.5 in. / 112 pgs / 150 color.
U.S. \$15.95 CDN \$15.95
November/Crafts & Hobbies



Also Available:
State of Craft
9780956205346
Pbk, U.S. \$19.95
CDN \$19.95
Cicada



Ping Pong

CICADA BOOKS

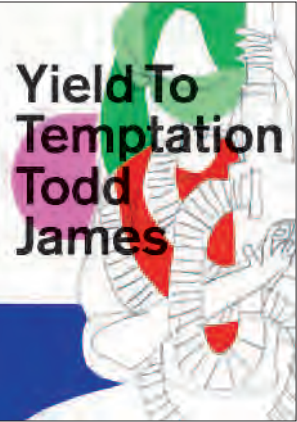
Edited by Ziggy Hanaor.

Ping-pong is the most popular racquet sport in the world. And no wonder: it is one of the few sports that is genuinely enjoyable to play at any skill level and at any age. From the fluorescent-lit basements of the family home to the professional arena of the Olympics, it can be as relaxed or as competitive as players want it to be, while still offering all the adrenaline rush of any fast-paced sport or entertainment. No labored strategizing or belly itching: just quick instincts and the instantly recognizable click-clacking of its hypnotic rhythm. The sociable aspects of the game are today leading thousands of people to rediscover the sport, with tables popping up in all the hippest bars and workplaces. The joys and tribulations of ping-pong are beautifully illustrated in this delightful little gift book; the rules of singles and doubles games are clearly explained and tips and techniques provide readers with the crucial edge to vanquish their opponents. Photography from tournaments sits alongside classic archival imagery, bringing the book alive while paying tribute to the sport’s vintage roots. *Ping Pong* captures a breaking trend in a small but beautiful little volume, and is a great little gift book for young and old alike.

978-1-908714-01-5
Pbk, 4.75 x 6.5 in. / 64 pgs / 72 color.
U.S. \$9.95 CDN \$9.95
November/Pop Culture/Sports



Also Available:
The Inspirational Moustache
Pbk, U.S. \$9.95 CDN \$9.95
9780956205353
Cicada Books



Todd James: Yield to Temptation

PICTUREBOX

New York-based Todd James (born 1969) pioneered a distinct cartoon-based graffiti style in New York in the 1980s, working under the name REAS and gaining the respect of both a street-culture audience and the art and design market. He has since produced work for the Beastie Boys, Eminem and Iggy Pop, among others. This unique artist’s book is the first publication by James in half a decade, and collects 60 of his drawings, all created exclusively for this volume. Bearing close resemblance to his best-known graffiti work, each drawing is complete unto itself yet also represents a potential painting for the future. *Yield to Temptation* is of a piece with James’ broader concerns: American excess as represented by the forms and fictions of sexuality and the ravages of war. James invites his audience to glamorize these issues, even as he undercuts any assumptions about them. His drawings have the expressive, minimal intensity of a cartoon Franz Kline and evoke the Day-Glo era of 1970s print culture, where *Schoolhouse Rock* crosses over into *Playboy* cartoons. *Yield to Temptation* is being published on the occasion of James’ solo exhibition in Tokyo.

978-0-9837199-9-1
Hbk, 5 x 7 in. / 64 pgs / 16 color / 48 b&w.
U.S. \$20.00 CDN \$20.00
September/Art



Jonny Negrón: Negrón

PICTUREBOX

The Brooklyn-based Jonny Negrón, editor of the ongoing anthology zine *Chameleon*, emerged in 2011 as a web sensation, appearing in many anthologies and the subject of numerous features in *Vice Magazine*. An acclaimed “master of voluptuousness” in the tradition of Robert Crumb and Tom of Finland, his highly erotic drawings occupy a space that draws from fashion drawings, video games, Japanese hentai and street art. *Negrón* is his first book and explores the ample proportions of his vision. It features all-new drawings of his signature zaftig women and gangsta men, placed in fantastical, raunchy scenarios involving multi-fluid lactation, demon-faced copulations and exaggerated accidents with various condiments. With new comic strips created especially for this publication, lists of the artist’s favorite things and selected vintage photography from 1970s magazines, *Negrón* demonstrates how he has successfully combined high fashion with street comics. This is a guide to his brave new world, produced in as lush a package as the women in his work: printed on high-gloss paper, this dust-jacketed paperback is an art object unto itself, and will be coveted by fans of *Juxtapoz* magazine and street-style erotica.

978-0-9837199-6-0
Pbk, 6 x 8 in. / 80 pgs / 80 color.
U.S. \$19.95 CDN \$19.95
October/Comics & Graphic Novels/Art



C.F.: Powr Mastrs Vol. 4

PICTUREBOX

Providence artist and musician C.F.’s ongoing saga *Powr Mastrs* has been described as an unsettling hybrid of Jack Kirby and Henry Darger. This fourth installment continues his exploration of the lives and activities of the denizens of the ever-shifting mystical realm of New China. Featuring characters not seen since volume one, a central part of this new volume is an extended erotic sequence that combines a corset-bound atmosphere of Victoriana with a discomforting science-fiction dystopia, all executed in C.F.’s delicate lines and immaculate compositions that combine the harsh geometries of Donald Judd with the lush figuration of John Currin. The *Powr Mastrs* series has been praised by *Vice Magazine* as “dark doors into the stunningly fantastic,” and *The Village Voice* has noted that “the homemade arcane dominates in C.F.’s sexy danger world.”

978-0-9837199-8-4
Flexi, 5.75 x 8.25 in. / 120 pgs / 32 color / 88 b&w.
U.S. \$18.00 CDN \$18.00
November/Comics & Graphic Novels/Art



Also Available:
C.F.: Powr Mastrs Vol. 3
9780982094761
Pbk, U.S. \$18.00
CDN \$18.00
PictureBox



Brian Chippendale: Puke Force

PICTUREBOX

Comic-book artist and Lightning Bolt drummer Brian Chippendale (born 1973) returns with a new graphic novel that addresses the disconnect between the world on our computer screens and the world outside our window. Welcome to Grave City: an urban dystopia in which kids are hooked on computer games, and obesity and intersocietal strife runs rampant. When a cafe is blown up in a horrific act of terrorism, the deadly explosion’s reverberations manifest as a growing darkness that embodies both a spiritual and physical evil. But out of this sour stew comes a team of positive-minded weirdos aiming to set things on a brighter course. They are Puke Force, and the world will never be the same. Equal parts sitcom, horror movie, superhero comic and visionary drawing, *Puke Force* is printed as an oversize edition on thick textured paper for a fully immersive print experience.

978-0-9837199-7-7
Hbk, 11.5 x 8.75 in. / 128 pgs / 128 b&w.
U.S. \$26.95 CDN \$26.95
November/Comics & Graphic Novels/Art



Also Available:
Brian Chippendale: If 'n Oof
9780982094754
Pbk, U.S. \$29.95
CDN \$29.95
PictureBox

Sammy Harkham: Everything Together

Collected Stories

PICTUREBOX

Sammy Harkham is one of the most influential cartoonists and comics editors of his generation. After a decade of work and groundbreaking anthologies, *Everything Together* collects his short-story comics, which condense vast amounts of emotion and information into nuanced cartoon narratives. Harkham’s classic style is both articulate and expedient. At the center of the book are two vastly different tales: “Poor Sailor,” a sea-faring myth of a man gone to find wealth for his love; and “Somersaulting,” a kind of fever dream of teenagers in love, wiling away the summer. Alongside these stories are shorter comic strips tackling everything from Napoleon as a tortured artist to touching examinations of Jewish mysticism and life in a shtetl, to satires on contemporary university life. Throughout these tales, Harkham maintains a light touch and emotive wit. The works in this book confirm his place among the best storytellers of his generation. **Sammy Harkham** was born in Los Angeles in 1980, moving to Sydney, Australia, at the age of 14. He soon started making his own comics and a zine, *Kramers Ergot*, which has evolved into one of the most influential comics anthologies published today. His comic strip *Poor Sailor*, originally published in *Kramers Ergot* 4, was subsequently included in *Best American Nonrequired Reading* of 2004 and has been published in French, Korean and Italian. *Kramers Ergot* has been on numerous “best of the year” lists including the *LA Weekly*, *Time*, *The New York Times*, *Dazed and Confused*, *The Comics Journal* and *Publishers Weekly*. In 2006 Harkham started the ongoing comic series, *Cricket*s, and edited *The Simpsons’ Treehouse of Horror*, and most recently the eighth volume of *Kramers Ergot*. A partner in both the renowned bookstore Family, and the movie theater, Cinefamily, Harkham lives in Los Angeles with his wife and three children.

978-0-9851595-0-4
Pbk, 7.25 x 9.75 in. / 120 pgs / 88 color / 32 b&w.
U.S. \$19.95 CDN \$19.95
October/Comics & Graphic Novels/Art



Also Available:
Kramers Ergot 8
Hbk, U.S. \$32.95 CDN \$32.95
9780984589272
PictureBox



First overview by the acclaimed cartoonist and editor of *Kramers Ergot*





Mati & The Music: 52 Record Covers 1955–2005

RM/LIBRAIRIE 213

Text by Serge Bramly.
The 1960s and 1970s offered many options for mind expansion: psychedelic drugs, Eastern meditation, sex—and the art of Mati Klarwein. Klarwein (1932–2002) was a major presence in the New York art scene, admired by everyone from Andy Warhol and Salvador Dalí to Jimi Hendrix and Jackie Onassis (who commissioned him to paint a portrait of John F. Kennedy). His pop-surrealist universe of pantheistic religious harmony, sexual fertility and gender and racial unity gave visual expression to an era and to a generation of music, and was embraced by some of the most progressive musicians of his time. *Mati & the Music* presents Klarwein's 52 paintings that appeared on album covers, a body of work that began in the mid-1950s and continued for half a century. The majority of the album covers Klarwein painted were commissioned by the musicians themselves, most famously by Miles Davis for his breakthrough fusion albums *Bitches Brew* and *Live Evil* and Carlos Santana for *Abraxas*. Others included Earth Wind & Fire, Buddy Miles and Gregg Allman. Major record labels also employed Klarwein, including Blue Note for Jackie McLean and Reuben Wilson, and Douglas Records for the Last Poets, Howard Wales and Jerry Garcia. With the trim size of an LP album, *Mati & The Music* will appeal to lovers of music, graphic design and psychedelic art.

978-84-92480-19-7
Hbk, 12 x 12 in. / 184 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
August/Music/Art

Reggae Soundsystem! Mento to Dancehall: 60 Years of Original Reggae Album Cover Art

SOUL JAZZ BOOKS

Edited by Stuart Backer, Steve Barrow. Introduction by Steve Barrow.
From its early Mento (Jamaican Calypso) beginnings through to the invention of Ska, Rocksteady, Roots, Dub and Dancehall, Jamaican music is one of the richest and innovative veins in popular music. This deluxe publication, featuring hundreds of stunning full-size record cover designs that span the history of reggae music, takes a timely look at the endless visual creativity of reggae record cover designs—iconic, classic, rare and unique artwork spanning 60 years of Jamaican sounds. *Reggae Soundsystem!* includes a fascinating introductory essay on the history of reggae by Steve Barrow (author of *Rough Guide to Reggae* and founder of the reggae label Blood & Fire) and is edited by Stuart Baker, founder of Soul Jazz Records.

978-0-9554817-8-9
Hbk, 13.25 x 13.25 in. / 216 pgs / 400 color.
U.S. \$49.95 CDN \$49.95
October/Music/Design & Decorative Arts



Reggae Soundsystem 45! Original Label Art of the Reggae 45 Single

SOUL JAZZ BOOKS

Edited by Stuart Baker, Steve Barrow. Introduction by Steve Barrow.
The 45-rpm seven-inch single is at the heart of reggae music, the main vehicle by which reggae music has been communicated to the public by the deejays in the dancehalls of Kingston, and to its worldwide audience beyond. Ever since the birth of the Jamaican music industry, over 60 years ago, and through to the present day, these idiosyncratic label designs have helped illustrate, signify and energize the music they accompany. *Reggae Soundsystem 45!* features 1,000 stunning 45-rpm single designs, reproduced full size, that span the history of reggae music. These label designs give us a hidden history in album design that is raw, innovative and hip. Published in tandem with the album-size *Reggae Soundsystem!*, the book includes a fascinating essay on the birth and rise of the 45-rpm single in reggae music by Steve Barrow, author of *Rough Guide to Reggae* and founder of the reggae label Blood & Fire. The book is edited by Soul Jazz founder Stuart Baker.

978-0-9554817-9-6
Hbk, 8 x 8 in. / 400 pgs / 1000 color.
U.S. \$39.95 CDN \$39.95
October/Music/Design & Decorative Arts

Blow Your Head: A Diplo Zine Vol. 1: Dancehall

PICTUREBOX

Introduction by Diplo. Photographs by Shane McCauley.
The DJ and producer Diplo—aka Thomas Wesley Pentz—and photographer Shane McCauley are launching *Blow Your Head*, a series of photographic accounts of global music scenes, all of which filter into Diplo's creative base, the hugely popular record label Mad Decent. Each volume will explore a different country and musical genre, from Technobrega in Brazil to Cumbia and Tribal in Mexico, to the subject of the debut volume: Jamaica's vibrant dancehall scene. For this volume, the duo traveled through Trenchtown, visiting Tuff Gong Studios, Gee Jam Studios and Sugarman Beach, documenting the most cutting-edge music and dance with candid photographs of the players and venues. Only one of the world's most sought-after DJs could get access like this. Follow Diplo into the musical future!

978-0-9851595-2-8
Pbk, 8 x 10 in. / 96 pgs / 92 b&w.
U.S. \$20.00 CDN \$20.00
October/Music/Photography



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



Also Available:
Studio One Records
9780955481772
Hbk, U.S. \$49.95
CDN \$49.95
Soul Jazz Books

Warhol’s worlds, from the Factory to his Czech origins



The Factory
Photography and the Warhol Community
LA FÁBRICA

Edited and with text by Catherine Zuromskis. Of the many ways in which Pop artist Andy Warhol (1928–1987) has influenced contemporary art, perhaps the most significant is the collaborative sphere he orchestrated through The Factory. Established in 1962, The Factory was a studio space that also served as a locus for social and cultural interactions between Warhol and a host of assistants, friends, lovers, fellow artists and curious onlookers. A space of both labor and leisure, The Factory was a vital community that grew increasingly mobile over the course of Warhol’s career. Within it, artists forged a cultural and social world that became one of the earliest examples of a relational approach to art making. *The Factory* examines the critical role that photography played in both documenting and realizing the flamboyant bohemian culture of this community. It includes the work of numerous professional and amateur photographers, Factory insiders and passing voyeurs, as well as the photographs of Warhol himself. Combining photo strips and Polaroids with small-scale black-and-white and color prints, an intimate perspective on the Factory emerges resembling a family album. Warhol ultimately sought to turn the Factory outward and include the public at large, and a selection of books, magazines and celebrity photographs highlights the more public and increasingly global scope of Warhol’s social and cultural practice.

978-84-15303-72-5
Pbk, 8 x 9.5 in. / 168 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
September/Photography/Art



Image Machine: Andy Warhol and Photography
MODERNE KUNST NÜRNBERG

Edited and text by Raphaela Platow, Synne Genzmer, Joseph D. Ketner II. *Image Machine: Andy Warhol and Photography* examines the role of the photograph in Warhol’s art, its relationship to his portrait painting and his late paintings and prints, and his rigorous documentation of his social life. The book is divided into three sections: the first, “Warhol’s Mediated Image,” focuses on the artist’s appropriation of the photographic image, his initial use of the photo booth for portraits, the Polaroids and his mature portrait painting process in the 1970s. Direct comparisons are made here between source material and finished work. The second section, “The 80s through the Eyes of Andy,” covers Warhol’s legendary socializing on the New York club scene of the 1980s, and contains his portraits of leading celebrities of the era. Lastly, “The Hand and the Machine” looks at Warhol’s use of photographs to create his late paintings and prints, and features works such as the *Self-Portrait* wallpaper (1978) and the series *Ladies and Gentlemen* (1975) and *Torsos* (1977). The extent of Andy Warhol’s photographic output has been only recently made apparent, thanks to the efforts of the Warhol Photographic Legacy program, which assisted in the production of this volume.

978-3-86984-316-2
Hbk, 8.25 x 10.5 in. / 120 pgs / 80 color.
U.S. \$55.00 CDN \$55.00
November/Photography/Art

EXHIBITION SCHEDULE
Cincinnati, OH: The Center of Contemporary Art, 09/22/12–01/13/13
Vienna, Austria: Kunsthalle, 02/22/13–06/16/13
Waltham, MA: Rose Art Museum, Brandeis University, 09/01/13–12/13



Andy Warhol and Czechoslovakia
ARBOR VITAE

Edited by Rudo Prekop, Michal Cihlár. Through a wealth of research, and illustrated with more than 1,200 photographs and documents (many published here for the first time), this enormous compendium traces Andy Warhol’s relationship to his parents’ native Czechoslovakia. Neither routine monograph nor ordinary biography, *Andy Warhol and Czechoslovakia* is the fruit of a 22-year labor of love by editors Rudo Prekop and Michal Cihlár, who were granted unprecedented access to the family archives by the artist’s brothers. Prekop and Cihlár amassed a wealth of interviews with friends and family members (both in the U.S. and in Czechoslovakia), and compiled these alongside archival interviews and all manner of ephemera, from family mementos and early artworks to previously unseen snapshots of Warhol. The editors also examine Warhol’s close relationship to his mother and explore his influence upon Prague’s underground music scene. The vast wealth of material gathered in this splendidly designed Warhol scrapbook paints a vivid portrait of the artist’s connection to his ethnic background.

978-80-7467-000-8
Flexi, 9.5 x 11.5 in. / 448 pgs / 1,230 color.
U.S. \$115.00
CDN \$115.00
August/Art



Back in Print—New Lower Price!
Keith Haring: 1978–1982
MODERNE KUNST NÜRNBERG

Edited by Gerald A. Matt, Raphaela Platow. Preface by Gerald A. Matt. Text by Pedro Alonzo, Bill Arning, Synne Genzmer, Raphaela Platow. Situated in that explosive mini-era from 1978 to 1982 in New York, this monograph explores the early and most experimental period in the career of Keith Haring (1958–1990). Its narrative commences with a portrait of the vigorous studio practice Haring had already established after enrolling in New York’s School of Visual Arts, and tracks his metamorphosis into an ultra-prolific artist creating political public art on downtown streets and responding to the city’s graffiti culture, intent on making art that would thrive outside the boundaries of institutions. Reproduced throughout are rarely seen drawings and sketchbooks, video stills, flyers, posters, photographs, subway drawings, word collages, texts and diaries. The evolution of Haring’s visual vocabulary in these years is explored, through his cornucopia of influences, ranging from Jean Dubuffet, Pierre Alechinsky, Jackson Pollock and Henri Matisse to William Burroughs, Dr. Seuss and Walt Disney. Haring’s heroes directly informed his development of interlocking geometric shapes, comic-inspired narrative storyboards and humor-infused homoerotic tableaux. *Keith Haring: 1978–1982* unfolds the nascent career of this tireless creator, philosopher, agitator and activist, one of the most influential and popular artists of the twentieth century.

978-3-86984-313-1
Pbk, 6.5 x 9.25 in. / 256 pgs / 200 color.
U.S. \$45.00 CDN \$45.00
August/Art

EXHIBITION SCHEDULE
New York: Brooklyn Museum, 03/16/12–07/08/12



Thus Spoke LaChapelle
ARBOR VITAE

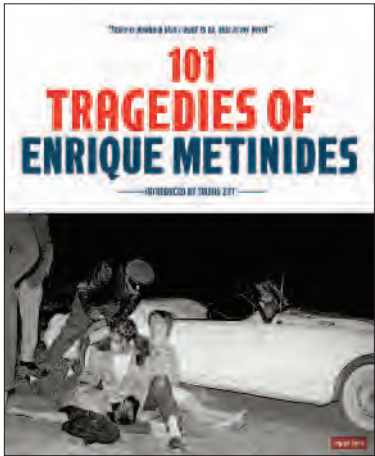
Text by Otto M. Urban. The photographs of David LaChapelle (born 1963) are among the most instantly recognizable images in contemporary photography. His über-pop color portraits of celebrities such as Cameron Diaz, Marilyn Manson and Kanye West (whom he has portrayed, respectively, as King Kong, a crossing guard and Black Jesus) have propelled his work outside the closed society of galleries and museums into a wider public arena. *Thus Spoke LaChapelle* is the first retrospective of the artist’s work to include photographs from the mid-1980s up to the present, plus a range of work that has never previously appeared. More than an exhibition catalogue, this book presents the culmination of LaChapelle’s artistic activity to date: a world in which religious iconography comes in pink latex trappings and a new surrealism explodes in the conjunction of flaming pianos, giant hamburgers, orally fixated Triceratops and Day-Glo disaster sites.

978-80-87164-86-0
Hbk, 10 x 13 in. / 284 pgs / 257 color.
U.S. \$95.00 CDN \$95.00
August/Photography/Fashion





101 crime-scene
classics from the
Mexican Weegee



101 Tragedies of Enrique Metinides

APERTURE

Edited and with introduction by Trisha Ziff.

101 Tragedies is Enrique Metinides' selection of the key 101 images from his half-century of photographing crime scenes and accidents in Mexico for local newspapers and the *notas rojas* (or red pages—for their bloody content) crime press. Alongside each image, extended captions give Metinides' account of the situation depicted—the life and characters of the streets, the criminals, the heroism of emergency workers and the sadness of bereaved families—revealing much of his personality in the process. Thirty of the selected photographs are paired with their original newsprint tearsheets, preserved by Metinides, the typography of which has inspired the design of this book. The images are compiled by Trisha Ziff, a filmmaker and curator who knows Metinides well, and who here contributes an essay about his life, work and personality. The first overview of the photographer in many years, *101 Tragedies* is also the only Metinides monograph comprised of images chosen by the photographer himself, and which offers his own account of his life's work. **Enrique Metinides** (born 1934) worked as a crime photographer for more than 50 years, capturing murders, crashes and catastrophes for Mexico's infamous crime magazines. He has won numerous prizes and received recognition from the Presidency of the Republic, journalists' associations, rescue and judicial corps and Kodak of Mexico. In 1997 he received the "Espejo de Luz" (Mirror of Light) Prize, awarded to the country's most outstanding photographer. His work has been shown at numerous international venues, including The Museum of Modern Art and Anton Kern Gallery, New York; Photographers' Gallery, London; and Les Rencontres d'Arles Photographie, Arles, France.

978-1-59711-211-6
Hbk, 8.5 x 10.38 in. / 192 pgs / 150 color.
U.S. \$50.00 CDN \$50.00
September/Photography/Latin American Art & Culture

Visions of
horror and
decadence: the
photographs
of Joel-Peter
Witkin



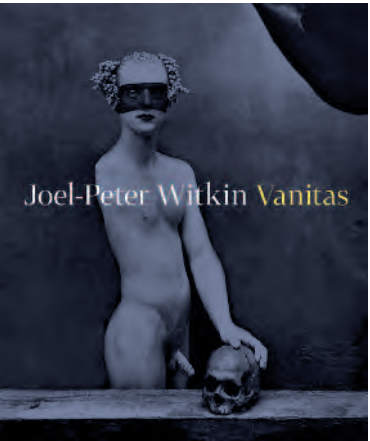
Joel-Peter Witkin: Vanitas

ARBOR VITAE

Text by Otto M. Urban.

Joel-Peter Witkin: Vanitas offers a concise survey of one of the most controversial photographers alive. Since the late 1970s, Witkin's black-and-white portraits and still-lives of hermaphrodites, body parts, severed heads, mutilations and similar themes have inevitably provided shock fodder to the religious right, while seeming to evoke an easy relationship to ideas of decadence and morbidity. For Witkin, the goal is simple: "I wanted my photographs to be as powerful as the last thing a person sees or remembers before death." Witkin's photographs offer up examples of life's extremities as unblinking confrontations with mortality, whose power derives not merely from their content but from the keen compositional instincts governing that content. Witkin's gift for still life and his use of religious motifs such as crucifixion and sainthood have been nourished by his appreciation of the likes of Francisco Goya, Odilon Redon and Hieronymus Bosch, whose examples he has translated for the concerns of the present. Witkin's photographs have made a colossal impact upon contemporary culture, influencing artists such as the Chapman Brothers and Erwin Olaf, musicians such as Diamanda Galás and Trent Reznor, and the late fashion designer Alexander McQueen, among many others. *Vanitas* provides a cross-section of the artist's work from the 1970s to the present. In addition to photographs, it includes many lesser-known drawings and paintings, as well as Witkin's most recent, previously unpublished photographs. A bilingual (English/Czech) text by the art historian Otto M. Urban summarizes the development of Witkin's life and work.

Joel-Peter Witkin was born in Brooklyn, New York, in 1939, and lives in Albuquerque, New Mexico.



978-80-87164-72-3
Flexi, 9 x 10.25 in. / 164 pgs / 93 color.
U.S. \$40.00 CDN \$40.00
August/Photography



Quay Brothers: On Deciphering the Pharmacist’s Prescription for Lip-Reading Puppets

THE MUSEUM OF MODERN ART, NEW YORK

Edited by Ron Magliozzi. Text by Edwin Carels, the Quay Brothers.

For more than 30 years, internationally renowned moving image artists and designers the Quay Brothers have been in the avant-garde of stop-motion puppet animation. Creating work in the tradition of Czech Surrealists Jan Švankmajer and Jiří Trnka, Russian animator Yuri Norstein and Polish animator Walerian Borowczyk, the twin brothers practice a design aesthetic influenced by the graphic surrealism of Polish poster artists of the 1950s and 1960s such as Jan Lenica, Roman Ciešlewicz, Franciszek Starowieyski and Henryk Tomaszewski. Since 1971, they have produced more than 45 moving images, including features, music videos, dance films and documentaries, and have designed sets and projections for opera, drama and concert performances. Published to accompany an exhibition at The Museum of Modern Art—the first presentation of the Quay Brothers’ work in all their fields of creative activity—this publication presents their films as well as previously unseen moving image works and graphic design, drawings, typography and notebooks for films.

The **Quay Brothers** were born near Philadelphia and have worked from their London studio, Atelier Koninck, since the late 1970s. Their works include *The Street of Crocodiles* (1986), the *Stille Nacht* series (1988–2008), *Institute Benjamenta* (1995) and *In Absentia* (2000). They have also designed sets and projections for opera, drama, and concert performances such as Ionesco’s *The Chairs* (Tony-nominated design, 1997) and recent site-specific pieces based on the work of Bartók and Kafka.

978-0-87070-843-5
Pbk, 8 x 10 in. / 64 pgs / 60 color.
U.S. \$24.95 CDN \$24.95
August/Art/Film

EXHIBITION SCHEDULE
New York: The Museum of Modern Art,
08/12/12–01/07/13



Stills, drawings, etchings, engravings and designs by the cult animators



Phantom Museums: The Short Films of the Quay Brothers

ZEITGEIST FILMS

Best known for their classic 1986 film *Street of Crocodiles*—which Terry Gilliam selected as one of the ten best animated films of all time—the Quay Brothers are masters of miniaturization, and with their tiny sets have created unforgettable worlds. This two-disc set contains 13 of their classic short films in restored and remastered editions (personally supervised by the Quays), plus audio commentaries, interviews, alternative versions, unrealized pilot projects and more. *Phantom Museums* also features a gorgeously illustrated booklet, including a “Quay Dictionary” and an essay by Michael Atkinson.

978-1-935-202-42-4
DVD (NTSC), 5 x 7 in.
U.S. \$34.99 CDN \$34.99
July/Film & Video/Art

Jess: O! Tricky Cad and Other Jessoterica

SIGLIO

Edited by Michael Duncan.

The San Francisco artist Jess (1923–2004) has for decades been known to cognoscenti as an inventive and sophisticated master of the collage aesthetic. Recently however, his works are receiving fresh attention from a younger generation attuned to Jess’ interests in myth, narrative and appropriation. Jess used images taken from sources ranging from *Dick Tracy* to Dürer, from a Beatles bubblegum card to medical text-book drawings, from 1887 *Scientific American* line engravings to frames from George Herriman’s *Krazy Kat*. In reexamining myth through a synthesis of art and literature, Jess’ work remains a crucial assemblage of the meanings of our time. This volume brings to light collages, collage books, word poems and altered comics that have been largely inaccessible or unavailable since their making. Originally published in small editions and hard-to-find journals, or made as one-off artist’s books, these works demonstrate the full range of Jess’s extraordinary verbal and visual play. Several of Jess’s surreal comic-strip manipulations, *Tricky Cad* (1954–1959), are reproduced for the first time in their entirety, as are others such as *Ben Big Bolt* and *Nance* that have never before been published. The book also includes a group of complex wraparound book covers, several unpublished collage poems, and two artist’s books never before reproduced in full: *From Force of Habit*, a “fantastic tale” which plays with the pages of a Swedish cult sci-fi novel, and *When a Young Lad Dreams of Manhood*, a homo-erotic paean (and naughty parody) of the priapic urge. A facsimile reproduction of the 20-page collage masterpiece *O!* is included as a separate booklet, and the book sports a dustjacket that folds out into a poster-size collage.

978-1-938221-00-2
Pbk, 8.25 x 10 in. / 192 pgs / 92 color / 58 b&w.
U.S. \$47.50 CDN \$47.50
November/Art/Comics & Graphic Novels



Also Available:
Jess: To and From the Printed Page
9780916365752
Pbk, U.S. \$29.95 CDN \$29.95
Independent Curators International



Back in Print!

Bean Spasms

By Ted Berrigan & Ron Padgett.

GRANARY BOOKS

Illustrations by Joe Brainard.

Ted Berrigan, Joe Brainard and Ron Padgett’s *Bean Spasms* is the defining publication of the 1960s literary/Pop scene in New York. Originally published in 1967 by Kulchur Press in an edition of 1,000, and out of print for more than 40 years, *Bean Spasms* is a book many have heard about but relatively few have seen, and which—until now—has been consequently shrouded in legend. The text is comprised of collaborations between poets Ted Berrigan and Ron Padgett, with further writings, illustrations and cover by artist Joe Brainard. The three began collaborating in 1960, and kept a folder of their works titled “Lyrical Bullets” (a humorous homage to the well-known collaboration between Coleridge and Wordsworth, *Lyrical Ballads*). As Ron Padgett describes, in his introduction to this new facsimile edition, their collaborations included “plays, a fictitious correspondence, a picaresque novel, goofy interviews and poems of various types and lengths, as well as mistranslations and parodies of each other’s work and the work of others.” Poet friends dropping by during writing sessions would also add lines, and although Berrigan and Padgett also contributed visuals, and Brainard contributed texts, all works in the book were intentionally left unattributed. Full of wild wit and joy in experimentation, competition and collaboration, *Bean Spasms* is a classic document of the New York School.

978-1-887123-80-8
Pbk, 7.5 x 10 in. / 212 pgs / 26 b&w.
U.S. \$39.95 CDN \$39.95
September/Literature



From cut-ups to shotgun paintings, the art of William S. Burroughs



The Art of William S. Burroughs: Cut-ups, Cut-ins, Cut-outs

MODERNE KUNST NÜRNBERG

Edited by Synne Genzmer, Colin Fallows, Barry Miles, Jon Savage. Interview by Allen Ginsberg, Lee Ranaldo.

The influence of William Burroughs on popular culture has been enormous: the Beatles, the Stones, Andy Warhol, the Velvet Underground, David Bowie, Keith Haring, David Cronenberg and Sonic Youth have all paid homage to the Beat writer in various media. While Burroughs’ life story and sexual/narcotic proclivities have had their own legacy, the “cut-up” method that he developed in the 1960s with his friend Brion Gysin has proved his most generative legacy. Writers, musicians and artists of all kinds have adopted this chance procedure, which involves the cutting and splicing of language—or image, or sound—to produce unexpected conjunctions and scramble consensus reality. “The cut-up is actually closer to the facts of perception than representational painting,” Burroughs wrote of the method. “Take a walk down a city street and put down what you have just seen on canvas . . . consciousness is a cut up.” This compendium of Burroughs’ artwork, collages, cut-ups, scrapbooks, photographs, films, ephemera and paintings offers a full overview of his visual output, emphasizing the importance and legacy of the cut-up method. In addition, it examines the significance of his tape cut-up experiments of the 60s and 70s, as well as his practice of collaboration across media. Containing much previously unseen material, *The Art of William Burroughs* is a definitive publication on a writer and artist whose influence only increases with time.

William Seward Burroughs (1914–1997) was born in St. Louis, Missouri. He studied at Harvard University where he graduated in 1936 and briefly attended medical school in Vienna. In the 1940s he met Jack Kerouac and Allen Ginsberg, thus helping to found the Beat movement, of which his novel *Naked Lunch* is a key text.

978-3-86984-315-5
Hbk, 7.5 x 9.5 in. / 220 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
September/Art/Photography

EXHIBITION SCHEDULE
Vienna, Austria: Kunsthalle Wien, 06/15/12–10/21/12

New English-Language Edition!

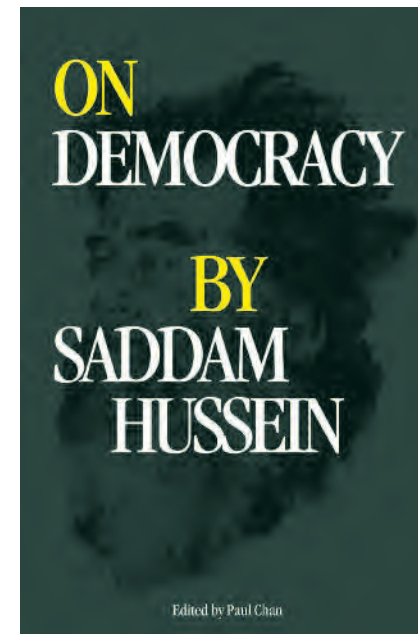
Gerhard Richter: War Cut

D.A.P./DISTRIBUTED ART PUBLISHERS

In 1988, Gerhard Richter created one of the most controversial and fascinating political painting-cycles of all time, with his Baader-Meinhof series. In 2002, he returned to the theme of media and political truth with his artist’s book *War Cut*. For this project, Richter photographed 216 details of his abstract painting “No. 648-2” (1987), and, working on a long table over a period of several weeks, combined these 4 x 6-inch details with 165 texts on the Iraq war, published in the German *Frankfurter Allgemeine Zeitung* newspaper on the dates of the war’s outbreak (March 20 and 21, 2003). “My method was to attach a number of texts to a number of images without having to think about whether something would be better positioned to the left or the right, above or below,” Richter told an interviewer, for a *New York Times* feature on the publication. “I placed these images so that a connection develops in terms of colors, structures and other characteristics. . . . Some images match the cruelty and the madness described in the texts shockingly well. And others can even serve as illustrations when the texts speak of deserts and other landscapes.” Originally published only in German in 2004, this long-awaited English version of this important artist’s book presents Richter’s powerful attempt to accommodate the extremity of war. For this edition, Richter applied the same process of text selection to *The New York Times*, using the same dates of the war’s outbreak.



978-1-935202-99-8
Hbk, 8.25 x 9.75 in. / 338 pgs / 216 color.
U.S. \$75.00 CDN \$75.00
August/Art/Artist's Books



On Democracy

By Saddam Hussein.

BADLANDS UNLIMITED/DESTE

Edited by Paul Chan. Introduction by Jeff Severns Guntzel. Afterword by Negar Azimi, Nickolas Calabrese. Drawings by Paul Chan.

In 2003, after returning from a monthlong stay in Baghdad, American artist Paul Chan was given a gift from a colleague in the human-rights group Voices of the Wilderness: a copy of three speeches on democracy written by Saddam Hussein in the 1970s, before he became president of Iraq. The speeches, compiled here for the first time in English, are politically perverse, yet eerily familiar. The then vice president of Iraq characterizes social democracy as demanding authority, and defines free will as the patriotic duty to uphold the good of the state. This volume takes the speeches as an opportunity to ask what democracy means from the standpoint of a notorious political figure who was anything but democratic, and to reflect on how promises of freedom and security can mask the reality of repressive regimes. With drawings by Paul Chan, including a new suite in its entirety, and essays by *Bidoun*’s Negar Azimi, philosopher and artist Nickolas Calabrese and journalist Jeff Severns Guntzel, this book is the inaugural copublication of the Deste Foundation for Contemporary Art and Chan’s own Badlands Unlimited.

978-1-936440-32-0
Pbk, 5.5 x 8 in. / 144 pgs / 10 color / 7 b&w.
U.S. \$15.00 CDN \$15.00
September/Political Science/Nonfiction & Criticism/Artists’ Books

Paul Chan’s salvaged Saddam Hussein speeches reveal the competing claims at the heart of democracy



A half-century of landmark photobooks from van der Elsken to Lundgren

Previously Announced.

The Dutch Photobook A Thematic Selection from 1945 Onwards

APERTURE

Edited by Frits Gierstberg, Rik Suermondt.

The Dutch photobook is internationally celebrated for its particularly close collaboration between photographer, printer and designer. The current photobook publishing boom in the Netherlands stems from a tradition of excellence that precedes World War II, but the postwar years inaugurated a period of particularly close collaboration between photographers and designers, producing such unique photography books as Ed van der Elsken's *Love on the Left Bank* (1956) and Koen Wessing's *Chili, September 1973* (1973). Innovations such as the photo novel and the company photobook blossomed in the 1950s and 60s; later, other genres emerged to characterize the publishing landscape in Holland, including conceptual and documentary photobooks, books on youth culture, urbanism photobooks and landscape photobooks and travelogues. Examining each of these genres across six themed chapters, *The Dutch Photobook* features selections from more than 100 historical, contemporary and self-published photobook projects. It includes landmark publications such as *Hollandse taferelen* by Hans Aarsman (1989), *The Table of Power* by Jacqueline Hassink (1996), *Why Mister Why* by Geert van Kesteren (2006) and *Empty Bottles* by Wassink Lundgren (2007). Dutch photo historians Frits Gierstberg and Rik Suermondt contribute several essays on the history of the genre, the collaborative efforts between photographers and designers and their inspiration and influences, complementing the high-quality reproductions of photobooks throughout. Award-winning designer Joost Grootens contributes unique charts and diagrams that consolidate all of these elements, in a visually unique map of the Dutch photobook.

978-1-59711-200-0

Hbk, 9.5 x 11 in. / 240 pgs / illustrated throughout.

U.S. \$75.00 CDN \$75.00

May/Photography



Ed van der Elsken: Sweet Life

Books on Books No. 13

ERRATA EDITIONS

Text by Frits Gierstberg, Ed van der Elsken, Jeffrey Ladd.

In 1960, armed with two magazine commissions and a stipend from Netherlands television, Ed van der Elsken (1925-1990) and his wife Gerda set off on a fourteen-month journey around the world, from West Africa, the Malay Peninsula, the Philippines, Hong Kong and Japan to the United States and Mexico. Six years after their return, he published his travelogue *Sweet Life* (named after a little tramp steamer in the Philippines): a sprawling, exuberant chronicle of their journey and his encounters with a range of people in the streets, from joyous lovers to destitute down-and-outs. The book itself exhibited a panoply of layout effects: double-page bleeds, crops, printed in deep gravure, and different cover designs for each of the six countries in which it was published. This legendary Dutch photobook is presented here complete, with a contemporary essay by Frits Gierstberg.

978-1-935004-25-7

Clth, 7 x 9.5 in. / 216 pgs / 120 duotone.

U.S. \$39.95 CDN \$39.95

September/Photography



Also Available:

Koen Wessing:

Chili September 1973

9781935004141

Hbk, U.S. \$39.95

CDN \$39.95

Errata Editions



Keld Helmer-Petersen: 122 Colour Photographs

Books on Books No. 14

ERRATA EDITIONS

Text by Mette Sandbye, Keld Helmer-Petersen, Jeffrey Ladd.

While the rise of color photography as a viable artistic medium has often been credited to the celebrated work of Willam Eggleston and Stephen Shore in the 1970s, their efforts had in fact been preceded by almost two decades by the Danish photographer Keld Helmer-Petersen (born 1920). Helmer-Petersen's 1948 publication of *122 Colour Photographs* stands as an extraordinary accomplishment: inspired by the realism of the Neue Sachlichkeit movement, Helmer-Petersen concentrated on the mundane and the everyday, generating a panoply of geometric abstractions out of curved doorknobs, crates of tomatoes, industrial metal drums and straw-colored buildings against milky blue skies. With this reproduction, accompanied by an essay by historian Mette Sandbye, *122 Colour Photographs* can at last assume its proper role as the foundational book that successfully put color photography on the map and brought modernism into Danish photography.

978-1-935004-27-1

Clth, 7 x 9.5 in. / 136 pgs / 80 color.

U.S. \$39.95 CDN \$39.95

September/Photography



Nobuyoshi Araki: The Banquet

Books on Books No. 15

ERRATA EDITIONS

Text by Ivan Vartanian, Nobuyoshi Araki, Jeffrey Ladd.

First published in Japan in 1993, Nobuyoshi Araki's *The Banquet* (*Shokuji*) offers a moving tribute to the photographer's late wife, Yoko, through a photo-diary of the food they shared together in the last months of her life. The book is composed of three related sections: commercial color photographs of meals shot by Araki from 1985 onwards, using a ring flash and a macro lens; a (written) food diary; and black-and-white photographs taken at home, using only available light, a series Araki began after doctors told his wife she had only a month to live. As Martin Parr and Gerry Badger observe, "The obvious metaphor is to suggest that the color was leaving Araki's world, but his intentions are not quite so simple. The retreat from color is a retreat from realism to romanticism..." This deeply personal diary of loss is here reprinted in its entirety along with an essay by Ivan Vartanian.

978-1-935004-29-5

Clth, 7 x 9.5 in. / 136 pgs / 40 color / 45 b&w.

U.S. \$39.95 CDN \$39.95

September/Photography/Asian Art & Culture



Krass Clement: Drum

Books on Books No. 16

ERRATA EDITIONS

Text by Rune Gade, Jeffrey Ladd.

Photographed in a small pub in Drum, Ireland, on a single evening and with only a few rolls of film (and a rumored "five pints of Guinness"), Krass Clement (born 1946) created one of the most important contributions to the contemporary Danish photobook. His 1996 *Drum* opens in a darkening and foggy town, with a workday ending and some men heading off for a drink. Through subtle shifts in focus and a masterful filmic sequencing, the book comes to concentrate on one principal character in the shadowy pub: a hunched, weather-beaten old man sitting alone with his drink. *Drum* is a quiet, dusky meditation on community, the outsider, alienation and the terrors of being alone. A virtually unobtainable and therefore highly sought-after photobook, Clement's masterwork is here reproduced in full, accompanied with an essay by photo historian Rune Gade.

978-1-935004-31-8

Clth, 7 x 9.5 in. / 120 pgs / 65 duotone.

U.S. \$39.95 CDN \$39.95

September/Photography



Also Available:

Laszlo Moholy-Nagy:

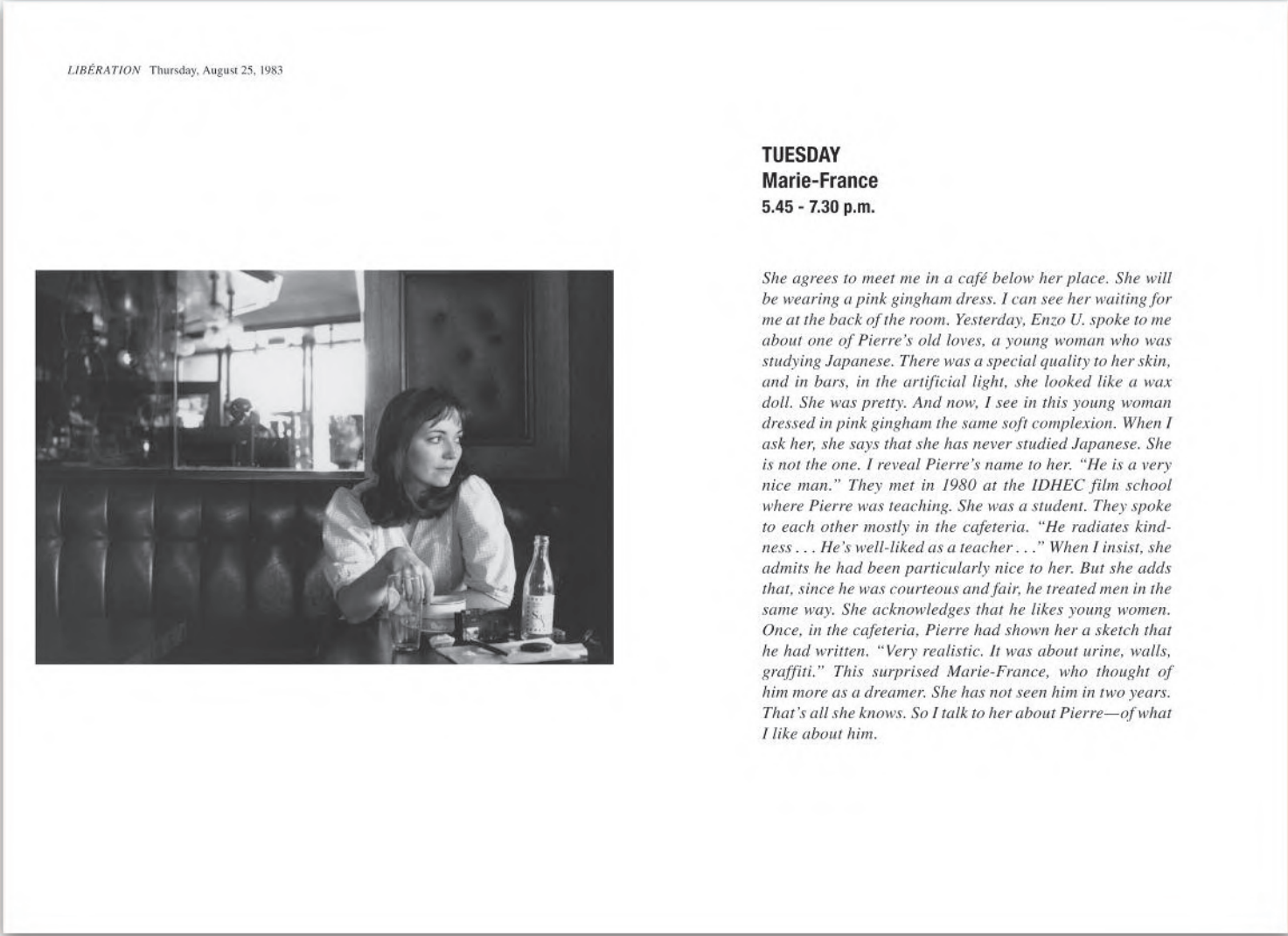
60 Fotos

9781935004202

Hbk, U.S. \$39.95

CDN \$39.95

Errata Editions



TUESDAY
Marie-France
5.45 - 7.30 p.m.

She agrees to meet me in a café below her place. She will be wearing a pink gingham dress. I can see her waiting for me at the back of the room. Yesterday, Enzo U. spoke to me about one of Pierre's old loves, a young woman who was studying Japanese. There was a special quality to her skin, and in bars, in the artificial light, she looked like a wax doll. She was pretty. And now, I see in this young woman dressed in pink gingham the same soft complexion. When I ask her, she says that she has never studied Japanese. She is not the one. I reveal Pierre's name to her. "He is a very nice man." They met in 1980 at the IDHEC film school where Pierre was teaching. She was a student. They spoke to each other mostly in the cafeteria. "He radiates kindness . . . He's well-liked as a teacher . . ." When I insist, she admits he had been particularly nice to her. But she adds that, since he was courteous and fair, he treated men in the same way. She acknowledges that he likes young women. Once, in the cafeteria, Pierre had shown her a sketch that he had written. "Very realistic. It was about urine, walls, graffiti." This surprised Marie-France, who thought of him more as a dreamer. She has not seen him in two years. That's all she knows. So I talk to her about Pierre—of what I like about him.

The long-awaited English publication of Sophie Calle's legendary work



Also Available:

Sophie Calle: Take Care of Yourself
9782742768936
Hbk, U.S. \$125.00
CDN \$125.00
Dis Voir/Actes Sud

Sophie Calle: The Address Book

SIGLIO

The Address Book, a key and controversial work in Sophie Calle's oeuvre, lies at the epicenter of many layers of reality and fiction. Having found a lost address book on the street in Paris, Calle copied the pages before returning it to its anonymous owner. She then embarked on a search to come to know this stranger by contacting listed individuals—in essence, following him through the map of his acquaintances. Originally published as a serial in the newspaper *Libération* over the course of one month, her incisive written accounts with friends, family and colleagues, juxtaposed with photographs, yield vivid subjective impressions of the address book's owner, Pierre D., while also suggesting ever more complicated stories as information is parsed and withheld by the people she encounters. Collaged through a multitude of details—from the banal to the luminous, this fragile and strangely intimate portrait of Pierre D. is a prism through which to see the desire for, and the elusivity of, knowledge. Upon learning of this work and its publication in the newspaper, Pierre D. expressed his anger, and Calle agreed not to republish the work until after his death. Until then, *The Address Book* had only been described in English—as the work of the character Maria Turner, whom Paul Auster based on Calle in his novel *Leviathan*; and in *Double Game*, Calle's monograph which converses with Auster's novel. This is the first trade publication in English of *The Address Book* (Gemini G.E.L. in Los Angeles released a suite of lithographs modeled on the original tabloid pages from *Libération* in an edition of 24). The book has the physical weight and feel of an actual address book with a new design of text and images which allow the story to unfold and be savored by the reader.

978-0-9799562-9-4
Hbk, 5.25 x 7.5 in. / 104 pgs / 2 color / 26 b&w.
U.S. \$29.95 CDN \$29.95
October/Art/Artists' Books

The first in a two-volume compilation of essays on art by one of today's most imaginative writers

The Symbol Gives Rise to Thought: Writings on Art by Marina Warner

Volume I

VIOLETTE EDITIONS

Edited by Vivian Sky Rehberg.

This collection brings together a selection of writings on art by the internationally acclaimed novelist, historian and critic Marina Warner. For 30 years Warner has published widely on a range of art-world subjects and objects, from contemporary installation and film works to paintings by Flemish and Italian Renaissance masters, through Victorian photography and twentieth-century political drawings and prints. Warner's extraordinary curiosity in art and culture is conveyed in writing that is at once poetic and playful, elegant and rigorous, training our eyes on the smallest of details while painting a broad-brushstroke landscape of art past and present. Themes familiar to Warner's readers—myth and fantasy, psychic and sexual experience, the vast and marvelous expanse of the human imagination—are treated in the lectures and articles, stories, interviews and essays contained here, some of which are published for the first time or republished from out-of-print sources. For the first of two volumes, editor Vivian Sky Rehberg has assembled themed sections titled "Playing in the Dark," "Telling Tales" and "Phantom Technologies." Texts include interviews with Tacita Dean and Paula Rego; catalogue essays on Leonora Carrington, Henry Fuseli, Zarina Bhimji, Tony Oursler and Fischli/Weiss; articles on Tracy Emin, Marlene Dumas, Louise Bourgeois; stories for artist's books by Kiki Smith and Helen Douglas; and lectures on Francis Bacon, Hieronymous Bosch and William Kentridge. *The Symbol Gives Rise to Thought* invites us to explore new ways of seeing and engaging with the traces of our artistic heritage.

Marina Warner is a writer of fiction, criticism and history. Holder of 12 honorary degrees and two honorary fellowships, Warner is a Fellow of the British Academy and of the Royal Society of Literature. She has judged the The Jerwood Drawing Prize and the Turner Prize; she is a regular broadcaster on the BBC, and has taught and given lectures worldwide, including the National Gallery and ICA, London and the Prado in Madrid; she has delivered the Presidential Lecture at Stanford University and the Carpenter Lecture at Harvard. She has been awarded a CBE, Chevalier de l'Ordre des Arts et des Lettres, France and Commendatore dell'Ordine della Stella di Solidareità, Italy. Warner is a winner of the Aby Warburg Prize and a Getty Scholar.

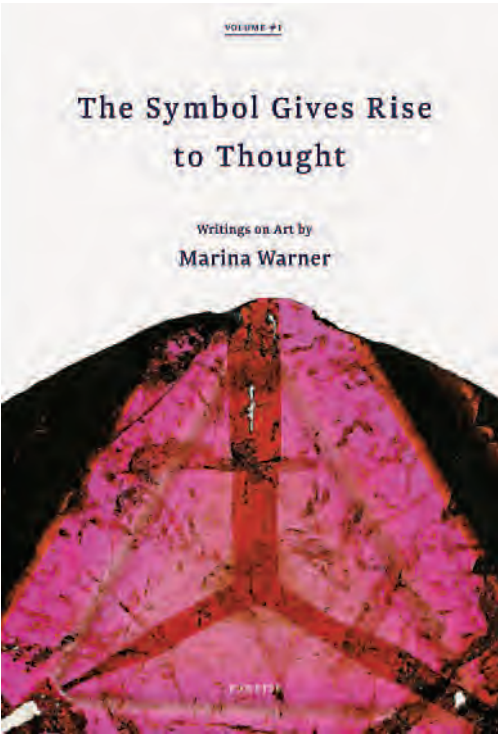
Vivian Sky Rehberg is an art historian and critic based in Paris and Rotterdam. A founding editor of *Journal of Visual Culture*, she is a contributing editor of *Frieze*, and has written for numerous contemporary art publications. Previously Chair of the department of Critical Studies at Parsons Paris School of Art + Design, where she taught modern and contemporary art, Rehberg is currently Course Director for the Masters in Fine Art at Piet Zwart Institute in Rotterdam..

978-1-900828-39-0
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U.S. \$40.00 CDN \$40.00
November/Art/Nonfiction & Criticism

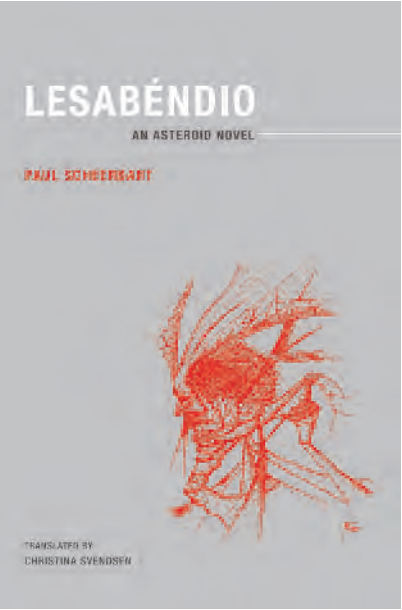
"Marina Warner's essays and lectures reveal a consistently honest and agile mind preoccupied with the powerful controlling fictions of our lives." —*The Observer*

"You can stand in a supermarket queue, looking at the items in the trolley, reading the cover stories on *Family Circle* and glancing at the other people waiting near you; and at the same time, your head can be filled with pictures, some of which are memories, but many of which are fantasies, hopes, speculations, daydreams and parts of night dreams, none of which has been seen with the eyes of the body and maybe never will be. Consciousness is a picture palace, among other things; and one that is filled with phantasms."

Excerpt from *The Symbol Gives Rise to Thought*



Two early modernist classics in new translations



Lesabéndio
An Asteroid Novel
By Paul Scheerbart.

WAKEFIELD PRESS

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

Paul Scheerbart (1863–1915) was a novelist, playwright, poet, newspaper critic, draftsman, visionary, proponent of glass architecture and would-be inventor of perpetual motion, who wrote fantastical fables and interplanetary satires that were to influence Expressionist authors and the German Dada movement, and which helped found German science fiction.

978-0-9841155-9-4
Pbk, 6 x 9 in. / 232 pgs / 16 b&w.
U.S. \$15.95 CDN \$15.95
December/Literature

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

The Book of Monelle
By Marcel Schwob.

WAKEFIELD PRESS

When Marcel Schwob published *The Book of Monelle* in French in 1894, it immediately became the unofficial bible of the French Symbolist movement, admired by such contemporaries as Stéphane Mallarmé, Alfred Jarry and André Gide. A carefully woven assemblage of legends, aphorisms, fairy tales and nihilistic philosophy, it remains a deeply enigmatic and haunting work more than a century later, a gathering of literary and personal ruins written in a style that evokes both the Brothers Grimm and Friedrich Nietzsche. *The Book of Monelle* was the result of Schwob’s intense emotional suffering over the loss of his love, a “girl of the streets” named Louise, whom he had befriended in 1891 and who succumbed to tuberculosis two years later. Transforming her into the innocent prophet of destruction, Monelle, Schwob tells the stories of her various sisters: girls succumbing to disillusionment, caught between the misleading world of childlike fantasy and the bitter world of reality. This new translation reintroduces a true fin-de-siècle masterpiece into English. A secret influence on generations of writers, from Guillaume Apollinaire and Jorge Luis Borges to Roberto Bolaño, **Marcel Schwob** (1867–1905) was as versed in the street slang of medieval thieves as he was in the poetry of Walt Whitman (whom he translated into French). Paul Valéry and Alfred Jarry both dedicated their first books to him, and he was the uncle of Surrealist photographer Claude Cahun.

978-0-9841155-8-7
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U.S. \$12.95 CDN \$12.95
November/Literature

“The most perfect pages . . . the most simple and the most religiously profound it has been given me to read. . . .” —Maurice Maeterlinck



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Composition
in Retrospect
By John Cage.

EXACT CHANGE

Written in his characteristic “mesos-tics” (lines of prose poetry linked by a central vertical acrostic), *Composition in Retrospect* is a statement of methodology in which composer John Cage examines the central issues of his work: indeterminacy, imitation, variable structure and contingency. Finished only shortly before his death in 1992, *Composition in Retrospect* completes the documentation of Cage’s thought that began with his classic book *Silence* (1961), but it is an introduction and invitation to his work as much as a summary or conclusion. Also included in this volume (at Cage’s request) is “Themes and Variations,” a piece written in 1982 about friends and heroes such as Jasper Johns, Buckminster Fuller, Marcel Duchamp and Erik Satie. Together these pieces form a book that is both a testament to the artists Cage admired and a clear statement of his own ars poetica.

978-1-878972-11-8
Pbk, 8 x 6 in. / 184 pgs.
U.S. \$15.95 CDN \$15.95
Available/Music



Also Available:
John Cage: Every Day is a Good Day
9781853322839
Pbk, U.S. \$30.00 CDN \$30.00
Hayward Publishing



Back in Stock!
The Hearing Trumpet
By Leonora Carrington.

EXACT CHANGE

Introduction by Helen Byatt. Leonora Carrington (1917–2011), the distinguished British-born Surrealist painter who made her home in Mexico City, was also a writer of extraordinary imagination and charm, and *The Hearing Trumpet* is perhaps her best loved book. It tells the story of 92-year-old Marian Leatherby, who is given the gift of a hearing trumpet only to discover that her family has been plotting to have her committed to an institution. But this is an institution where the buildings are shaped like birthday cakes and igloos, where the Winking Abbess and the Queen Bee reign, and where the gateway to the underworld is wide open. It is also the scene of a mysterious murder. Occult twin to *Alice in Wonderland*, *The Hearing Trumpet* is a classic of fantastic literature that has been translated and celebrated throughout the world.

978-1-878972-19-4
Pbk, 6 x 8 in. / 224 pgs.
U.S. \$15.95 CDN \$15.95
September/Literature



Elizabeth Bishop:
Objects & Apparitions

TIBOR DE NAGY GALLERY

Text by Joelle Biele, Dan Chiasson, Lloyd Schwartz. Today established as one of the twentieth century’s most important poets, Elizabeth Bishop (1911–1979) was also a gifted artist and collector of art and artifacts, many of which were collected from her years in Brazil. *Objects and Apparitions* explores for the first time Bishop’s art: her delicate, miniaturist watercolors and gouaches of domestic vignettes; her tenderly fabricated, Cornell-esque constructions; and several works of art from her own collection, including family portraits and a bird cage modeled on a medieval cathedral. Many of these are reproduced here for the first time in full color, alongside poems, archival photographs and essays by Bishop scholars Joelle Biele, Dan Chiasson and Lloyd Schwartz that discuss Bishop’s art and its relationship to her poetry. Published for a critically acclaimed show at Tibor de Nagy Gallery, this handsomely produced volume shows Bishop’s visual instincts to be as flawlessly poised and exquisite as her poetical sensibility.

978-1-891123-02-3
Hbk, 8 x 9.75 in. / 48 pgs / 25 color / 5 b&w.
U.S. \$35.00 CDN \$35.00
July/Literature/Art



Invented Symbols
An Art Autobiography
By Alex Katz.

CHARTA/COLBY COLLEGE MUSEUM OF ART

Edited by Vincent Katz, Phong Bui. Foreword by Sharon Corwin. *Invented Symbols* is Alex Katz’s memoir of his education in art. Katz’s story begins with his parents, Russian émigrés involved in theater, and discusses everything from his finding a high school that offered the possibility of drawing from antique casts, to his acceptance at the Cooper Union, his decision to become a fine artist and beyond. Katz has always steeped himself in the literature of his time, having often painted and collaborated with poets, and it is no surprise that his take on autobiography should be particularly considered and original in its composition: the entire text of *Invented Symbols* is in fact a transcription of the artist recounting his memories aloud, typed up by his son, poet Vincent Katz. This book revises and expands upon the 1997 Hatje Cantz edition, long out of print.

978-88-8158-840-4
Pbk, 5.75 x 8.5 in. / 112 pgs / 108 b&w.
U.S. \$29.95 CDN \$29.95
September/Art/Nonfiction & Criticism



Also Available:
Alex Katz: New York
9788881586349
Hbk, U.S. \$45.00
CDN \$45.00
Charta/Irish Museum of Modern Art



Lydia’s Funeral Video
By Samantha Chanse.

KAYA PRESS

Illustrated by Jenifer Wofford. *Lydia’s Funeral Video* is a one-woman play written and performed by Samantha Chanse, a writer, performer, educator and arts organizer based in New York and San Francisco. In this apocalyptic satire, devout bank clerk Lydia Clark-Lin has 28 days to terminate an unplanned pregnancy, shoot her own funeral video and do some standup comedy. As the camera rolls and Lydia gamely sets about her grim task, a story emerges that is at once hilarious and unnerving. This publication unites the full theater script of *Lydia’s Funeral Video* with a new counterpoint narrative that enhances this dynamic realization of a live theater experience in book form. It also includes development and production notes that chart the daunting process of developing a solo performance, along with project documentation and community response and engagement. Seamlessly weaving in questions of race, gender identity and more existential questions, *Lydia’s Funeral Video* is bold, unpredictable storytelling at its inventive and unsettling best.

978-1-885030-08-5
Pbk, 7 x 8 in. / 112 pgs / 12 b&w.
U.S. \$15.95 CDN \$15.95
November/Literature/Asian Arts & Culture

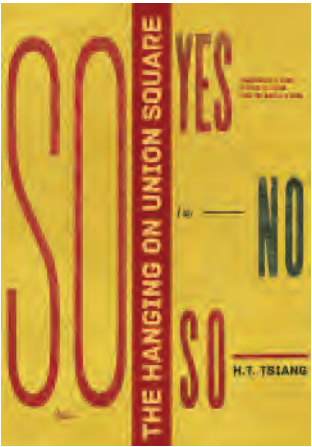


Magnetic Refrain
By Nicky Sa-eun Schildkraut.

KAYA PRESS

Adopted from Korea at the age of two, Nicky Sa-eun Schildkraut grew up in New England, a circumstance that inevitably prompted an early fascination with the diaspora that followed the Korean civil war. She observes that, accordingly, “many of my poems repeat and return to the themes of inarticulable loss, separation, and reimagination of the family and kinship.” As the title of this debut collection suggests, Schildkraut locates these themes in a formal expression oriented between refrain as *song* and refrain as *restraint*—“a nuanced method of expressing the equivocal and uncertain” that produces a tense flexibility in the look and feel of her poems. Schildkraut’s provocative and intensely lyrical poems seek to both unsettle and complicate presumptions about what binds people together in times of longing and loss. They do not draw solely on personal experience, but also tell the larger tale of the Korean diaspora—particularly the experiences of its women—in stories of war brides, defectors, birth mothers and other adoptees.

978-1-885030-06-1
Pbk, 5.5 x 7 in. / 80 pgs.
U.S. \$14.95 CDN \$14.95
October/Poetry/Asian Arts & Culture

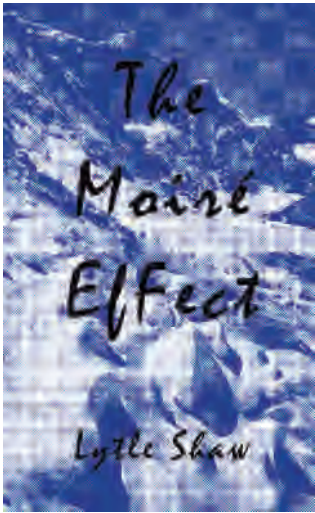


The Hanging on Union Square
By H.T. Tsiang.

KAYA PRESS

Foreword by Floyd Cheung. Originally self-published in 1935, H.T. Tsiang’s hallucinatory, quasi-experimental novel *Hanging on Union Square* explores leftist politics in Depression-era New York—an era of union busting and food lines—in an ambitious style that brilliantly blends Gertrude Stein’s playful language with the political satire of Carl Sandberg’s prose fables. It follows the peripatetic musings of a young man throughout a single day that takes him from a worker’s cafeteria to a world of dinner clubs and sexual exploitation in the highest echelons of society, and back again to the streets of Greenwich Village, where starving families rub shoulders with the recently evicted. Each chapter comprises a single hour of the day. Tsiang’s style combines satirical allegory with snatches of poetry, newspaper quotations, non-sequiturs and slogans, as well as elements of classical and contemporary Chinese literature. Adventurous and unclassifiable in its combination of avant-garde and proletarian concerns, *Hanging on Union Square* is a major rediscovery of a uniquely American voice.

978-1-885030-09-2
Pbk, 5 x 9 in. / 240 pgs / 2 b&w.
U.S. \$17.95 CDN \$17.95
September/Literature/Asian Arts & Culture



The Moiré Effect
By Lytle Shaw.

BOOK HORSE/CABINET BOOKS

Edited by Lex Trüb, Jeffrey Kastner, Sina Najafi. The life of legendary Swiss photographer Ernst Moiré is so shrouded in speculation that he sometimes seems more like a phantasm than the flesh-and-blood figure whose name will forever be linked with the well-known printer’s error. Yet as scholar Lytle Shaw reveals in *The Moiré Effect*, when it comes to Monsieur Moiré and his circle, fact is often stranger than fiction. Tracking the artist from his humble Alpine beginnings as the son of a postal clerk to his fateful founding of a Zurich photography studio in the 1890s and his subsequent role in the lives of a number of curious figures—including the legendary Dutch architect Mer Awsümbildungs, the theosophist philosopher Rudolf Steiner and several members of the secretive Chadwick family—*The Moiré Effect* takes readers on a journey from the elegant salons of Swiss palazzi to the dusty bowels of ancient archives to a conclusion as hair-raising as it is oblique.

978-3-9523391-3-8
Pbk, 4.5 x 7.25 in. / 128 pgs / 10 b&w.
U.S. \$12.00 CDN \$12.00
July/Literature

Curiosity and Method: Ten Years of Cabinet Magazine

CABINET BOOKS

Since its launch in late 2000, *Cabinet* magazine has become a touchstone for a certain approach to understanding culture, one that shuns orthodox distinctions—high/low, serious/humorous, professional/amateur—in favor of a commitment to the idea that all objects, practices and discourses can, if read against the grain, teach us something important about the world. Its hybrid sensibility merges the visually engaging style of an arts periodical, the exuberance of a fanzine and the in-depth exploration of a scholarly journal to create a sourcebook of ideas for an international audience of readers, from artists and designers to scientists, philosophers and historians. Using essays, interviews and artist projects to present a variety of topics in language accessible to the non-specialist, *Cabinet* has aimed to encourage a new culture of curiosity. This anthology brings together some of the most interesting successes, and a few instructive failures, published in the first 40 issues of *Cabinet*, virtually all of which are sold out, along with essays specially commissioned for the volume. It includes texts and artist projects by Francis Alÿs, Jonathan Ames, Janine Antoni, Barbara M. Benedict, Daniel Birnbaum, D. Graham Burnett, Francis Cape, Anne Carson, Paul Collins, Lorraine Daston, Moyra Davey, Mark Dery, Brian Dillon, Jeff Dolven, Spencer Finch, Douglas Gordon, Anthony Grafton, Sabrina Gschwandtner, Rachel Harrison, Shelley Jackson, Jonathan Lethem, Virgil Marti, Albert Mobilio, Vik Muniz, Alexander Nagel, Matthew Ritchie, Daniel Rosenberg, Alexandre Singh, Jane South, Christopher Turner, Marina Warner and many others.

978-1-932698-56-5
Clth, 6.5 x 9 in. / 400 pgs / 240 color / 120 b&w.
U.S. \$35.00 CDN \$35.00
December/Art/Nonfiction & Criticism

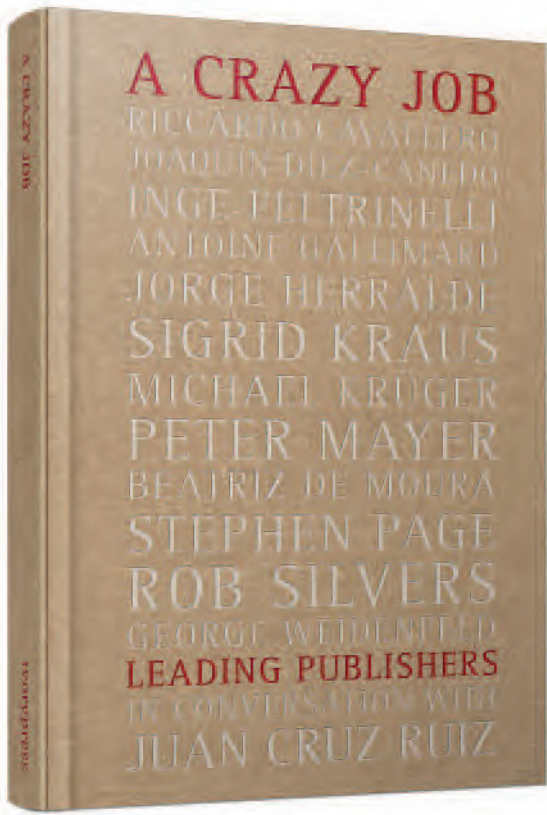


A Crazy Job: Leading Publishers in Conversation with Juan Cruz Ruiz

IVORYPRESS

Edited and introduction by Elena Ochoa Foster. Text by Juan Cruz Ruiz. With the explosion of digital publishing and online retailing, and the collapse of major bookstore chains and traditional publishing houses, the book industry has changed dramatically over the past decade. However, it is also true that the industry is reinventing itself, with book sales up from 20 years ago in several categories and new “localist” loyalties evident at innovative independent stores. How are we to make sense of the shifts that have occurred over the past decade and half-century, and what might the future bring? To address these questions, Ivorypress presents a selection of interviews with some of the most important figures in this century’s international publishing community, conducted by noted Spanish journalist Juan Cruz, author of the prize-winning literary-scene memoir, *Egos revueltos* (*Scrambled Egos*). Cruz interviews the world’s top editors and publishers about their careers, the future of books and the evolving profession of book editor. Interviewees include Riccardo Cavallero of Mondadori, Italy’s biggest book and magazine publisher; Joaquín Díez-Canedo of Fondo de Cultura Económico, one of the most important publishing houses in Mexico and Latin America; Inge Feltrinelli, head of the influential Italian publishing house, Feltrinelli Editore; Antoine Gallimard, director of publications at the renowned Éditions Gallimard; Jorge Herralde, proprietor and director of the revered experimental Spanish publishing house Editorial Anagrama; Sigrid Kraus, publisher of Salamandra; Michael Krüger, chief reader at Germany’s prestigious Hanser Verlag; Peter Mayer, president and publisher of the distinguished American independent, Overlook Press; Beatriz de Moura, founder and publisher of Spanish independent Tusquets Editores; Stephen Page, publisher of the UK independent, Faber and Faber; Rob Silvers, editor of the *New York Review of Books*; and George Weidenfeld, cofounder of Weidenfeld & Nicolson.

978-84-939498-1-5
Hbk, 5.5 x 8.25 in. / 250 pgs / 12 b&w / 12 duotone.
U.S. \$37.00 CDN \$37.00
July/Nonfiction & Criticism





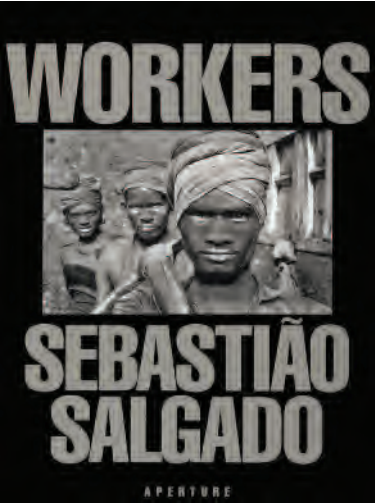
New Edition!
**Walker Evans:
Decade by Decade**

HATJE CANTZ

Edited and with text by James Crump.

Walker Evans (1903–1975) is, without doubt, one of the most influential American photographers ever, and many of his images have become fixed in the collective memory. But while Evans’ uncompromising depiction of poverty during the Great Depression of the 1930s, the subject of a series commissioned by the Farm Security Administration, has become a key chapter in the history of photography, his equally innovative images from later decades have generally commanded less attention. Back in print, this bilingual monograph attempts to redress the balance by examining Evans’ complete body of work, and features many rarely seen photographs, including his final works, a sequence of Polaroids shot in the early 1970s (a sequence made possible by an unlimited supply of film from its manufacturer). Evans’ re-ascendancy in the 1970s and his relationship with legendary Museum of Modern Art curator John Szarkowski are also closely examined, in this essential and definitive volume on a great photographer who certainly achieved his aim to produce pictures that were “literate, authoritative, transcendent.”

978-3-7757-3340-3
Hbk, 9.75 x 11 in. / 272 pgs / 200 color.
U.S. \$75.00 CDN \$75.00
September/Photography



Previously Announced—Back in Stock!
**Sebastião Salgado:
Workers**
An Archaeology of the Industrial Age

APERTURE

More than those of any other living photographer, Sebastião Salgado’s images of the world’s poor stand in tribute to the human condition. His transforming photographs bestow dignity on the most isolated and neglected, from famine-stricken refugees in the Sahel to the indigenous peoples of South America. *Workers* is a global epic that transcends mere imagery to become an affirmation of the enduring spirit of working women and men. The book is an archaeological exploration of the activities that have defined labor from the Stone Age through the Industrial Age, to the present. Divided into six categories—“Agriculture,” “Food,” “Mining,” “Industry,” “Oil” and “Construction”—the book unearths layers of visual information to reveal the ceaseless human activity at the core of modern civilization. Extended captions provide a historical and factual framework for the images. “Salgado unveils the pain, the beauty, and the brutality of the world of work on which everything rests,” wrote Arthur Miller of this photobook classic, upon its original publication in 1993. “This is a collection of deep devotion and impressive skill.” An elegy for the passing of traditional methods of labor and production, *Workers* delivers a message of endurance and hope.

978-0-89381-525-7
Hbk, 9.75 x 13 in. / 400 pgs / 346 duotone.
U.S. \$100.00 CDN \$100.00
Available/Photography



Previously Announced—New Edition!
**Ron Church: California
to Hawaii 1960 to 1965**

TADLER BOOKS/THE SURFER’S JOURNAL

Edited by Tom Adler. Foreword by Steve Pezman. Introduction by Brad Barrett. Text by Steve Pezman, Brad Barrett, Ron Church.

Co-published by T. Adler Books and the wave-rider’s Bible, *The Surfer’s Journal*, this deluxe collection of mostly previously unpublished vintage surfing photographs by the cult surf documentarian, Ron Church, offers a glimpse into the last moments of a small and innocent brand of West Coast surf culture before it became swallowed up by today’s wave jockeying, plastic surfboards and manufactured surf wear (to say nothing of the surf media). Church, who died at age 39 in 1973, was an amateur surfer himself, as well as an adventurer and a cameraman with the deep-sea explorer Jacques Cousteau. In photographing his peers, Church preferred to paddle out with his waterproof equipment, shooting low to the water and far from shore. He was among the earliest photographers to take a professional interest in the sport from any angle. In order to assemble this volume, publisher Tom Adler scoured Church’s long-defunct proof sheet binders, maintained for decades by his widow. Provoked by their sheer volume, Adler selected the more offbeat moments from Church’s multi-image studies, piecing together an evocative, often moody collection. This new edition comes in a printed and numbered box.

978-0-9663771-7-0
Boxed, Hbk, 12 x 12 in. / 180 pgs. / 4 color / 177 b&w.
U.S. \$60.00 CDN \$60.00
June/Photography/Sports



Also Available:
Surf Contest
Clth, U.S. \$45.00 CDN \$45.00
9781890481506
T. Adler Books

Back in Stock!

**Russian Criminal Tattoo Encyclopaedia
Volume III**

FUEL PUBLISHING

Edited by Damon Murray, Stephen Sorrell. Introduction by Alexander Sidorov. Text and drawings by Danzig Baldaev.

This volume of drawings and photographs completes the *Russian Criminal Tattoo Encyclopaedia* trilogy. Danzig Baldaev’s unparalleled ethnographic achievement, documenting more than 3,000 tattoo drawings, was made during a lifetime working as a prison guard. His recording of this esoteric world was reported to the KGB, who unexpectedly supported him, realizing the importance of being able to establish facts about convicts by reading the images on their bodies. The motifs depicted represent the uncensored lives of the criminal classes, ranging from violence and pornography to politics and alcohol. A medieval knight is surrounded by the severed heads of his enemies, a naked woman simultaneously services a man and two dwarfs, a crying President Gorbachev grips a human bone between sabre-like fangs, a group of angels drink vodka with God on a cloud—the meanings of these arresting images are explained to the uninitiated eye. Sergei Vasiliev’s graphic photographs show the grim reality of the Russian prison system and some of the alarming characters that inhabit it, while the illustrated criminals of Russia tell the tale of their closed society. This volume, the last in the trilogy, includes an introduction by historian Alexander Sidorov exploring the origins of the Russian criminal tattoo and their various meanings today.

978-0-9550061-9-7
Hbk, 5 x 8 in. / 400 pgs / 350 b&w.
U.S. \$32.95 CDN \$32.95
September/Design & Decorative Arts



“A fantastic, mind-blowing photo and graphics book documenting the subculture of tattooing in Russian prisons.” —David Cronenberg



Also Available:
Russian Criminal Tattoo
Encyclopedia Vol. 1
9780955862076
Hbk, U.S. \$32.95 CDN \$32.95
FUEL Publishing



Russian Criminal Tattoo
Encyclopedia Volume II
9780955006128
Hbk, U.S. \$32.95 CDN \$32.95
FUEL Publishing



Danzig Baldaev:
Drawings from the Gulag
9780956356246
Hbk, U.S. \$32.95 CDN \$32.95
FUEL Publishing



Doomsdate: 2013 Calendar

A Project by Mark Hagen

PAPER CHASE PRESS

Despite its poor—that is, zero—rate of success (to date), predicting the end of the world has never ceased to be a popular sport throughout the history of humankind. If the turn of the millennium has appeared to provoke an uptick in this sport, this week- and month-at-a-glance calendar for 2013 shows that apocalypse speculation dates back at least as far as the first century AD. Compiled by artist Mark Hagen, *Doomsdate* provides more than 200 listings of doomsday predictions, from the writings of early Christian cults such as the Donatists to more recent lapses of sanity, such as Ronald Reagan’s observation to James Mills in 1971, regarding the Libyan Revolution: “For the first time ever, everything is in place for the Battle of Armageddon and the Second Coming of Christ.” Bringing an improbably apocalyptic twist to the homely format of the Moleskin notebook, this leatherbound calendar contains approximately 16 doomsday predictions per month, as well as a lengthy notebook section at the back.

978-0-9852044-2-6
Leatherbound, 7.5 x 10 in. / 100 pgs.
U.S. \$19.95 CDN \$19.95
July/Popular Culture

EBOOKS ON THE ARTS

Digital art books for iPad, Nook and Kindle.

ARTBOOK | DIGITAL and D.A.P. distributes eBooks on the arts from some of the world’s finest museums and publishers, such as the the Guggenheim Museum; The Museum of Fine Arts, Boston; Gregory R. Miller & Co.; JRP|Ringier; and Metropolis Books. We are also proud to announce the new eBook imprint from The Cooper-Hewitt Design Museum, DesignFile.



CURATING & CRITICISM

Thinking Contemporary Curating

By Terry Smith.
ICI

Air Guitar

By Dave Hickey.
ART ISSUES PRESS

Seen Written

Selected Essays
By Klaus Kertess.
GREGORY R. MILLER & CO.

A Brief History of Curating

By Hans Ulrich Obrist.
JRP|RINGIER

On Curating

Interviews with Ten International Curators
By Carolee Thea.
ARTBOOK | DIGITAL

ART HISTORY

Rembrandt’s Nose

Of Flesh and Spirit in the Master’s Portraits
By Michael Taylor.
ARTBOOK | DIGITAL

Sargent’s Daughters

Biography of a Painting
By Erica E. Hirshler.
MFA PUBLICATIONS

CONTEMPORARY ART

Barry McGee

Edited by Lawrence Rinder, Dena Beard. Text by
Alex Baker, Natasha Boas, Germano Celant.
ARTBOOK | DIGITAL/UC BERKLEY

Kippenberger

The Artist and His Families
By Susanne Kippenberger.
J&L BOOKS



Maurizio Cattelan: All

By Nancy Spector.
GUGGENHEIM MUSEUM

PHOTO

Larry Sultan & Mike Mandel:

Evidence
Essays by Sandra Philips and Robert Forth.
ARTBOOK | DIGITAL

Photographs Not Taken

A Collection of Photographers’ Essays
Edited by Will Steacy. Introduction by Lyle Rexer.
DAYLIGHT

Moby: Destroyed

Photographs and text by Moby.
ARTBOOK | DIGITAL

FICTION

Waylaid

By Ed Lin.
KAYA/MUAE

This is a Bust

By Ed Lin.
KAYA

Eye of the Fish

By Luis Francia.
KAYA

Available only as ebooks, the Guggenheim’s forthcoming reader series present important scholarship from throughout the museum’s history. Also forthcoming is the Guggenheim Forum reader, a collection of the first eight installments in the museum’s online discussions series.

ARCHITECTURE & DESIGN

Bill’s Design Talks

By Bill Moggridge.
DESIGNFILE

The Smithsonian’s Haiti Cultural Recovery Project

By Bethany Romanowski, Sarah Scaturro.
DESIGNFILE

Design Cult

By Steven Heller.
DESIGNFILE

The Miser’s Purse

By Laura Camerlengo.
DESIGNFILE

Hacking Design

By Avinash Rajagopal Tinkering.
DESIGNFILE

Design with the Other 90%: Cities

Text by Cynthia E. Smith.
DESIGNFILE

Design For the Other 90%

Text by Cynthia E. Smith, et al.
DESIGNFILE

Graphic USA

An Alternative Guide to 25 U.S. Cities
Edited by Ziggy Hanaor. Texts by Bryan
Keplesky, Tal Rosner, Michelle Weinberg,
Camillia BenBassat, et al.
CICADA BOOKS

Material Change

Design Thinking and the Social
Entrepreneurship Movement
By Eve Blossom. Foreword by Yves Behar.
METROPOLIS BOOKS

Complete list at: www.artbook.com/ebooks.html



ROTTERDAM, 1985





El Greco and Modernism

HATJE CANTZ

Edited by Beat Wismer, Michael Scholz-Hänsel.
Text by Beat Wismer.

The oeuvre of El Greco (1541-1614) was first introduced to a broad German audience in 1910, through Julius Meier-Graefe’s *The Spanish Journey*. Numerous artists subsequently caught “Greco fever” when they first saw larger groups of his works in the exhibitions that followed in Munich in 1911 and Düsseldorf in 1912. In his disregard for the Renaissance rulebook of painting, his love of dramatic mood and emphasis on emotive color and form, El Greco provided a crucial precedent for painters such as Max Beckmann, Oskar Kokoschka, Max Oppenheimer, Ludwig Meidner and especially members of the Blaue Reiter (August Macke, Franz Marc, Albert Bloch and others). *El Greco and Modernism* presents more than 40 paintings by El Greco, gathered from the most famous museums around the world, and sets them alongside the work of the modernists he influenced. Describing his critical role in such currents as Symbolism, Cubism, Expressionism and abstract art, this catalogue offers a richly illustrated account of how an artist who, in his time, had no imitators and virtually no pupils, would become a flexible lens for artistic self-discovery and one of the fathers of modernism in the early years of the twentieth century.

978-3-7757-3327-4
Hbk, 9.5 x 11.75 in. / 380 pgs / 290 color.
U.S. \$75.00 CDN \$75.00
August/Art

Dark Romanticism

From Goya to Max Ernst

HATJE CANTZ

Edited by Felix Krämer. Text by Ingo Borges, Dorothee Gerken, Johannes Grave, Mareike Henning, Felix Krämer, Manuela Mena Marqués, Claudia Wagner, et al.

From its very inception in the late eighteenth century, Romanticism’s celebration of euphoria and sublimity has been dogged by its equally intense fascination with melancholia, insanity, crime, the grotesque and the irrational. In 1930, the famous literary theorist Mario Praz named this strain in literature “Dark Romanticism,” but its equivalent in art has never been thoroughly assessed in art history. This volume is the first to examine a current that runs from Goya’s war etchings through Symbolism and up to Surrealism, presenting Romanticism as an intellectual position that was embraced throughout Europe and that endured into the twentieth century. Among the artists included are Henry Fuseli, William Blake, Caspar David Friedrich, Victor Hugo, Arnold Böcklin, Gustave Moreau, Odilon Redon, Félicien Rops, James Ensor, Max Klinger, Edvard Munch, Hans Bellmer and Max Ernst.

978-3-7757-3373-1
Hbk, 9 x 11 in. / 304 pgs / 291 color.
U.S. \$70.00 CDN \$70.00
December/Art

EXHIBITION SCHEDULE
Frankfurt, Germany: Städel Museum,
09/26/12–01/20/13



Dark Romanticism:
Art to Hear Series
978-3-7757-3377-9
Hbk, 8.75 x 8.75 in. /48 pgs /
40 color / Audio CD.
U.S. \$30.00 CDN \$30.00
December/Art



The Baroque virtuoso as Expressionist forefather



Also Available:
El Greco
9788434309661
Hbk, U.S. \$34.00 CDN \$34.00
Poligrafa

Van Dyck in Sicily

1624–1625 Painting and the Plague

SILVANA EDITORIALE

Text by Xavier Salomon.

In spring 1624, the Flemish Baroque painter Anthony Van Dyck (1599–1641) traveled from his home base of Genoa to live in Palermo, Sicily. There, Van Dyck found a network of Flemish artists and Genoese merchants that provided him with important connections for his career. Published for an exhibition at London’s Dulwich Picture gallery, this volume takes a close look at Van Dyck’s Sicilian years. Its first section focuses on the famous portrait of Emanuel Filibert, reuniting the work with the actual armor worn by the Italian viceroy in the painting, and examining other portraits of the Sicilian period, as well as devotional works. Shortly after Van Dyck’s arrival in Sicily, the plague struck Palermo, and the second portion of the book addresses its effects on both the city and on motifs in Van Dyck’s art, such as his paintings of Saint Rosalia interceding for Palermo’s safety.

978-88-366-2172-9
Pbk, 10 x 11.25 in. / 120 pgs / 72 color.
U.S. \$40.00 CDN \$40.00
September/Art

EXHIBITION SCHEDULE
London, England: Dulwich Picture Gallery, 02/15/12–05/27/12



Odilon Redon: L’expo

RÉUNION DES MUSÉES NATIONAUX, GRAND PALAIS

Published on the occasion of the largest ever Odilon Redon retrospective, held at the Grand Palais in Paris in the spring of 2011, this chunky but pocketbook-size paperback volume reproduces all 256 artworks included in the landmark exhibition. It begins with Redon’s “Self-Portrait” of 1867 and then examines his famous suites of lithographs, including *Dans le Rêve* and the classic illustrations to Poe, Huysmans and Flaubert. All of the great pastels and oils are here, in full color, as well as lesser-known works like painted screens; throughout, each of the works is accompanied by the captions used in the exhibition, which provide details of provenance and, where relevant, edition size.

978-2-7118-5856-9
Pbk, 6 x 8 in. / 384 pgs / 256 color.
U.S. \$22.00 CDN \$22.00
August/Art



Nicolae Grigorescu

The Age of Impressionism in Romania
1838–1907

SILVANA EDITORIALE

Text by Monica Enache, Valentina Iancu.

The founder of *plein air* painting in Romania, Nicolae Grigorescu (1838–1907) introduced Impressionism into his country. Arriving in Paris in 1861, Grigorescu worked and studied alongside the greatest artists of his time, from Jean-François Millet and Jean-Baptiste Camille Corot to Pierre-August Renoir and Claude Monet. Grigorescu’s palette combined the best of all of them to direct an intense, sensual light onto the everyday life of his country. Romania’s warm countryside, the gentle melancholy of its lakes, forests, fields and villages, and Grigorescu’s portraits of gypsies and peasants are all illuminated in this landmark catalogue.

978-88-366-2164-4
Pbk, 9.75 x 11.25 in. / 168 pgs / 133 color.
U.S. \$40.00 CDN \$40.00
September/Art



Cézanne and Paris

RÉUNION DES MUSÉES NATIONAUX, GRAND PALAIS

Text by Jean Arrouye, Maryline Assante di Panzillo, Nina Athanassoglou-Kallmayer, Isabelle Chan, et al.

“Provence,” “apples” and “bathers” are probably the three words that first come to mind when we consider Cézanne’s abiding subject matter. Throughout his life, the artist, whom posterity has often portrayed as a pastoral hermit, was never too far from the capital. In fact, Cézanne moved back and forth between Aix and Paris at least 20 times, but, unlike virtually all of his contemporaries, he rarely depicted Paris on canvas. So what was the nature of his relationship to the city? This book thoroughly excavates the topic, exploring the influence of the metropolis on Cézanne’s art, motifs and career through 80 major works.

978-2-7118-5919-1
Pbk, 10 x 11.5 in. / 224 pgs / 220 color.
U.S. \$45.00 CDN \$45.00
August/Art



Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960

GUGGENHEIM MUSEUM PUBLICATIONS

Text by Tracey Bashkoff, Megan M. Fontanella, Joan Marter. The pioneering artists of the post-World War II era embraced artistic freedom and gesture-based styles, nontraditional materials and countercultural references. French art critic Michel Tapié even declared the existence of “un art autre” (art of another kind)—an art that entailed a radical break with all traditional notions of order and composition, in a movement toward something wholly “other.” This catalogue accompanies the Solomon R. Guggenheim Museum exhibition *Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960*, which especially highlights works that entered into the collection during the tenure of then-director James Johnson Sweeney. Featuring nearly 100 works by Carla Accardi, Pierre Alechinsky, Karel Appel, Martin Barré, Harry Bertoia, Louise Bourgeois, Alberto Burri, Sam Francis, Grace Hartigan, Asger Jorn, Yves Klein, Franz Kline, Willem de Kooning, Conrad Marca-Relli, Kenzo Okada, Jorge Oteiza, Jackson Pollock, Ad Reinhardt, Pierre Soulages, Clyfford Still, Antoni Tàpies, Jean Tinguely, Cy Twombly, Takeo Yamaguchi and Zao Wou-Ki, among others, this collection-based exhibition and publication explore the affinities and differences between artists working continents apart, in a period of great transition and rapid creative development. The fully illustrated exhibition catalogue includes essays by Tracey Bashkoff, Megan M. Fontanella and Joan Marter; an illustrated chronology; and short biographies of the artists.

978-0-89207-469-3
Clth, 9 x 10 in. / 200 pgs / 137 color.
U.S. \$65.00 CDN \$65.00
July/Art

EXHIBITION SCHEDULE
New York: Guggenheim Museum, 06/08/12–09/12/12

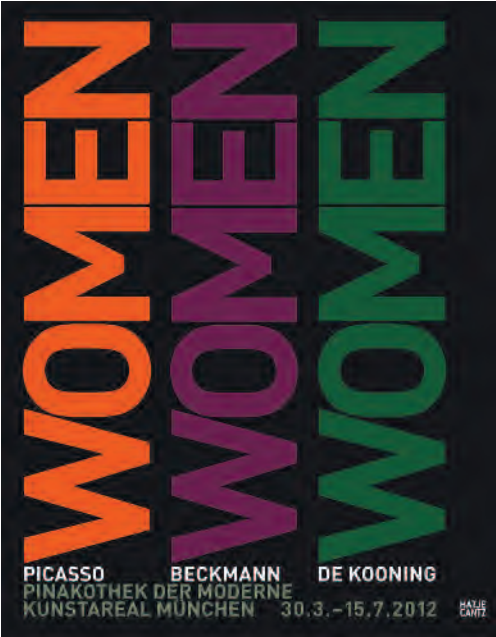
Women

Pablo Picasso, Max Beckmann, Willem de Kooning

HATJE CANTZ

Text by Elisabeth Bronfen, Siri Hustvedt, Michael Köhlmeier, Richard Schiff, Uwe M. Schneede, Carla Schulz-Hoffmann, Feridun Zaimoglu. The depictions and roles of women in the paintings of Pablo Picasso (1881–1973), Max Beckmann (1884–1950) and Willem de Kooning (1904–1997) typically give rise to conversations and presumptions about machismo and misogyny. Of course, these artists’ portrayals of women cannot be dismissed so easily, and in fact all offer highly nuanced explorations of the theme. This publication explores their depictions of women as more than painterly projections of male longing and desire, treating them as reflections of social and political conflicts and upheavals. Contributions from art historians, sociologists and artists approach the figures of women in these bodies of work from a variety of perspectives: for Picasso, as a catalyst for a confrontation with the artist’s own life and history; for Beckmann, as completely independent themes; and for de Kooning, as the force that makes artistic expression itself possible.

978-3-7757-3267-3
Hbk, 9.25 x 11.75 in. / 348 pgs / 154 color.
U.S. \$75.00 CDN \$75.00
August/Art



Bauhaus

Art as Life

WALTHER KÖNIG, KÖLN

Text by Kathleen James-Chakraborty, Eva Forgas, Catherine Ince, Anja Baumhoff, Philipp Oswalt, Philip Ursprung, Melissa Trimmingham, Nicholas Fox Weber, Klaus Weber, Lydia Yee, Wolfgang Thöner. *Bauhaus: Art as Life* explores the diverse artistic production and turbulent 14-year history of the modern world’s most famous art school. Accompanying the biggest Bauhaus exhibition in the United Kingdom in more than 40 years, this catalogue features a rich array of painting, sculpture, design, architecture, film, photography, textiles, ceramics, theatre and installation, ranging from the school’s Expressionist beginnings to its pioneering utopian model of uniting art and technology in order to change society in the aftermath of the First World War. Exemplary works from such Bauhaus masters as Josef and Anni Albers, Marianne Brandt, Marcel Breuer, Walter Gropius, Johannes Itten, Wassily Kandinsky, Paul Klee, Hannes Meyer, László Moholy-Nagy, Ludwig Mies van der Rohe and Gunta Stölzl are presented alongside works by lesser-known artist masters and Bauhaus students. Through a range of specially commissioned essays, *Bauhaus* traces the life of the school from its founding by Walter Gropius in Weimar in 1919 to its relocation to its newly built campus in Dessau in 1925 under the direction of Gropius and then Hannes Meyer, and finally its brief period in Berlin, under the leadership of Ludwig Mies van der Rohe and through its dramatic closure in 1933 by the Nazis. The catalogue also includes a series of original writings by Bauhaus artists, drawn from previously published texts and personal correspondence.

978-3-86335-163-2
Hbk, 8.25 x 11.75 in. / 272 pgs / 250 color.
U.S. \$49.95 CDN \$49.95
August/Art

EXHIBITION SCHEDULE:
London, England: Barbican Centre, 05/03/12–08/12/12



Fresh Widow: The Window in Art Since Matisse and Duchamp

HATJE CANTZ

Foreword by Marion Ackermann. Text by Elke Bippus, Ina Blom, Erich Franz, Rune Gade, et al. Leon Battista Alberti’s 1435 treatise *De pictura* influenced generations of painters by suggesting that a painting should be approached as an open window. By the twentieth century, the window had transformed into a motif that would test the limits of painting. With his 1920 “Fresh Widow”—a replica of a French window with panes covered in black leather—Marcel Duchamp postulated a farewell to illusionist painting. This publication presents the development of window painting by artists such as Robert Delaunay, Henri Matisse, Marcel Duchamp, René Magritte, Ellsworth Kelly, Eva Hesse, Gerhard Richter and many others.

978-3-7757-3293-2
Hbk, 7.25 x 9.75 in. / 288 pgs / 180 color.
U.S. \$60.00 CDN \$60.00
August/Art

Russian Avant-Garde New World Experience

SILVANA EDITORIALE

Edited by Giuseppe Barbieri, Silvia Burini. *Russian Avant-Garde* offers a single-volume overview of an avant-garde that can legitimately claim to have reinvented everyday life in the Soviet era. Bringing together more than 80 Russian masterpieces from museums in Ivanovo, Kostroma, Yaroslavl and Tula, the emphasis of this book’s previously unpublished and untranslated essays is on new perspectives and interpretations, with a focus on the Russian school of Expressionism (Goncharova, Filonov, Kandinsky) and Constructivism (Malevich, Tatlin, Rodchenko). These works are examined alongside one of the most important collections of Russian icons to be found in Western Europe, as well as a collection of Russian propaganda textiles.

978-88-366-2210-8
Pbk, 9.5 x 11 in. / 168 pgs / 133 color / 13 b&w.
U.S. \$40.00 CDN \$40.00
September/Art

Women of the Avant-Garde 1920–1940

LOUISIANA MUSEUM OF MODERN ART

Edited by Michael Juul Holm, Mette Marcus, Kirsten Degel, Jeanne Rank. Foreword by Poul Erik Tøjner and Marion Ackerman. Introduction by Mette Marcus and Kirsten Degel. Text by Ruth Hemus. *Women of the Avant-Garde 1920–1940* presents eight female artists who made major contributions to Dada, Surrealism, Constructivism and other European avant-gardes of the modernist era: Claude Cahun, Sonia Delaunay, Germaine Dulac, Florence Henri, Hannah Höch, Katarzyna Kobro, Dora Maar and Sophie Taeuber-Arp. The artists are constellated in relation to one another across five themed sections that illuminate the nature of their respective innovations: “Composing Color,” “Constructing Space,” “Different Rules,” “New Identities” and “Another Reality.”

978-87-92877-00-0
Hbk, 8.5 x 10.25 in. / 128 pgs / 150 color / 100 b&w.
U.S. \$35.00 CDN \$35.00
August/Art



978-1-59711-224-6
Slip, Clth, 11 x 9 in. / 80 pgs / 98 color/ Signed & Numbered Limited Edition.
U.S. \$150.00 CDN \$150.00 **SDNR30**
September/Photography

Martin Parr: Life’s a Beach

APERTURE

In the United Kingdom, one is never more than 75 miles away from the coast. With this much shoreline, it’s not surprising that there should be a thriving British tradition of seaside photography. American photographers may have invented street photography, but according to photographer Martin Parr, “in the U.K., we have the beach!” Here, he asserts, people can relax, be themselves and indulge in mildly eccentric British behavior. Parr has been photographing this subject for many decades, in close-ups of sun bathers, rambunctious swimmers caught mid-plunge and the eternal sandy picnic. (His career, in fact, could be traced back to the 1986 publication of *The Last Resort*, which depicted the seaside resort of New Brighton, near Liverpool.) This compilation presents photos of beachgoers on far-flung shores, including those of Argentina, Brazil, China, Spain, Italy, Latvia, Japan, the United States, Mexico, Thailand and of course, the U.K. Published to accompany the launch of an exhibition at the Lyon Photo Festival, this book brings to the forefront Parr’s engagement with a cherished subject. Featuring a Japanese binding and a front cover embossed with a seashell pattern, each copy of this ultra-collectible publication contains unique, beach-related paper ephemera from Parr’s own collection. The photographs themselves are inserted in die-cut slots, and protected by glassine pages. **Martin Parr** (born 1952) is recognized and admired internationally as a brilliant satirist of contemporary life. The author of over 30 photography books, including *Common Sense*, *Our True Intent Is All for Your Delight* and *Boring Postcards*, his photographs have been collected by museums worldwide, including the Getty Museum in Los Angeles, New York’s Museum of Modern Art and the Tate Modern, London. His retrospective continues to tour major museums around the world since opening at the Barbican Art Gallery, London, in 2002. Parr is a member of Magnum Photos.

Nick Haymes: GABEtm Limited Edition

DAMIANI

Introduction by Gus Van Sant.
Nick Haymes first met Gabe Nevins on an editorial assignment in the summer of 2007. Gabe had just wrapped up his lead role in Gus Van Sant’s *Paranoid Park*, in which he had played a teenage skateboarder who accidentally kills a security guard. Gabe had never acted prior to starring in the film; he had heard about Van Sant’s casting call from a skateboard store and initially auditioned as an extra. Meeting the teenager, Haymes recalls: “Initially, Gabe was fairly shy, but it quickly transpired that he had seen some of my skateboarding images online and an instant friendship was struck. When the assignment was over, I approached Gabe about the possibility of working on more photographs as there was something entirely captivating about him and his energy.” Published in an edition of 25 copies, this limited edition includes a numbered and signed photograph by Nick Haymes and original excerpts from Gabe’s notebooks.

978-88-6208-225-9
Slip Hbk, 9 x 12 in. / 128 pgs / 85 color /
Signed & Numbered Edition of 25 Copies.
U.S. \$350.00 CDN \$350.00 **SDNR20**
September/Limited & Special Editions/Photography



Also Available:
Nick Haymes: GabeTM
9788862081917
Hbk, U.S. \$40.00 CDN \$40.00
Damiani



We are delighted to welcome Blind Spot to the Artbook | D.A.P. list. As well as the widely praised journal (see page 142), Blind Spot also publishes limited editions by contemporary photographers in a new series announced below.

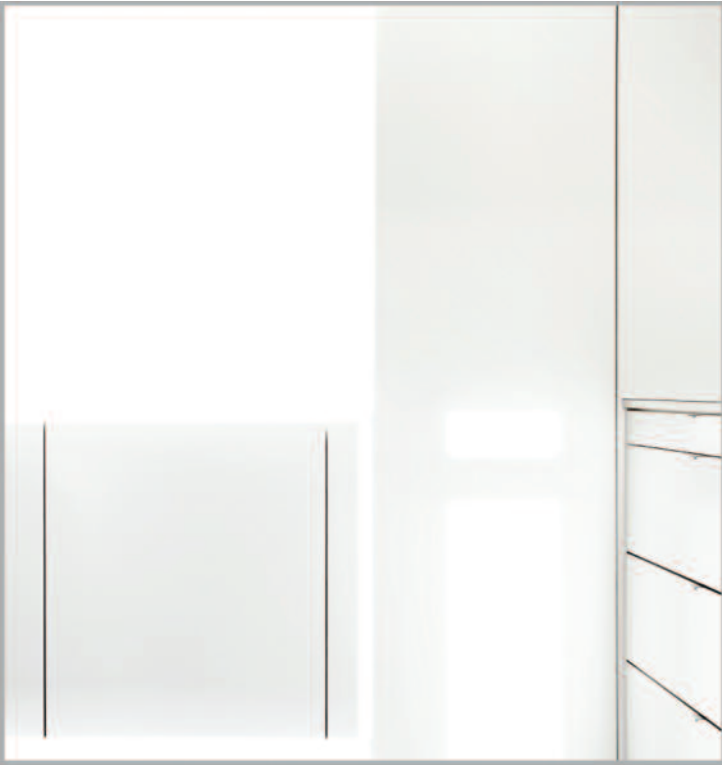
Uta Barth: To Draw with Light

Blind Spot Series 03

BLIND SPOT SERIES

Text by Paul Soto.
In 2011, *Blind Spot* magazine launched Blind Spot Series, publishing small-format, limited-run artist’s books that present concise suites of images from single bodies of work by important contemporary artist-photographers. The newest in this series is Los Angeles-based Uta Barth’s stunning *To Draw with Light*, featuring 46 color photographs from the acclaimed . . . *and to draw a bright white line with light* and *Compositions of Light on White* series (recently exhibited at the Art Institute of Chicago, 1301PE in Los Angeles and Tanya Bonakdar Gallery in New York) alongside new works created specifically for the book. According to essayist Paul Soto’s recent review in *Art in America*, these works are especially remarkable because they include, for the first time, traces of the artist’s body as she arranges the elements within her photographs—the gauzy curtains in front of her sundrenched windowsill, or the light which projects through her window blinds to create floating geometric monochromes upon her closet doors.

978-0-9839989-3-8
Hbk, 10.5 x 11.75 in. / 96 pgs / 46 color / 2 gatefolds /
Limited Edition of 1,000 copies.
U.S. \$65.00 CDN \$65.00 **SDNR30**
July/Photography/Limited Editions



Stephen Shore: The Hudson Valley

Blind Spot Series 01

BLIND SPOT SERIES

Edited by Dana Faconti. Text by Laurie Dahlberg.
The first of Blind Spot’s *Series* books, this exquisitely produced clothbound artist’s book with tipped-on cover image collects 34 color photographs of New York’s Hudson Valley by the pioneering American art photographer Stephen Shore (born 1947). Shore, one of America’s most important living photographers, is celebrated, alongside William Eggleston, for elevating color photography from a medium associated with family snapshots to a genre equivalent to black-and-white photography. First published in 2011, this deluxe volume, printed by Meridian—widely considered America’s greatest photobook printer—was named one of Photoeye’s Best Books of the Year by critic Gerry Badger, who writes, “Stephen Shore is the master of the ‘quiet’ photograph, images which paradoxically speak more than most. These images of the Hudson Valley are quietly and utterly satisfying.” This highly collectible volume is available in limited quantities.

978-0-615-49176-9
Clth, 11.75 x 9.75 in. / 48 pgs / 34 color / Limited Edition of 1,000 Copies.
U.S. \$75.00 CDN \$75.00 **SDNR30**
July/Photography/Limited Editions





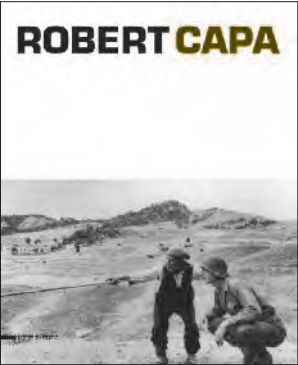
Robert Capa

SILVANA EDITORIALE

Text by Richard Whelan.
Even in his lifetime, Robert Capa was described as the greatest war photographer in the world. It was an ironic achievement for a man who loathed war, but to this day, no one better embodies the photographer as cultural soldier and no one’s work better encapsulates the violence and brutality of the twentieth century than Capa. This volume presents a rich selection of his work as a war photographer, starting from the images that established his fame: his documentation of the horrors of the Spanish Civil War from 1936–1939 and the Chinese resistance to the Japanese invasion in 1938. It continues on to World War II—including Capa’s stunning photographs of the D-Day landing in Normandy, where on June 6, 1944, he swam to shore alongside the second assault wave of American troops—and on to the first Arab–Israel conflict in 1948, before concluding with the First Indochina War, in which Capa joined a French regiment and eventually lost his life. Today, the wars of the twentieth century may have transformed from wounds into scars, but Capa’s images remain as devastating as ever, describing the trauma of war through a civilian’s eyes, and reminding us that despite years of loss and destruction, humanity manages to persist.
Born Endre Friedmann in Hungary, where he was nicknamed “cápa” (shark) at school, **Robert Capa** (1913–1954) adopted the name by which he is remembered in the early 1930s, following his relocation from Berlin to Paris. His first published photograph was a portrait of Leon Trotsky giving a speech on “The Meaning of the Russian Revolution” in Copenhagen, in 1932; his most famous work was his record of D-Day, at Omaha Beach. Capa was killed by a land mine, during an assignment on the First Indochina War.

978-88-366-2288-7
Hbk, 9.75 x 11.25 in. / 144 pgs / 100 b&w.
U.S. \$49.95 CDN \$49.95
September/Photography

Devastating images of twentieth-century conflict



Charles Harbutt: Departures and Arrivals

DAMIANI

Departures and Arrivals compiles world-renowned photographer Charles Harbutt’s favorite photographs, selected from throughout his half-decade of making pictures. Harbutt (born 1935) has been a prominent member of the American postwar photojournalist tradition ever since his documentation of the Cuban revolution in 1959; he subsequently joined Magnum Photos and has twice been elected its president. Harbutt’s pictures have been exhibited and collected by The Museum of Modern Art and the Whitney Museum in New York, the Art Institute in Chicago and the Corcoran Gallery of Art in Washington. In 1997, his negatives, master prints and archives were acquired for the collection of the Center for Creative Photography in Tucson. *Departures and Arrivals* is his third monograph. The black-and-white photographs gathered here highlight ordinary moments in extraordinary historical circumstances, as well as less fraught images of city living. As Harbutt writes in his introduction to the volume: “There are pictures of men and boys, women and girls, statues, pensive monkeys, moments that took my breath away, scared me, made me smile.” He adds: “History belongs to all of us, not just kings and generals.” *Departures and Arrivals* records Harbutt’s half-century career at the forefront of American photography.

978-88-6208-243-3
Clth, 10.5 x 11.5 in. / 128 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Markov-Grinberg: Soviet Era

DAMIANI

Text by Zhanna Vasilyeva.
Mark Markov-Grinberg (1907–2006) is one of the Soviet era’s greatest photographers, ranking alongside Alexander Rodchenko and Gustav Klutsis in his energetic portrayals of an optimistic, rapidly changing country as it segwayed into the Stalin years. Markov-Grinberg learned photo-reportage in the mid-1920s, while working at the newspaper *Sovyettski Yug* (*Soviet South*). In the early 1930s he moved to Moscow to become a correspondent for the Soyuzfoto agency. Today he is perhaps best known for his photographs of red stars replacing double-headed eagles on the Kremlin towers, or his portraits of Nikita Izotov (from the *Coal and Roses* series), Yuri Gagarin, Maxim Gorky, David Oistrakh, Ilya Ehrenburg and Sergei Eisenstein—photographs that helped to define the culture of the U.S.S.R. in the 1930s, and all of which are included here. Often juxtaposing the march of industrialization with rural scenes, this volume reproduces those iconic images of those heady times alongside numerous previously unseen pictures, recording a pivotal and dramatic half-century of Russian history.

978-88-6208-227-3
Hbk, 9.25 x 11.25 in. / 160 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography

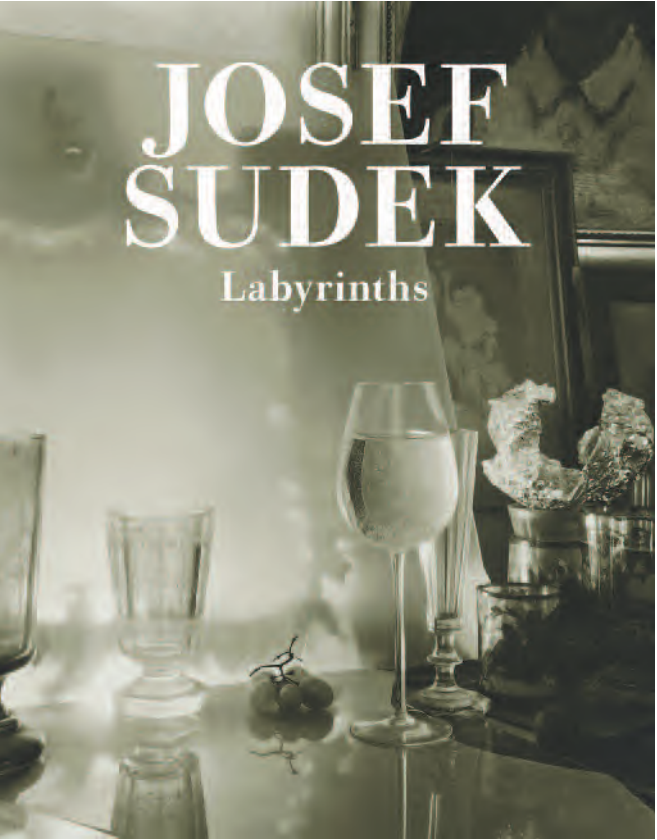


Marc Riboud: To Asia

EDITIONS XAVIER BARRAL

In the spring of 1955, the celebrated French photographer Marc Riboud (born 1923) bought an old Land Rover from George Rodger (the British photojournalist) and set out for Calcutta. Reared on his father’s stories of traveling, Riboud was keen to strike out into unfamiliar terrain and see as much of the Middle East and Asia as possible. He first stopped in Istanbul, traveled through the rural landscapes of Cappadocia and Anatolia, and then headed across Persia, into Afghanistan, where he made extended forays into its tribal regions. In 1956, he arrived in India, the length and breadth of which he travelled for nearly a year, from Calcutta and Darjeeling in the East to Delhi and Rajasthan in the west, then south to Bombay, and north to Varanasi and into Nepal. It was from Nepal that he entered Communist China, as one of a handful of Westerners to obtain a visa at this time. Riboud ended his “Grand Tour” in Japan in 1958, eventually returning to France with thousands of photographs. This five-volume box set gathers together a sprawling visual journal from Riboud’s three-year odyssey, with images ranging from architectural photographs to portraits of hospitable locals.

978-2-9151-7384-0
Slip, Clth, 5 vols, 7.5 x 8 in. / 320 pgs / 300 duotone.
U.S. \$75.00 CDN \$75.00
October/Photography



Josef Sudek: Labyrinths

TORST

Text by Daniela Hodrová, Antonín Dufek.
Like the previous volumes *The Window of My Studio* and *Still Lives*, this new Josef Sudek monograph collects a series of photographs made within the confines of the Czech photographer’s workspace. Sudek’s studio famously verged on installation art, as the poet Jaroslav Seifert recalled: “Breton’s surrealism would have come into its own there. A drawing by Jan Zrzavý lay rolled up by a bottle of nitric acid, which stood on a plate where there was a crust of bread and a piece of smoked meat with a bite taken out of it. And above this hung the wing of a Baroque angel with Sudek’s beret hanging from it. . . . This disorder was so picturesque, so immensely rich, that it almost came close to being a strange but highly subtle work of art.” Gathered here in all their surreal beauty, the *Labyrinths* series depicts multilayered assemblages of objects in endlessly permutated combinations.

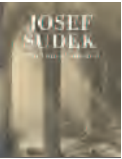
978-80-7215-437-1
Hbk, 8.75 x 11 in. / 96 pgs / 64 color.
U.S. \$60.00 CDN \$60.00
August/Photography



Also Available:
Josef Sudek: Advertisements
9788072153428
Hbk, U.S. \$60.00
CDN \$60.00
Torst



Josef Sudek: Portraits
9788072153190
Hbk, U.S. \$60.00
CDN \$60.00
Torst



Josef Sudek: Saint Vitus’s Cathedral
9788072153862
Hbk, U.S. \$60.00
CDN \$60.00
Torst



Picasso as Seen by Otero

LA FÁBRICA/MUSEO PICASSO MÁLAGA

Text by José Lebrero, Alberto Martín.
As a friend of the Picasso family, the Argentinian photographer, journalist, writer and documentary filmmaker Roberto Otero (1931–2004) had a unique opportunity to continuously document Pablo Picasso and his circle of friends during the last years of Picasso’s life, in the south of France. Otero first met the artist through the critic Ricardo Baeza, the writer Jose Bergamin and the Spanish poet Rafael Alberti, whose daughter Otero married. Over the course of nearly ten years, from 1961 to 1970, Otero made hundreds of portraits of Picasso, amassing a vast collection of photographs that was eventually acquired by Museo Picasso Málaga, in 2005. These photographs have become the most important documentation of the artist’s old age. Mostly unposed, informal and at ease, Otero’s color and black-and-white portraits show an uncharacteristically relaxed Picasso, working in the studio, reading or entertaining with his wife, Jaqueline.

978-84-15303-74-9
Pbk, 6.5 x 9.25 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$25.00
September/Photography



Also Available:
MemyselfandI: Photo Portraits of Picasso
9783775731997
Hbk, U.S. \$45.00
CDN \$45.00
Hatje Cantz



Graciela Iturbide

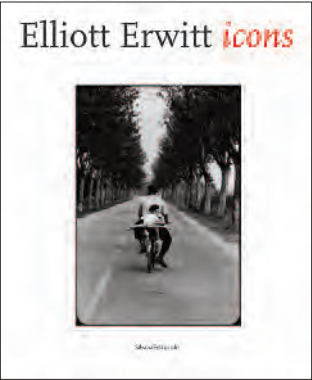
RM/MUSEO AMPARO

Since 1975, Graciela Iturbide (born 1942) has been esteemed as one of Latin America’s most important photographers. In 2008 she won the Hasselblad Award, the world’s most prestigious prize in the field of photography. Accompanying a 2012 exhibition at the Museo Amparo en Puebla in 2012, for which the photographer made an exhaustive trawl of her archive, this beautifully printed volume juxtaposes a trove of previously unpublished photographs with reproductions of contact sheets of some of Iturbide’s best-known images. The book is accordingly divided into two sections separated by a double binding. The first groups her works into four themes that have endured in her work from the very beginning—children, rituals, urban spaces and gardens. The second section is comprised of the contact sheets of her well-known *Oaxaca*, *Birds* and *L.A.* series.

978-84-15118-21-3
Hbk, 7 x 9 in. / 144 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
August/Photography/Latin American Art & Culture



Also Available:
Graciela Iturbide: Juchitan Las Mujeres
9788492480531
Hbk, U.S. \$65.00 CDN \$65.00
RM/Editorial Calamus



Elliott Erwitt: Icons

SILVANA EDITORIALE

Edited by Biba Giacchetti.
This volume assembles a selection of truly classic photographs of twentieth-century icons, taken by the iconic Magnum photographer himself, Elliott Erwitt (born 1928). Both the characters and the images in this book are historic, from Erwitt’s portrayals of the grieving Kennedys to Richard Nixon’s infamous confrontation with Nikita Krushchev to a confident, optimistic Che Guevara smoking a cigar. *Icons* also includes portraits of the non-political celebrities of the past century—Grace Kelly, or Marilyn Monroe caught in a quiet moment, reading—as well as his popular, humorous images of pampered dogs. This book offers the essence of Erwitt’s work: its romantic strength and surreal absurdity that became part and parcel of post-World War II consciousness. It also includes a previously unpublished interview with Erwitt in which he offers personal commentary on each image and recaps his long career as a photographer.

978-88-366-2327-3
Pbk, 9 x 11 in. / 96 pgs / 48 duotone.
U.S. \$35.00 CDN \$35.00
September/Photography



Ralph Gibson: Passé Imparfait

CONTREJOUR

Preface by Gilles Mora.
This volume surveys the early days of Ralph Gibson’s career in San Francisco, Los Angeles and New York, from 1960 to 1970. Gibson’s San Francisco years (1960–63) saw the photographer testing out his sensual, meditative style, inspired by street photographers such as Robert Frank (whose assistant he would later become). Photographs from this phase include shots of pool halls and shop windows. By 1963, Gibson was eager to begin a career as a professional photographer, and he returned to Los Angeles to find work. He recalls, “I would show my portfolio to potential clients and would hear the same words over and over again: ‘This stuff belongs in museums, kid, it’s not commercial. . . .’ Well, I guess they were right.” Gibson’s Los Angeles images (1963–66) include his Sunset Strip photographs, which led to the first of many monographs. It was also around this time that Gibson was commissioned to photograph the press conference for the Beatles’ *Revolver* album, and informal shots of the mop tops are included in this chapter. The third section of the book is devoted to Gibson’s early New York years (1967–70), with several nudes and street scenes.

979-10-90294-05-9
Hbk, 8.5 x 12.75 in. / 112 pgs / 96 duotone.
U.S. \$49.95 CDN \$49.95
August/Photography



Jan Svoboda

TORST

Text by Pavel Vančát.
Czech artist Jan Svoboda (1934–1990) spent a lifetime laboring to redefine the language of photography. This catalogue gives an overview of his career, from early still lifes to works that questioned the rules and boundaries of the photographic image to his pioneering conceptual photographs of the late 1960s—pictures that frequently quoted from other works of his.

978-80-7215-424-1
Pbk, 6.5 x 7 in. / 140 pgs / 92 duotone.
U.S. \$25.00 CDN \$25.00
August/Photography



Vladimir Jindrich Bufka

TORST

Text by Antonín Dufek.
Despite a career that was curtailed at the age of 29, Vladimír Jindrich Bufka (1887–1916) was one of the most distinctive early-twentieth-century art photographers in Prague and indeed in all of Austria-Hungary. Bufka drew on contemporary artistic movements such as Impressionism, Symbolism and Cubism for his pioneering prints using the demanding process of gum printing.

978-80-7215-401-2
Pbk, 6.5 x 7 in. / 148 pgs / 78 color.
U.S. \$25.00 CDN \$25.00
August/Photography



Jindrich Marco

TORST

Edited by Vladimír Birgus.
The Czech photojournalist Jindrich Marco (1921–2000) is best known for his World War II photographs, which, rather than depicting killing fields, captured the ordinary citizens of war-torn cities like Berlin, Dresden and Warsaw returning home and attempting to pick up the pieces. This monograph includes these and later series made throughout Europe in happier times.

978-80-7215-423-4
Pbk, 6.5 x 7 in. / 156 pgs / 80 duotone.
U.S. \$25.00 CDN \$25.00
August/Photography



Chris McCaw: Sunburn

CANDELA BOOKS

Text by Allie Haeusslein, Katherine Ware.

The photographs of Chris McCaw (born 1971) are produced with various hand-built view cameras as big as 30 by 40 inches, which are equipped with large aerial lenses designed to allow a maximum amount of light to pass through. Using large paper negatives, McCaw makes very long exposures ranging from several hours to a full day, which result in solarized final images. Besides the attractive neo-primitive qualities of his landscape imagery, the concentrated sunlight passing through the large optical elements actually scorches an etched path across the surface of the paper, rending open the charred skies to hint at a brighter light behind our sun. *Sunburn* brings together more than 60 of these landscapes, cooked visions in which blackened suns move stroboscopically through veiled skies that hang like curtains over vistas reduced to shadow. The violent shearing or destruction of each image contests the traditionally mellow aesthetic of the landscape photography tradition, and the marks left behind are a physical testament to the power of the sun, which is both subject and collaborator in this chance meeting of creator and destroyer. The excitement of discovering such a remarkable and untapped property of these particular lenses and expired gelatin silver papers is a testament to McCaw’s openness to the photographic process, and his continued experimentation over the past eight years has created an equally indelible mark on the tradition of landscape photography.

978-0-9845739-2-9
Hbk, 10.5 x 11.5 in. / 96 pgs / 65 color.
U.S. \$50.00 CDN \$50.00
November/Photography

Ori Gersht: History Repeating

MFA PUBLICATIONS

Text by Al Miner, Yoav Rinon. Interview by Ronni Baer.

History Repeating is the first comprehensive survey of the Israeli-born photographer and video artist Ori Gersht (born 1967). This richly illustrated book presents the best of Gersht’s achingly beautiful images, and explores how he intertwines spectacles of painterly and narrative imagery with personal and collective memory, metaphysical journeys, contextualized spaces and the history of art and photography. Be it in the scars left on the sunlit yet war-torn buildings in Sarajevo, the white noise of his train journey to Auschwitz, or the clearing of trees in a forest that once stood witness to mass murder in Ukraine, Gersht’s vision bridges a history that is full of violent horror and a world of emergent, transcendent beauty. From the radiant optical glow of pollution in the atmosphere to his freeze-frame shots of shattering floral arrangements frozen by liquid nitrogen, Gersht’s calm is one that comes after the storm. In his 2010 series of Japanese landscapes, the ghostly visual static of cherry-blossom petals echo the militarism and sacrificed youth of World War II and the more recent nuclear fallout of Fukushima, but in their own extreme transience, they also manage to embody the possibility of spiritual renewal. *History Repeating* demonstrates the thin line between beauty and brutality and the sublime draftsmanship behind history’s various traumatic scars. History repeats itself: first as tragedy, then as unexpected beauty.

978-0-87846-779-2
Clth, 9.75 x 11.75 in. / 256 pgs / 130 color.
U.S. \$60.00 CDN \$60.00
September/Photography

EXHIBITION SCHEDULE
Boston, MA: Museum of Fine Arts, Boston, 8/28/12–01/06/13



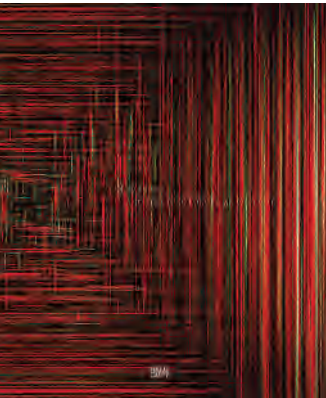
Sharon Harper: From Above and Below

RADIUS BOOKS

Text by Jimena Canales, Phillip Prodger.

From Above and Below features ten years of Sharon Harper’s conceptual photographs and video stills exploring perception, technology and the night sky. Her experimental images of the moon, stars and sun draw on scientific and artistic uses of photography to illuminate the medium’s contradictory ability to both verify empirical evidence and to create poetic connections between our environment and ourselves. If one cannot gaze directly into the sun of the sublime, Harper offers the scarred and streaked transparencies and prints of her attempts to do so, made manifest through the mediation of photographic and telescopic technology, and through the framework of time. Through Harper’s repeated long exposures, with time spans of hours to a month, star trails turn to star scratches, landscapes and cloud formations shift and the sublime is slowed to a trace made visible to the eye.

978-1-934435-52-6
Hbk, 11 x 14 in. / 120 pgs / 39 color.
U.S. \$55.00 CDN \$55.00
November/Photography



Niko Luoma: And Time Is No Longer an Obstacle

HATJE CANTZ

Foreword by Timothy Persons. Text by Daniel Marzona, Lyle Rexer.

“My material is light,” says Helsinki School photographer Niko Luoma (born 1970), and “my process is a combination of . . . calculation and chance.” Inspired by mathematics and geometry, and elaborating on the rich tradition begun by August Strindberg’s celestographs, Luoma creates elaborate and marvelously evocative photographic abstractions, in compositions of lines and geometric shapes. His methods are purely and emphatically analog: light-sensitive materials repeatedly exposed to light. The delicate crosshatched networks of lines in his series *Symmetrium*, for example, were built up through thousands of exposures on a single negative. Working thus, Luoma’s approach may said to be both accretive and chance-based, for the composition of the final image, as a collaboration with light itself, is wholly unpredictable. This volume compiles works from the past decade.

978-3-7757-3339-7
Hbk, 9.75 x 11.25 in. / 128 pgs / 50 color.
U.S. \$55.00 CDN \$55.00
October/Photography



Vera Lutter

HATJE CANTZ

Text by Douglas Crimp, Gertrud Koch.

In 1991, German-born photographer Vera Lutter (born 1960) moved to New York. Inspired by the city’s architecture and night-time luminescence, Lutter took the extraordinary step of transforming her apartment into a pinhole camera, and, in a process that could last weeks or even months, exposed images directly onto wall-size sheets of photographic paper. Intent upon minimal interference with this process, Lutter refrained from duplicating the images, and used the negative as the final work. New York has remained the recurrent subject of Lutter’s (literally) unique photographs, but over the past two decades, she has applied the process to other locations and styles of architecture around the world, documenting shipyards, airports and abandoned factories. This volume offers the first thorough overview of Lutter’s magical architectural photography, representing her full range of motifs and subjects in superb duotone. Also included is an account of her first film and sound installation.

978-3-7757-3278-9
Hbk, 9.75 x 11.5 in. / 144 pgs / 20 color / 60 duotone.
U.S. \$55.00 CDN \$55.00
October/Photography



Sung Soo Koo: Photogenic Drawings

HATJE CANTZ

Text by Suejin Shin, et al.

Korean photographer Sung Soo Koo (born 1970) is best known for his series *Magical Reality*, which features candy-colored scenes from his homeland: an advertiser’s model of the Statue of Liberty on the roof of a hotel, or the plush interior of a wedding chapel. In contrast, his newest series deals with the natural world—or seems to at first glance. To create the botanical photographs in *Photogenic Drawings*, Koo began by uprooting whole plants such as delicate flowers and ferns. He then either flattened them between glass plates to photograph them, or pressed them into damp clay to make molds out of them, casting perfect replicas of the plants in cement. Koo meticulously painted these replicas and photographed them, lending the illusion of naturalness to an object that is in fact entirely artificial and is the product of absolute control.

978-3-7757-3349-6
Hbk, 9.75 x 12.25 in. / 128 pgs / 50 color.
U.S. \$55.00 CDN \$55.00
October/Photography/Asian Art & Culture



Lisa Kereszi:
Joe’s Junk Yard

DAMIANI

Spanning 50 years and three generations, *Joe’s Junk Yard* is a personal narrative that explores the achievement and subsequent demise of the American Dream. Lisa Kereszi’s grandfather was a first-generation American and boxer-turned-junkman, who built an empire of used cars and scrap metal in Chester, Pennsylvania, during the 1950s boom era, which was gradually eroded by a series of misfortunes. Kereszi’s disquieting, tender photographs of the last decade of the junkyard, accompanied by business ephemera and family scrapbook photographs, tell the story of this family and its struggles with a changing economy, urban decline, family feuds, tragic and untimely deaths and the challenges of an independent business. In this photographic series, begun before she pursued formal studies in photography and continued during her years at Bard College and at Yale University, Kereszi repeatedly locates themes and motifs of impermanence and loss in the landscape of the junkyard.

Brian Finke: Construction

DECODE BOOKS

Text by Whitney Johnson.

For his third monograph, American photographer Brian Finke (born 1976) turns his attention to building sites. “I have always been attracted to photographing within groups,” Finke has stated, “immersing myself in the scene, almost becoming one of the members.” Here, as with his previous series, which focused upon such subjects as flight attendants, high school cheerleaders and football players, *Construction* examines a profession or vocation that tends to be represented in stereotypical terms. Photographing at construction sites throughout Connecticut, New Jersey, New York and Pennsylvania, Finke zeroes in upon postures, expressions and gestures, revealing diversity in apparent uniformity and examining the ritual establishment of individual identities within the image of the larger group or industry. In contrast with the photographer’s previous series, the photographs in *Construction* incorporate much more of the surrounding environments: Finke shoots the workers in relation to the machines they operate, and then contrasts the scale of these seemingly small men, women and machines to the mammoth structures they erect. The result is a thoughtful and unusually intimate view of the construction industry that seamlessly blends the heroic with the mundane.

978-0-9833942-1-1
Clth, 10 x 10 in. / 80 pgs / 59 color.
U.S. \$55.00 CDN \$55.00
September/Photography



978-88-6208-230-3
Hbk, 12 x 9.75 in. / 150 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
September/Photography

Justin Kimball: Pieces of String

RADIUS BOOKS

Text by Douglas M. Kimball.

For four years Justin Kimball (born 1961) accompanied his brother Doug, an auctioneer, into the houses of the recently deceased or dispersed. While Doug cleared these spaces of items for potential resale, Justin sought within them the evidence of an individual’s life. Photographing “the smallest objects (a note, a box of hair pins, a stain on a pillow),” he reimagines their existence and relationship to their absent owners. “I use the camera’s descriptive power and the photographic illusion of truth to create the narrative and inspire feelings about its subject,” he writes of these images. “The resulting photographs are my perception of what happened in those spaces: who lived there? What was hidden and what was seen?” These 60 color photographs explore the minutiae of everyday life and contemplate our brief and humble legacies before they are cleaned up and cast to the wind. *Pieces of String* includes a booklet of Kimball’s essay describing the emotional storm blowing through our era of foreclosed and abandoned homes.

978-1-934435-50-2
Slip, Pbk, 10 x 9.5 in. / 136 pgs / 60 color.
U.S. \$55.00 CDN \$55.00
November/Photography



Luca Campigotto: Gotham City

DAMIANI

Luca Campigotto (born 1962) has been photographing dramatic natural settings since the 1980s, from the indian deserts to the white vistas of Lapland, and historical sites from Angkor to Easter Island. Gotham City presents the photographs Campigotto has taken in and of New York. This is a Gotham City reconstructed from memory, often infused with a glassy light and an atmosphere sometimes glowing with vivid colors, other times wrapped in muted hues. It is a sentimental journey in the Big Apple of our imagination, from the East River bridges to the Empire State Building, from the Guggenheim Museum to Canal Street, from Times Square to the old docks of Brooklyn, each shimmering image looking like the backdrop for a movie or comic book. The limited edition of *Gotham City* includes a signed and numbered print.

978-88-6208-237-2
Hbk, 13.25 x 10.75 in. / 120 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Luca Campigotto: Gotham City Limited Edition
978-88-6208-238-9
Boxed, Hbk, 14.5 x 18 in. / 120 pgs / illustrated throughout / Signed & Numbered Edition of 40.
U.S. \$750.00 CDN \$750.00 **SDNR20**
September/Limited Edition/Photography



Sharon Core:
Early American

RADIUS BOOKS

Text by Brian Sholis.
In 2007, American photographer Sharon Core (born 1965) encountered the work of the early nineteenth-century American still-life painter Raphael Peale (1774–1825). Peale’s images of fruit, cakes and vegetables are famed for their uncanny realism, and they inspired Core to undertake a series of photographs titled *Early American*, a brilliant exploration of trompe l’oeil’s relationship to photography, and of photography’s relationship to the past. Core replicates as closely as possible the subject matter, lighting and compositional characteristics of Peale’s paintings. She describes an extraordinarily intensive preparation for the project, researching and acquiring period porcelain and glass and growing, from heirloom seeds, varieties of fruits and vegetables that were in existence in the early nineteenth century. “Through these efforts,” she writes, “I hoped to achieve a mirroring of Peale’s painstaking painting process, and the themes that lie under their surfaces.” This volume reproduces the 31 images comprising this ambitious enterprise.

978-1-934435-46-5
Clth, 11 x 12.5 in. / 84 pgs / 31 color.
U.S. \$55.00 CDN \$55.00
November/Photography



Terry Evans:
Prairie Stories

RADIUS BOOKS

The small Kansas town of Matfield Green and the surrounding prairie hills are the focus of the latest extended project from acclaimed photographer and Kansas native Terry Evans (born 1944). A small town in Chase County with a population of just dozens, Matfield Green was once a cattle shipping railhead. Today, only one commercial establishment—a bar/café—remains in business, but people continue to call the town home and work the land. Evans first began visiting Matfield Green in 1990 and regularly photographed the town over the next eight years. She returned ten years later, in 2008, and photographed the residents and their land through 2010. Eloquent yet resolutely unsentimental, her images span 20 years in the life of this town, and capture the beauty and endurance of the prairie and its dedicated inhabitants.

978-1-934435-48-9
Hbk, 9.75 x 9.75 in. / 176 pgs / 69 color / 31 duotone.
U.S. \$50.00 CDN \$50.00
November/Photography



Aaron Huey:
In the Shadow of
Wounded Knee

RADIUS BOOKS

Pine Ridge Indian Reservation is a sprawling area of land that encompasses parts of the Lakota Sioux tribe’s traditional homeland, the Black Hills of South Dakota. Sadly, Pine Ridge continues to be the setting for an ongoing massacre within the tribe. Gangs on the reservation are out of control, and the violence they live by affects even the smallest villages. Pine Ridge is the quintessential example of the failure of the reservation system, with staggeringly depressing statistics on everything from violent crime (the average life expectancy for men is 48) to education. In this powerful new book, Seattle-based photographer Aaron Huey (born 1975) portrays the broken social landscape and desperate living situation that permeates Pine Ridge today. Huey, a photographer who has covered war and poverty in some of the most far-flung places on the planet, stumbled upon Pine Ridge several years ago and has spent the last few years trying to unravel its complexities. His color photographs stand as chilling testaments to the incredible difficulties facing the tribe as a whole, and the reparations yet to be made to them.

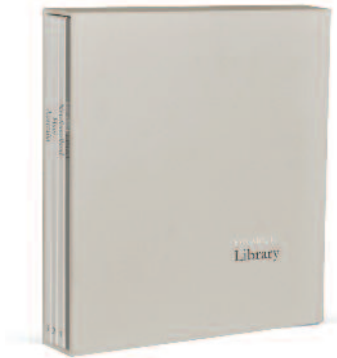
978-1-934435-51-9
Pbk, 9 x 12.5 in. / 144 pgs / 88 color.
U.S. \$50.00 CDN \$50.00
November/Photography/Native American Art & Culture

The Sam Abell Library: Life and Still Life

RADIUS BOOKS

Text by Leah Bendavid-Val.
Sam Abell (born 1945) is one of America’s most influential documentary photographers, celebrated in particular for his in-depth color photo-essays for *National Geographic* magazine. He has also made a considerable impact as a teacher and author. Abell’s career is now the subject of *The Sam Abell Library*, a new publication project from Radius inaugurated with this volume—the first in a series of four multi-volume sets. Each of these sets is themed around a particular genre: the photography of places; the photography of nature; the photography of the past; and the photography of ideas. Essays by Abell appear in all of the books. In *Life and Still Life*, Abell explores three different cultures: Newfoundland; Hagi, Japan; and Northern Australia. This first boxed set also includes a fourth book with an illustrated essay by writer and curator Leah Bendavid-Val examining Abell’s evolution as an artist.

978-1-934435-45-8
Slip, Hbk, 4 vols, 9.5 x 10 in. / 312 pgs / 140 color.
U.S. \$75.00 CDN \$75.00
October/Photography

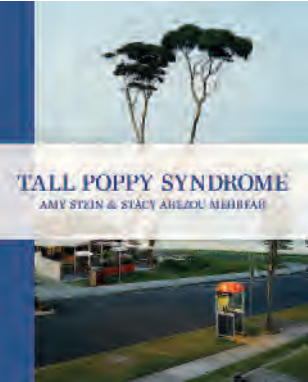


Dive Dark Dream Slow

THE ICE PLANT

Edited by Melissa Catanese.
Photographer and bookseller Melissa Catanese has been editing the vast photography collection of Peter J. Cohen, a celebrated trove of more than 20,000 vernacular and found anonymous photographs from the early to mid-twentieth century. Gathered from flea markets, dealers and Ebay, these prints have been acquired, exhibited and included in a range of major museum publications. In organizing the archive into a series of thematic catalogues, she has pursued an alternate reading of the collection, drifting away from simple typology into something more personal, intuitive and openly poetic. Her magical new artist’s book, *Dive Dark Dream Slow*, is rooted in the mystery and delight of the “found” image and the “snapshot” aesthetic, but pushes beyond the nostalgic surface of these pictures and reimagines them as luminous transmissions of anxious sensuality. Through a series of abandoned visual clues, from the sepia-infused shadow of a little girl running along a beach to silhouettes of a group of distant figures pausing upon a steep and snowy hill, a dreamlike journey is evoked. Like an album of pop songs about a girl (or a civilization) hovering on the verge of transformation, the book cycles through overlapping themes and counter-themes—moon and ocean; violence and tenderness; innocence and experience; masks and nakedness—that sparkle with deep psychic longing and apocalyptic comedy.

978-0-9823653-7-3
Hbk, 7.5 x 9.25 in. / 88 pgs / 4 color / 55 b&w.
U.S. \$29.95 CDN \$29.95
November/Photography



Amy Stein & Stacy Arezou Mehrfar: Tall Poppy Syndrome

DECODE BOOKS

In 2010, American photographers Amy Stein (born 1970) and Stacy Arezou Mehrfar (born 1977) embarked on a monthlong road trip throughout New South Wales. They were interested in investigating the Australian social phenomenon of the “Tall Poppy Syndrome,” in which successful people, or “tall poppies,” are “cut down to size,” resented or ridiculed because their talents or achievements distinguish them from their peers. Is the syndrome real? Can it be documented or observed? Stein and Mehrfar spent their days meeting and photographing everyday Australians—from schoolchildren in their plaid uniforms to young surfers playing at the beach to grandmothers meeting at their social clubs—all the while learning about the relationship between the group and the individual within Australian society. The resulting photographs offer a visual portrait of quintessential Australian life and society.

978-0-9833942-2-8
Clth, 8 x 9.75 in. / 96 pgs / 55 color.
U.S. \$60.00 CDN \$60.00
September/Photography



Kevin Kunishi: Los Restos

DAYLIGHT

In *Los Restos*, documentary photographer Kevin Kunishi (born 1975) offers a visual account of how the shared horrors of war endure beyond all divisive political ideology. In 1979, after more than a decade of struggle, the socialist Sandinista movement in Nicaragua overthrew the famously corrupt dictator, Anastasio Somoza, and quickly began applying their social and ideological values in the hopes of creating a better Nicaragua. Unfortunately, the United States government had other plans, and the CIA began financing, arming and training a clandestine rebel insurgency to destabilize the new Nicaraguan government. Between 1980 and 1990, the promise of a bright future for Nicaragua was lost as the nation descended into civil war. This series consists of portraits of Sandinistas and their opposing Contra veterans, interviews as well as artifacts and landscapes from that volatile era, accompanied by extensive interviews.

978-0-9832316-2-2
Clth, 7.5 x 10 in. / 80 pgs / 40 color.
U.S. \$34.95 CDN \$34.95
October/Photography/Latin American Art & Culture



Dulce Pinzón: The Real Story of the Superheroes

RM

In our thirst for Hollywood action heroes and caped crusaders, we sometimes overlook the everyday heroes in our midst. U.S.-based Mexican photographer Dulce Pinzón (born 1974) pays homage to Mexican immigrant workers in New York, heroes who sacrifice extraordinary hours in extreme conditions for very low wages, all for the sake of families and communities in Mexico who rely on them to survive. The Mexican economy has quietly become dependent on the money sent from workers in the United States, while the U.S. economy has quietly become dependent on the labor of Mexican immigrants. These color photographs present these immigrants in their work environment, but dressed in the costumes of popular American and Mexican superheroes. Short texts present the worker’s “secret identity,” their hometown and the amount of money they send to their families each week.

978-84-15118-24-4
Hbk, 10.5 x 10.75 in. / 52 pgs / illustrated throughout.
U.S. \$25.00 CDN \$25.00
August/Photography/Latin American Art & Culture



Alyse Emdur: Prison Landscapes

FOUR CORNERS BOOKS

Interview with Darrell Van Mastrigt. In *Prison Landscapes* artist Alyse Emdur (born 1983) presents over 100 photographs of prison inmates presenting themselves in front of the idealized landscapes of painted visiting-room backdrops, posing with their visitors and pretending, for a moment, that they are elsewhere. *Prison Landscapes* explores this little-known genre of painting and portraiture seen only by inmates, visitors and prison employees. Created specifically for escape and self-representation, the paintings of tropical beaches, waterfalls, mountain vistas and cityscapes invite sitters to engage in fantasies of freedom. *Prison Landscapes* offers viewers a rare opportunity to see America’s incarcerated population, not through the usual lens of criminality, but through the eyes of inmates’ loved ones. The book includes correspondence with prisoners and an interview with prison artist Darrell Van Mastrigt.

978-0-9561928-6-8
Pbk, 6.5 x 9.25 in. / 192 pgs / 158 color.
U.S. \$35.00 CDN \$35.00
September/Photography



Sharon Lee Hart: Sanctuary

Portraits of Rescued Farm Animals

CHARTA

Text by Jeffrey Moussaieff Masson, Sharon Lee Hart, Gene Bauer, Karen Davis, Kathy Stevens. This first monograph by Lexington-based photographer Sharon Lee Hart is a book of dignified black-and-white portraits of rescued farm animals, accompanied by handwritten stories by sanctuary workers. A lifelong vegetarian, Hart considers farm animals “some of the most abused, overlooked animals on the planet.” For this project, she traveled to sanctuaries in Virginia, Florida, Maryland, Michigan and New York State to document “the lucky few who are free to live out their lives in peace.” Not surprisingly, after spending time with the animals she discovered that each had its unique personality. “Some are quirky or funny, while others sensitive, shy, playful, intelligent, mischievous, or inquisitive. And all seemed to have complex emotional lives.” These characteristics come through in Hart’s poignant photographs. Essays are by Karen Davis, president of United Poultry Concerns; Kathy Stevens, founder of the Catskill Animal Sanctuary; and Gene Bauer, founder of Farm Sanctuary.

978-88-8158-845-9
Hbk, 9.5 x 6.75 in. / 88 pgs / 36 duotone.
U.S. \$29.95 CDN \$29.95
September/Photography

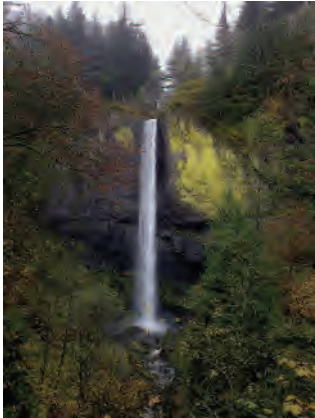


Michael Northrup: Babe

J&L BOOKS

Baltimore photographer Michael Northrup (born 1948) has been making gently humorous but decidedly jubilant color photographs of his daily life since the early 1970s. His 2004 J&L publication *Beautiful Ecstasy* depicted young families (Northrup’s own and those of friends) partying and performing for the camera, often in each other’s homes, bringing a beautifully understated formal elegance to moments of tender and chaotic everyday living. This sequel to *Beautiful Ecstasy* presents a further selection of previously unpublished photographs from the 1970s and 80s, all permeated with Northrup’s characteristic joie de vivre. Period details in furniture and clothing vividly resurrect the textures of these bygone moments; here, we also see young couples bringing children into their chaotic worlds, freighted these scenes of small town America with a powerful atmosphere of fragility and wonder.

978-0-9829642-6-2
Hbk, 10 x 8 in. / 80 pgs / 49 color.
U.S. \$40.00 CDN \$40.00
September/Photography



Bertrand Fleuret: The Cliffs

J&L BOOKS

French photographer Bertrand Fleuret (born 1969) has made some of the most poetical and beautifully produced photobooks of the past ten years—among them *The Risk of an Early Spring* and *Landmasses and Railways*, published by J&L Books, who brings us Fleuret’s latest volume—a continuation of *Landmasses and Railway’s* exploration of the moods and imagery of imaginary worlds. Several years ago, Fleuret had an unusually intense dream that began with him standing by a wall of dark cliffs. When he awoke, he found that the details of the dream remained oddly vivid, and he decided to reconstruct it in photographs. This volume reproduces the sequence of color photographs along with Fleuret’s account of the dream.

978-0-9829642-7-9
Pbk, 7 x 10 in. / 64 pgs / 32 color.
U.S. \$30.00 CDN \$30.00
September/Photography



Alessandro Cosmelli & Gaia Light: Brooklyn Buzz

DAMIANI

Text by Gavin Keeney, Jamie Wellford. Italian-born photographers Alessandro Cosmelli and Gaia Light’s *Brooklyn Buzz* uses the framing device of a bus window frame, and the attendant serendipities of photographing on a moving vehicle, to present an extended photographic portrait of Brooklyn and its inhabitants. Cosmelli and Light have been photographing Brooklyn, their adopted home since 2007, capturing the borough at its most social and vibrant. “The windows work as filters with the outside,” they write of this project, “sometimes like enlarging lenses, amplifying, revealing unpredictable details, capturing life as it is in that precise moment, in the streets, at the bus stop, through the windows of a local deli; other times they work more like protective barriers that allow you to deeply penetrate people’s lives.” Analogous to Frank’s *The Americans* as a European eye on America, *Brooklyn Buzz* is full of effervescent charm and warmth.

978-88-6208-241-9
Pbk, 6.75 x 9 in. / 192 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
September/Photography

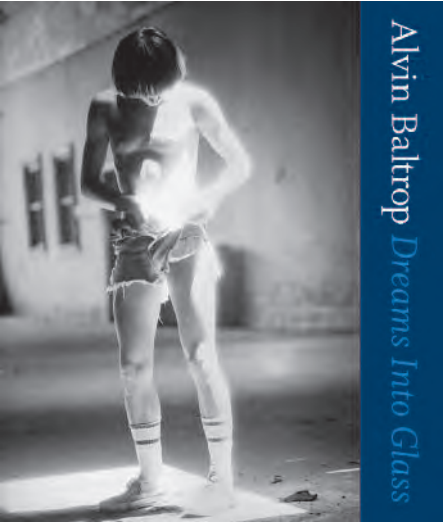


Robert Mapplethorpe:
Almodóvar’s Gaze

LA FÁBRICA/GALERÍA ELVIRA GONZÁLEZ

Text by Siri Hustvedt.
Taking as its point of departure the meeting of two artists at a tumultuous moment in the 1980s, *Almodóvar’s Gaze* explores how the photographic and film-making lens can fruitfully overlap. American photographer Robert Mapplethorpe (1946–1989) and Spanish filmmaker Pedro Almodóvar (born 1949) first met in Madrid in 1984, when the photographer was there on a visit occasioned by his first exhibition in the city. Mapplethorpe was already an accomplished artist, 38 years old and sure of himself and his sensibility. Pedro Almodóvar was a well-known filmmaker in the Spanish underground, and the best-known international representative of the Madrid-based countercultural Movida movement that arose after General Franco’s death in 1975. Mapplethorpe and Almodóvar had gone out partying in Madrid, which at the time was particularly receptive to young artists closer to the underground than to the establishment. The later impact that Mapplethorpe’s retrospective exhibition at the Whitney Museum of American Art had on Almodóvar in 1987 was tremendous. This intimate arrangement of Mapplethorpe’s seductive and powerful images was carefully selected by Almodóvar from over 1,700 of Mapplethorpe’s photographs.

978-84-15303-58-9
Clth, 9 x 11 in. / 70 pgs / color.
U.S. \$55.00 CDN \$55.00
September/Photography/Gay & Lesbian



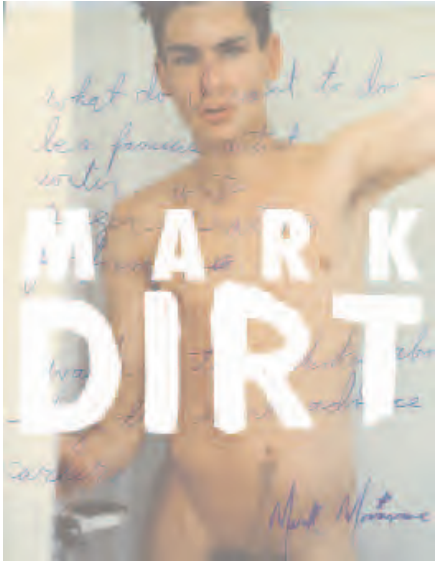
Alvin Baltrop:
Dreams Into Glass

CONTEMPORARY ARTS MUSEUM HOUSTON

Edited and with text by Valerie Cassel Oliver. Introduction by Douglas Crimp. Foreword by Bill Arning. *Dreams into Glass* accompanies the first major museum exhibition of African-American photographer Alvin Baltrop (1948–2004), whose career unfolded in the late 1960s amid a period of turbulent social and political upheaval. Following a stint in the Navy, Baltrop returned to New York in the 1970s and immersed himself in the city’s decaying landscape, documenting a post-industrial wasteland of vacant manufacturing buildings that included the piers located along the Hudson River in lower Manhattan. It was here that Baltrop captured his most iconic images of nocturnal danger and despair alongside intimate and voyeuristic portraits of the homeless, teenage runaways, prostitutes and clandestine sexual encounters. During this period, Baltrop captured Gordon Matta-Clark’s monumental piece “Day’s End” and the work of graffiti artist, Tava, now lost to history. This survey features over three decades of vintage and reprinted photographs as well as archival material—from Baltrop’s intimate portraits of Navy friends and other enlisted men to his poetic body abstractions and street photography to the documentation of an era of gay sexual abandon between the Stonewall riots and the AIDS pandemic.

978-1-933619-39-2
Pbk, 10 x 8.5 in. / 60 pgs / 10 color / 30 b&w.
U.S. \$14.95 CDN \$14.95
August/Photography/African American Art & Culture/Gay & Lesbian

EXHIBITION SCHEDULE
Houston, TX: Contemporary Arts Museum Houston
07/20/12–10/21/12



Mark Morrisroe:
Mark Dirt

PAPER CHASE PRESS

Introduction by Stuart Comer. Text by Lia Gangitano, Ramsey McPhillips. The photographs of Mark Morrisroe (1959–1989) are steeped in fragility, both as material objects scored and pockmarked by the vicissitudes of time, and as forlorn commemorations of brief moments in all too brief lives. In this sense, the photographs are also objects of ephemera, of a piece with Morrisroe’s equally fragile magazines, collages and drawings, which this volume compiles for the first time. Containing much previously unpublished work, *Mark Dirt* includes spreads from Morrisroe’s punk zine *Dirt* (“he sort of invented the Boston punk scene,” Jack Pierson later recalled of his former lover), as well as correspondence and notes by the artist, sketches and even his last will and testament. All of these documents have been assembled by Morrisroe’s longtime partner Ramsey McPhillips, and represent the most complete survey of the artist’s non-photographic works.

978-0-9852044-1-9
Flexi, 8 x 11 in. / 40 pgs / 30 color.
U.S. \$24.00 CDN \$24.00
July/Photography/Gay & Lesbian

EXHIBITION SCHEDULE
New York: Participant Inc., Fall 2012



Also Available:
Mark Morrisroe
9783037641217
Flexi, U.S. \$65.00 CDN \$65.00
JRP|Ringier



Nobuyoshi Araki:
It Was Once a Paradise

REFLEX EDITIONS

Text by Marcel Feil, Robbert Roos. Arguably Japan’s greatest living photographer and the author of over 425 books to date, Nobuyoshi Araki (born 1940) is internationally known for his erotic images of tied-up, beautiful nude women. *It Was Once a Paradise* presents Araki’s most recent photographic series, 40 diptychs that offer a meditation on sex and grief. Each diptych couples a new color photograph of a semi-nude woman in bondage with a black-and-white still life from his personal diary, a somber image taken on his Tokyo balcony: the site of his former private paradise haunted by his deceased wife Yoko and his cat Chiro. Nostalgic ruins contrast with erotic hope, forming a contrast that is echoed in the packaging of the book, which has been designed to be read in either direction, and comes with a choice of two different dust jackets.

978-90-71848-12-4
Hbk, 9.75 x 13.75 in. / 100 pgs / 41 color / 46 tritone / Limited Edition of 750 copies.
U.S. \$110.00 CDN \$110.00
July/Photography/Asian Art & Culture



Also Available:
Araki: Love and Death
9788836617371
Pbk, U.S. \$65.00 CDN \$65.00
Silvana Editoriale



Morton Bartlett:
Secret Universe III

WALTHER KÖNIG, KÖLN

Edited and with foreword by Udo Kittelmann, Claudia Dichter. Text by Lee Kogan. When the freelance photographer and graphic designer Morton Bartlett (1909–1992) died at the age of 83, his relatives found 15 chests among his possessions. Each chest contained a half-life-size doll and its accessories: 12 girls and three boys, a wardrobe of hand-sewn clothes, black-and-white photographs of each doll as well as countless studies and archival materials. Bartlett began designing these dolls in the mid-1930s, studying anatomy books and histories of costume, and learning to sew and mold with clay to make them as true to life as possible. Each doll entailed a huge amount of labor, taking up to a year to complete; Bartlett created costumes and wigs for each one and then staged them in lifelike scenarios and photographed them, documenting a family he had never had and creating a body of work that would remain unexhibited during his lifetime. The third installment in the Bahnhof Museum’s series on outsider artists, this volume examines Bartlett’s extraordinary lifelong obsession.

978-3-86335-162-5
Pbk, 8 x 9.75 in. / 112 pgs / 36 color.
U.S. \$39.95 CDN \$39.95
August/Art

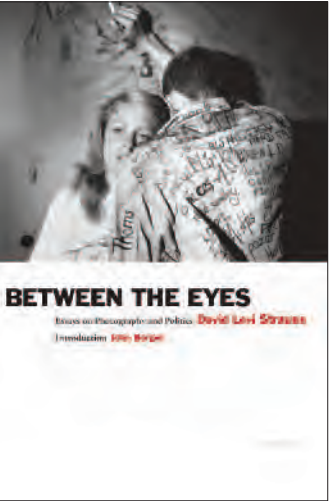


Watabe Yukichi:
A Criminal Investigation

EDITIONS XAVIER BARRAL/LE BAL

Text by Titus Boeder. On 13 January 1958, the grotesquely disfigured body of a man was discovered near Lake Sembako in Japan. Two investigators from Tokyo came to help the local police in resolving what at first appeared to be a banal case, but which soon proved to be something more complicated. For the first time, a photographer was authorized to accompany the police to document the investigation. Press photographer Watabe Yukichi (1924–1993) followed the inspectors as they questioned witnesses (workers in a tannery factory, local police officers) and pounded the streets of the most insalubrious neighborhoods in Tokyo—its bars, bridges, alleyways and hospitals—in search of the killer. Like the haunted film stills of a newly discovered noir classic, Watabe’s images record much more than simply a police investigation, and reveal a Tokyo of the 1950s in a way that has rarely been depicted.

978-2-9151-7382-6
Clth, 8.25 x 11.5 in. / 200 pgs / 70 duotone.
U.S. \$85.00 CDN \$85.00
June/Photography/Asian Art & Culture



Previously Announced—Back in Print!

Between the Eyes:
Essays on Photography
and Politics
By **David Levi Strauss.**

APERTURE

Introduction by John Berger.

In an era of social confusion and visual pandemonium, David Levi Strauss tackles issues of photography and politics in a way that few critics today are courageous enough to attempt. The essays collected in *Between the Eyes* address topics ranging from propaganda and the imagery of dreams, to Sebastião Salgado's epic social documents and the deeply personal photographic revelations of Francesca Woodman. Other issues broached here include the legitimacy of photographic imagery and the media frenzy surrounding the events of September 11, as well as essays on the work of Ania Bien, Miguel Rio Branco, Alfredo Jaar, Joel-Peter Witkin and others, plus an interview with painter Leon Golub (who worked from photographs). Reviewing the first edition of *Between the Eyes*, *Publisher's Weekly* wrote: "‘Photography and Propaganda,’ a study of the work and deaths in ‘80s Central America of photojournalists Richard Cross and John Hoagland, should be required reading in the age of embeddedness, and ‘Photography and Belief’ is a terrific meditation on truth in the age of digital manipulation."

978-1-59711-214-7
Pbk, 5.5 x 8.25 in. / 208 pgs / 28 b&w.
U.S. \$19.95 CDN \$19.95
May/Photography/Nonfiction & Criticism



Also Available:

Photography After Frank
9781597110952
Flexi, U.S. \$29.95 CDN \$29.95
Aperture



Core Curriculum: Writings on
Photography by Tod Papageorge
9781597111720
Flexi, U.S. \$29.95 CDN \$29.95
Aperture



Crisis of the Real: Writings on Pho-
tography by Andy Grundberg
9781597111409
Pbk, U.S. \$19.95 CDN \$19.95
Aperture



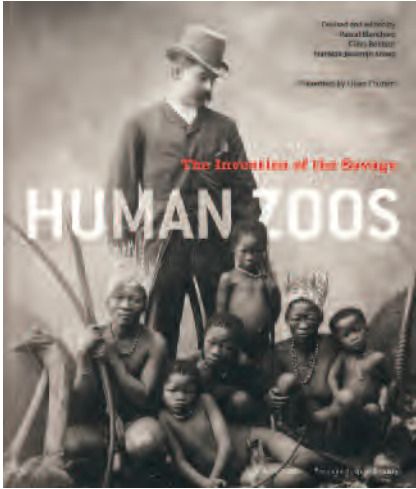
Controversies
A Legal and Ethical History of
Photography

ACTES SUD

Edited by Daniel Girardin, Christian Pirker.

Since its invention in 1839, photography has often been at the center of important ethical debates and sensational trials, and photographers have frequently had to undergo censorship or manipulation of their work (sometimes with important repercussions for their reputations). This volume brings together a wide range of images, from the early days of photography to the present, that have been the focus of controversy or of legal proceedings. Some of these pictures are well known; others are published here for the first time. *Controversies* permits us a better understanding of how a society or culture perceives itself, enabling us to consider contemporary debates with a more critical eye. The book features works by Michael Light, Oliviero Toscani, Gary Gross, Frank Fournier, Andres Serrano, Annelies Strba, Marc Garanger, Man Ray and Lewis Carroll, among others.

978-2-7427-9700-4
Hbk, 8.5 x 11 in. / 310 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
August/Photography



Human Zoos
The Invention of the Savage

ACTES SUD

Edited and text by Pascal Blanchard, Gilles Boëtsch, Nanette Jacomijn Snoep.

Human Zoos offers a fascinating, sobering and macabre tour of man's exploitation of man—that is, Western man's exploitation of non-Western men and women—as recorded throughout the early history of photography, from the 1860s to the 1930s and the invention of “humane exhibiting” of nonwhite persons. Freak shows, the circuses of Buffalo Bill and P.T. Barnum and European colonial exhibitions provided the occasions for most of these images, several of which were incorporated into posters, postcards and other ephemera, designed with an improbable jauntiness. *Human Zoos* traces the evolution of such paradigmatic conceptions as “specimen,” “savage” and “native” for the designation of peoples as various as Native Americans, Asians and Africans from all corners of the continent. As horrific and compelling as it is brilliantly researched and compiled, this volume unflinchingly surveys the very recent history of the West's arrogant abuse of those deemed to fall outside its brutal terms of civilization.

978-2-330-00261-9
Pbk, 9.5 x 11 in. / 382 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
August/Sociology/Photography



Real to Real
Photographs from the Traina Collection

FINE ARTS MUSEUMS OF SAN FRANCISCO

Introduction and foreword by Julian Cox. Text by Kevin Moore.

Drawing upon the dynamic and sophisticated photography collection of San Francisco native Trevor Traina, *Real to Real* juxtaposes rare black-and-white vintage prints by Walker Evans, Robert Frank, Lee Friedlander, Diane Arbus and Garry Winogrand with luscious eye-popping color photographs by William Eggleston, Andreas Gursky and Stephen Shore. Celebrating photography's fundamental fluidity and diversity through roughly 100 works, authors Kevin Moore (who served as an adviser to Trevor Traina in shaping his collection) and Julian Cox (founding curator of photography and chief curator at the Fine Arts Museum of San Francisco) explore the collection's range from early documentary to more recent conceptual art. *Real to Real* examines the preoccupation with everyday “reality,” excess, spectacle, and loss in pictures by Philip-Lorca diCorcia, Roe Ethridge, Mike Kelley, Cindy Sherman, Alec Soth, Jeff Wall and many more.

978-0-88401-134-7
Hbk, 9.25 x 12.25 in. / 136 pgs / 65 color / 23 b&w.
U.S. \$45.00 CDN \$45.00
June/Photography

EXHIBITION SCHEDULE
San Francisco, CA: de Young Museum
06/09/12–09/16/12



Previously Announced.

Peripheral Visions
Italian Photography in Context,
1950s–Present

CHARTA/HUNTER, THE CITY UNIVERSITY OF NEW YORK

Edited by Maria Antonella Pelizzari. Text by Louis Chan, Christina Clemente, Erik Dalzen, Sara K. Davidson, David Louis Fierman, Diana L. Fischman, Lucy Gallun, Makeda Hinds, Nara Hohensee, Jordan Hruska, Daniel Phelps, Cynthia Pratomo, Valentina A. Spalten, Matthew Trygve Tung, Elizabeth Tuber-gen, Claire Vancik, Jennifer Wilkinson.

This book presents works by a number of major Italian photographers who have explored aspects of their native land that are rarely depicted elsewhere. The photographs range from social documentary works of the 1950s to the conceptual photography of the 1970s, more personal explorations and travelogues of the 1980s and contemporary photographic remappings of Italian cities. This thematic interpretation conveys the incredibly vital and diverse range of expressions that have unfolded in Italian photography over the past five decades. Published for a 2012 exhibition at Hunter College, The City University of New York, *Peripheral Visions* includes works by Marina Ballo Charmet, Olivo Barbieri, Gabriele Basilico, Gianni Berengo Gardin, Mario Carrieri, Vincenzo Castella, Cesare Colombo, Mario Cresci, Paola Di Bello, Luigi Ghirri, Guido Guidi, Alessandro Imbriaco, Francesco Jodice, Mimmo Jodice, Armin Linke, Maurizio Montagna, Paolo Monti, Ugo Mulas, Walter Niedermayr, Franco Vaccari and Massimo Vitali.

978-88-8158-837-4
Pbk, 8 x 10.25 in. / 104 pgs / 92 color.
U.S. \$34.95 CDN \$34.95
May/Photography



New Latin Look
C Photo Volume 4

IVORYPRESS

Edited by Elena Ochoa Foster, Martin Parr.

Foreword by Elena Ochoa Foster. Text by Vik Muniz, Martin Parr.

Ivory Press' *C Photo* series is a five-year project that follows on the heels of *C Photo* magazine, departing from its predecessor's format by structuring each issue thematically, with guest editorships from various internationally renowned curators. The fourth issue of *C Photo*, *New Latin Look*, presents a highly original selection of young Latin American photographers, whose explorations of the photographic medium have led to a rebirth of photography in Latin America, and will ensure a renewed appreciation of a tradition whose power and depth have been ignored for too long. The volume includes portfolios by Alexander Apóstol, Julio Bittencourt, Fernando Brito, Alejandro Chaskielberg, Ana Casas Broda, José Castrellón, Andrés Marroquín Winkelmann, Fernando Brito, Miguel Calderón, Óscar Fernández, Luis Molina-Pantín, Rosario Montero, Guadalupe Ruiz, Geovanny Verdezoto and Irina Werning. Vik Muniz and Martin Parr contribute essays.

978-84-939498-4-6
Flexi, 9.5 x 12 in. / 232 pgs / 185 color / 7 b&w.
U.S. \$57.00 CDN \$57.00
July/Photography/Latin American Art & Culture



Also Available:

Posed Unposed
9788493834043
Hbk, U.S. \$57.00 CDN \$57.00
Ivorypress

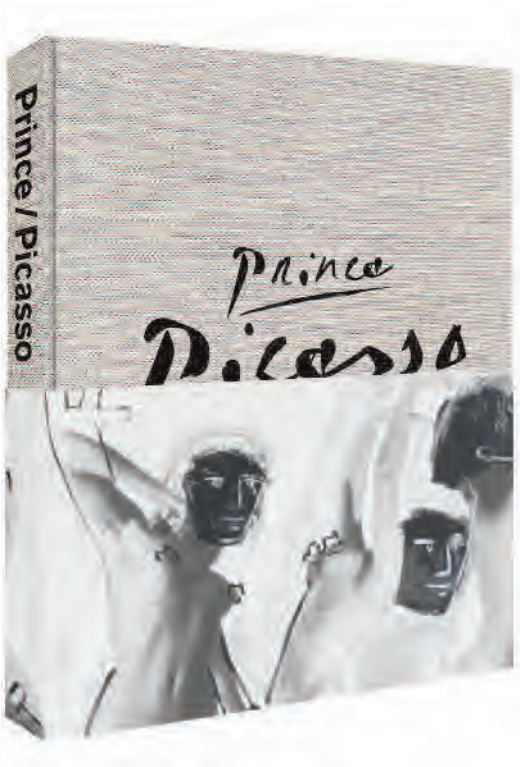
Prince / Picasso

FUNDACIÓN MUSEO PICASSO MÁLAGA

Text and interview by José Lebrero Stals.

Over the past two years, Richard Prince (born 1949) has been working on an intensive assimilation of Picasso, producing a succession of collages and canvases that directly dialogue with the modernist master’s oeuvre. For Picasso, as for Prince, the theme of the female nude is an abiding motif—“he never lets go of the body,” as Prince observes—and Prince’s latest nudes are a typically energetic mixture of appropriation and wonderfully crude, irreverent interjection in the fashion of Duchamp, deploying such materials as ink jet printing, oil crayon, pastel, acrylic, graphite and charcoal. The black-and-white photographs of female nudes are derived from recently published anatomy how-to books, and endow Prince’s homages with a graceful, rhythmic plasticity. This elegantly produced, linen-bound volume (with a bellyband that doubles as a folded poster), published for a 2012 exhibition at the Museo Picasso in Málaga, presents these works for the first time. It includes a brief interview with Prince and critical commentary by José Lebrero Stals.

978-84-938427-6-5
Clth, 8.75 x 11.75 in. / 224 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
July/Art



Definitive
documentation
of one of the
most memorable
exhibitions in
recent history

Previously Announced.

Maurizio Has Left the Building

Retrospective of Maurizio Cattelan's Last Exhibition at the Guggenheim Museum, New York

LE DICTATEUR PRESS

Edited by Pierpaolo Ferrari, Sebastiano Mastroeni. Drawings by Matteo Nuti. Text by Caroline Corbetta.

Hailed simultaneously as a provocateur, prankster and tragic poet of our times, Maurizio Cattelan (born 1960) has created some of the most unforgettable images in recent contemporary art. Upon the occasion of his 2011 Guggenheim retrospective, *All*, Cattelan astonished the art world by announcing his retirement from art, declaring that he would instead focus on the production of his magazine *Toilet Paper*. For the exhibition, Cattelan hung his entire oeuvre—128 works—from the middle of the Guggenheim’s rotunda, in a sensational gesture of both witty irreverence and summary completion. *Maurizio Has Left the Building* is the artist’s documentation of this landmark exhibition. Created by Italian photographer Pierpaolo Ferrari, the publication is composed of several unbound signatures of installation photographs, with drawings by Matteo Nuti, text by Caroline Corbetta, under the art direction of Sebastiano Mastroeni. This oversize volume conveys the multidimensionality of Cattelan’s last installation.

978-2-84066-517-5
Boxed, pbk, 11.5 x 16 in. / 72 pgs / illustrated throughout.
U.S. \$75.00 CDN \$75.00
Available/Art



Also Available:

Maurizio Cattelan: All
9780892074167
Hbk, U.S. \$45.00
CDN \$45.00
Guggenheim Museum
Publications

Jeff Koons: The Painter and the Sculptor

HATJE CANTZ

Text by Vinzenz Brinkmann, Isabelle Graw, Joachim Pissarro, Matthias Ulrich, Scott Rothkopf, et al.

Jeff Koons (born 1955) is probably the most famous artist of the 1980s, and certainly one of the most notorious and controversial. In the summer of 2012, the Liebieghaus Skulpturensammlung and the Schirn Kunsthalle Frankfurt are collaborating on a bold and unprecedented simultaneous overview of Koons’ sculptural and painterly oeuvre. The Liebieghaus show, titled *Jeff Koons: The Sculptor*, creates a dialogue between Koons’ sculptures (both world-renowned and recent works) and the nineteenth-century villa whose collection spans 5,000 years of sculpture, from Ancient Egypt to the present. The artist fell in love with the Liebieghaus after visiting the city on his way to the German company Arnold, which produced his oversize works in polished steel, such as the *Balloon Flower* sculptures of the 1990s. The Schirn’s exhibit, *Jeff Koons: The Painter*, focuses on the artist’s monumental paintings, whose motifs draw upon the most varied sources of high and popular culture, from Manet to Popeye. In recent years, following the success of his flower and balloon dogs, Koons has revisited his painting practice, declaring, “I like the sense of warmth that comes from an actual painting and that’s why I returned to making paintings.” This substantial volume includes 270 color reproductions of sculptures and paintings from the breadth of Koons’ 30-year career.

978-3-7757-3371-7
Hbk, 2 vols, 9.5 x 11.5 in. / 360 pgs / 270 color.
U.S. \$75.00 CDN \$75.00
September/Art

EXHIBITION SCHEDULE

Frankfurt, Germany: Liebieghaus Skulpturensammlung, 06/20/12-09/23/12

Frankfurt, Germany: SCHIRN Kunsthalle Frankfurt, 06/20/12-09/23/12



Jeff Koons

HATJE CANTZ

Jeff Koons (born 1955) has remained constantly in the public eye since he first showed his *Equilibrium* works—basketballs floating in tanks of water, framed Nike ads and a cast bronze lifeboat—at the influential East Village gallery International with Monument in 1985. Since that time, he has continued to scandalize the art world with such unforgettable works as “Michael Jackson and Bubbles” (1988), a series of life-size, gold-plated porcelain sculptures of the pop star and his pet chimpanzee; “Puppy,” (1992), a 43-foot-tall topiary sculpture of a West Highland terrier; and “Balloon Flower (Magenta)” (1995–2000), which broke all contemporary art auction records when it sold in 2008 for more than \$25,000,000. This volume, published on the occasion of Koons’ summer 2012 show at the esteemed Fondation Beyeler in Switzerland, examines three of Koons’ most influential bodies of work in depth: *The New* (1980–87), featuring the vacuum cleaner works in Plexiglas cases; *Banalities* (1988), featuring such iconic painted ceramic and wooden sculptural works as “Michael Jackson and Bubbles,” “Winter Bears” and “Woman in Tub”; and *Celebration* (ongoing since 1994), the legendary series of sculptures and paintings which includes the stainless steel “Balloon Dog” sculptures. Taken together, these three series represents the most spectacular and significant phases in Koons’ oeuvre to date.

978-3-7757-3351-9
Hbk, 9.75 x 11.75 in. / 212 pgs / 70 color / 10 b&w.
U.S. \$75.00 CDN \$75.00
August/Art

EXHIBITION SCHEDULE

Basel, Switzerland: Fondation Beyeler, 05/13/12–09/02/12





978-0-615-59689-1
Hbk, 9.25 x 12 in. / 120 pgs / 43 color / 1 b&w.
U.S. \$50.00 CDN \$50.00
October/Photography

Laurie Simmons: The Love Doll

SALON 94/TOMIO KOYAMA GALLERY

Edited by Lynne Tillman. Introduction by Jeanne Greenberg Rohatyn. Text by Laurie Simmons. Throughout her career, photographer Laurie Simmons (1949) has staged scenes with dolls, dummies and occasionally people for her camera. In the fall of 2009, Simmons opened a new chapter to her work and ordered a customized, high-end “Love Doll” from Japan. The surrogate sex partner arrived in a crate, clothed in a transparent slip and accompanied by a separate box containing an engagement ring and genitalia. Simmons documented her photographic relationship with this human scale “girl,” depicting the lifelike, latex doll in an ongoing series of “actions”—each shown and titled chronologically from the day Simmons received the doll up to the present, describing the relationship she developed with her model. The first days of somewhat formal and shy poses give way to an ever-increasing familiarity and comfort level as time passes. A second doll arrived one year later. This new character, and the interaction between the two, reveal yet another dynamic in composition, both formal and psychological. In search of a stage for her Love Doll, Simmons turned to her own home, transforming it into an artfully staged, color coordinated, oversized dollhouse. A tale of disquieting adult fantasy, desire and regret, *The Love Doll* accompanies the complete photographic series with the artist’s diary entries and is printed on a special paper to evoke the touch of a Love Doll’s skin.

Peter Fischli & David Weiss: 800 Views of Airports

WALTHER KÖNIG, KÖLN

800 Views of Airports documents a lengthy series of work by Peter Fischli (born 1952) and David Weiss (born 1946), comprising 1,010 photographs to date, all of which appear here complete for the first time. For this ongoing documentary project, the artistic duo photograph the airports they have passed through in their travels around the world over nearly 25 years, in a quest for exotic banality throughout different cultures. Their images of these nondescript airports focus on the humdrum aspect of air travel: the fuel vehicles, the baggage trucks, the daily routines of airport workers, the long antiseptic corridors and sprawling tarmacs surrounded by panoramic views of empty vistas. Whether presenting a Lufthansa airplane sitting idle in a yellowy light, a Swiss Air plane waiting in a neon-haunted dusk or an Air France plane getting its belly filled in the dead of night, Fischli and Weiss’s images present the evanescence of any national identity when reduced to a symbol on a vertical stabilizer. *800 Views of Airports* reveal the non-places encircling our world, and the non-journeys that have come to define our contemporary life in transit, while simultaneously offering carefully composed images that are strangely placid and restful.



978-3-86560-932-8
Hbk, 7.75 x 11 in. / 408 pgs / 800 color.
U.S. \$65.00 CDN \$65.00
November/Photography

On Kawara: Date Paintings in New York and 136 Other Cities

LUZION

Edited by Edgar D. Mitchell, Lei Yamabe, Lucas Zwirner, Tommy Simoens, Angela Choon. The Japanese conceptual artist On Kawara (born 1933) has nurtured a fascination with counting and time for more than 40 years now, most famously through the ongoing execution of his famous “date paintings” of the *Today* series: a daily ritual to conclude only on the day of his death. The first painting in the series was executed in New York on January 4, 1966; since then, On Kawara has carried out the procedure at regular intervals in cities throughout the world, painting each day, month and year in a white sans-serif script against a monochrome background in the language conventions of the country he is in. When not displayed, each painting is stored in a box and accompanied by a local newspaper clipping of the day. Despite numerous solo exhibitions worldwide, *Date Painting(s) in New York and 136 Other Cities* is the first retrospective of the 45 years of On Kawara’s date paintings. Including over 180 date paintings, the book is divided into two parts: one that covers the complete series of paintings done in New York, and a second that focuses on the series of works done in different locales throughout the world. The result offers a unique insight into the role that place and a life of travel has played in a body of work that has been defined by time and chronology.

978-94-6130-015-7
Hbk, 9.75 x 11 in. / 288 pgs / 340 color / 10 b&w.
U.S. \$60.00 CDN \$60.00
August/Art/Asian Art & Culture



Doug Aitken: Song 1

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Text by Kerry Brouher, Barney Hoskyns, Dean Kuipers.

In a bold effort to redefine the public exhibition space, the Hirshhorn Museum has commissioned Doug Aitken’s most ambitious work to date. *Song 1* is an unprecedented 360-degree moving-image work, requiring 11 high-definition projectors, that seamlessly blends imagery to illuminate the façade of the museum’s iconic cylindrical building—transforming it into “liquid architecture”—and create an urban soundscape. The scope of the artwork is large, yet at its core is a basic concept. Based around a single song, “I Only Have Eyes for You,” the piece explores the idea of pure communication through the perfect pop song. This distinctive book, designed by the artist and shaped to emulate the form of the Hirshhorn itself, visually interprets the work and places the work in a broader art historical and cultural context.

978-0-9789063-2-0
Clth, 13 x 8 in. / 120 pgs / 150 color / 20 b&w.
U.S. \$50.00 CDN \$50.00
July/Art



EXHIBITION SCHEDULE

Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 03/22/12–05/13/12



Also Available:

Broken Screen: Expanding the Image, Breaking the Narrative
Pbk, U.S. \$40.00 CDN \$40.00
9781933045269
D.A.P./Distributed Art Publishers, Inc.



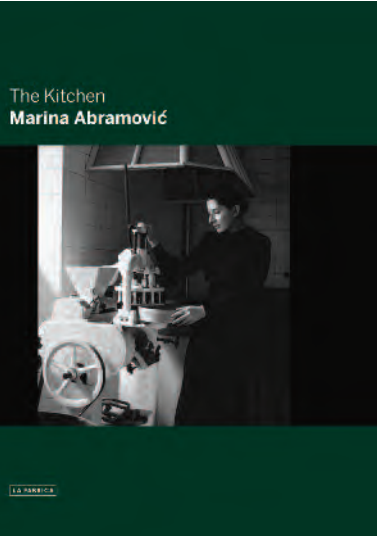
Marco Anelli: Portraits in the Presence of Marina Abramovic

DAMIANI
Text by Marina Abramovic, Klaus Biesenbach, Chrissie Iles.
After becoming an internet sensation, Marco Anelli’s powerful portraits of sitters in the historic 2010 Marina Abramovic performance at The Museum of Modern Art, New York are now collected and available in their entirety in this volume. The centerpiece of the landmark retrospective *Marina Abramovic: The Artist Is Present* was Abramovic herself, who sat silently in the museum’s atrium, inviting visitors to take a seat across from her for as long as they chose. She sat every day for the run of the show—716 hours and 30 minutes—and faced more than 1,500 people, whose participation completed the work. Marco Anelli’s photographic project captured every interaction, taking a portrait of each participant and noting the time they spent in the chair. Just as Abramovic’s piece concerned duration, the photographs give the viewer a chance to experience the performance from Abramovic’s perspective. They reveal both dramatic and mundane moments, and speak to the humanity of such interactions, just as the performance itself did. The resultant photographs are mesmerizing and intense, putting a face to the world of art lovers while capturing what they shared during their contact with the artist.

978-88-6208-249-5
Pbk, 9 x 9 in. / 192 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
November/Photography



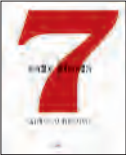
Also Available:
Marina Abramovic: The Artist Is Present
Hbk, U.S. \$50.00 CDN \$50.00
9780870707476
The Museum of Modern Art, New York



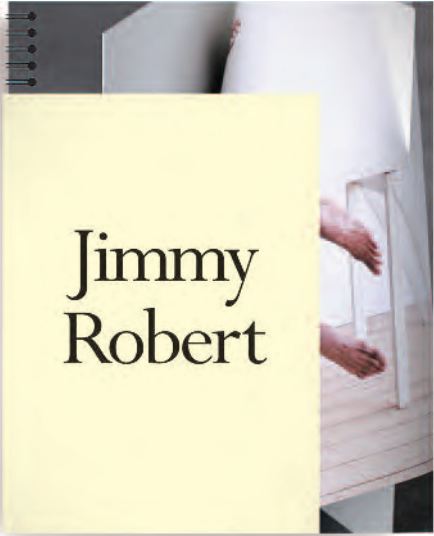
Marina Abramovic: The Kitchen

LA FÁBRICA
Introduction by Mateo Feijoo.
The Kitchen: Homage to Saint Therese is a set of portrait photographs and videos of the “grandmother of performance art,” Marina Abramovic (born 1946). Shot in the abandoned space of a kitchen where Carthusian nuns had once fed more than 8,000 orphans, Abramovic is here seen cooking and meditating. Referencing Renaissance painting and the writings of Saint Therese of Ávila, in which the sixteenth-century nun describes her experiences of mystical levitation in church and kitchen, *The Kitchen* is equally an autobiographical work. “In my childhood,” Abramovic explains, “the kitchen of my grandmother was the center of my world [. . .] all my best memories come from there.” Accompanying this book’s images is a series of the artist’s own spiritual recipes: a series of haikus, prayers and mantras to liberate the mind from the confused flow of thinking.

978-84-15303-37-4
Clth, 9 x 11 in. / 64 pgs / color.
U.S. \$55.00 CDN \$55.00
September/Art



Marina Abramovic:
Seven Easy Pieces
Pbk, U.S. \$59.95 CDN \$59.95
9788881586264
Charta



Jimmy Robert

MUSEUM OF CONTEMPORARY ART CHICAGO
Foreword by Madeleine Grynsztejn. Text by Naomi Beckwith, Marie de Brugerolle. Interview by Ian White.
This catalogue accompanies the first large-scale solo U.S. exhibition of the work of Brussels-based artist Jimmy Robert (born 1975). One of Europe’s most dynamic younger artists, Robert works in a range of media, including photography, sculptural objects, film, video and collaborative performances. What unites these different threads is a concern for the body and a guiding interest in the poetic potential of ephemeral materials such as paper and tape. Creating form through gesture, Robert draws inspiration from such artists as Yvonne Rainer and Yoko Ono. His exploration of folding bodies, crumpling paper and filmed repetitive gestures has come to define him as an artist of touching: the act of tearing tape from skin, a hand stroking hair, fingers rubbing a text. *Jimmy Robert* includes multiple paper stocks and sizes, is spiral-bound and features the artist’s newest work.

978-0-933856-95-0
Spiralbound, 8 x 10 in. / 96 pgs / illustrated throughout.
U.S. \$25.00 CDN \$25.00
September/Art

EXHIBITION SCHEDULE
Chicago, IL: Museum of Contemporary Art Chicago,
08/25/12–11/25/12

Jimmie Durham: A Matter of Life and Death and Singing

Works 1964–2012
JRP|RINGIER
Edited by Anders Kreuger. Text by Bart De Baere, Guy Brett, Jimmie Durham, Richard William Hill, Anders Kreuger.
Born in Arkansas in 1940 and based in Europe since 1994, the Cherokee Jimmie Durham has spent his life alternating between the world of contemporary art and his work as an activist for the American Native Indian movement and United Nations representative of the International Indian Treaty Council. The politics of Durham’s art also take place on the broadest terms: “My work might be considered ‘interventionist’ because it works against the two foundations of the European tradition: Belief and Architecture,” he writes. “My work is against the connection of art to architecture, to the ‘statue,’ to monumentality.” Durham’s art freely blends writing and performance, sculpture and permanence and the personal and political into series of often anthropomorphic collage-like installations. With his notion of the artist as someone who rearranges the objects of society, Durham has developed a practice of “interruption” and estrangement as a tool against belief systems and the corrosive influence of colonialist culture, mixing plastic tubing with bone, printed words with video, and witty anecdote with devastating critique. *A Matter of Life and Death and Singing* is generously illustrated and researched and accompanies a comprehensive retrospective at the MuHKA, Antwerp, covering his full career, with newly commissioned essays and Durham’s own writings.

978-3-03764-289-4
Pbk, 9.5 x 12.25 in. / 160 pgs / 150 color.
U.S. \$45.00 CDN \$45.00
September/Art/Native American Art & Culture

EXHIBITION SCHEDULE
Antwerp, Belgium: MuHKA, 05/24/12–11/18/12



978-88-6208-240-2
Clth, 9.5 x 11.5 in. / 192 pgs / color.
U.S. \$50.00 CDN \$50.00
September/Art/African American Art & Culture



Gary Simmons: Paradise

DAMIANI
Introduction by Okwui Enwezor. Text by Gwen Allen, Nancy Princenthal, Charles Wylie.
Gary Simmons’ art represents the most thoughtful, poetic and subtle consideration of race and class conceived in the last 25 years. Born in New York in 1964, Simmons attended the School of Visual Arts and in 1990 received an MFA from CalArts in Los Angeles, where he exhibited his most affecting sculptural work. Simmons’ first studio after returning to New York was in an old school building, where he found abandoned rolling blackboards that he used as elements in his sculpture. Soon after he began his first series of chalk drawings using disturbingly naive racist cartoon imagery, which he executed on newly fabricated blackboards. The time spent in the school fortuitously focused Simmons’ ongoing reclamation of childhood fantasies and elusive ghostly memories. While closely identified over the years with his enormous wall drawings, or “erasure” drawings, Simmons has consistently worked across media. His photographs, installations, sculpture, drawings, paintings and public projects explore the visual language of our social and cultural landscape as they touch on symbols and themes that range from poetic longing to the vernacular of the inner city. With approximately 150 reproductions, an introduction by Okwui Enwezor, critical texts by Gwen Allen and Charles Wylie and a reprint of an important early essay by Nancy Princenthal, this is the first publication to offer a comprehensive overview of Simmons’ multifarious career.



Previously Announced
New Expanded Edition!

30 Americans

RUBELL FAMILY COLLECTION

Text by Franklin Sirmans, Glenn Ligon, Robert Hobbs, Michele Wallace. From its inception in the 1960s, the Rubell Collection has been able to boast a particularly fine range of African-American art. Recent New York exhibitions inspired the Rubell family to mount an exhibition of their holdings in this area, reproduced here in *30 Americans*. With a late addition to this exhibition, there are in fact 31 artists: Nina Chanel Abney, John Bankston, Jean-Michel Basquiat, Mark Bradford, Iona Rozeal Brown, Nick Cave, Robert Colescott, Noah Davis, Leonard Drew, Renée Green, David Hammons, Barkley L. Hendricks, Rashid Johnson, Glenn Ligon, Kalup Linzy, Kerry James Marshall, Rodney McMillian, Wangechi Mutu, William Pope L., Gary Simmons, Xaviera Simmons, Lorna Simpson, Shingue Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas, Mickalene Thomas, Kara Walker, Carrie Mae Weems, Kehinde Wiley and Purvis Young. This expanded second edition of the catalogue features additional color plates and an updated design.

978-0-9821195-5-6
Hbk, 8.75 x 11.25 in. / 223 pgs / illustrated throughout.
U.S. \$39.95 CDN \$39.95
Available/Art/African American Art & Culture

EXHIBITION SCHEDULE
Norfolk, VA: Chrysler Museum of Art, 03/16/12-07/15/2012



Radical Presence

Black Performance in Contemporary Art

CONTEMPORARY ARTS MUSEUM HOUSTON

Edited and with introduction by Valerie Cassel Oliver. Foreword by Bill Arning. Text by Yona Backer, Naomi Beckwith, Valerie Cassel Oliver, et al. *Radical Presence* chronicles the emergence of black performance practices in contemporary art. Where hegemony has tended to define black performance art as an extension of theater, this publication provides a critical framework for discussing the history of black performance within the visual arts over the last 50 years. Over five decades of performance art practices by such artists as Benjamin Patterson, David Hammons, Senga Nengudi, Lorraine O’Grady, Adrian Piper and Ulysses Jenkins are presented along representatives of subsequent generations such as Carrie Mae Weems, William Pope.L, Terry Adkins, Sherman Fleming, Danny Tisdale, Lyle Ashton Harris, Clifford Owens, Kalup Linzy and Adam Pendleton, among others. This publication includes a DVD compilation of performance excerpts and is an essential tool for any understanding of the field.

978-1-933619-38-5
Hbk, 9.5 x 11 in. / 165 pgs / 50 color / 40 b&w. / DVD.
U.S. \$39.95 CDN \$39.95
December/Art/African American Art & Culture

EXHIBITION SCHEDULE
Houston, TX: Contemporary Arts Museum Houston, 11/16/12-03/10/13



William Pope.L: Black People Are Cropped

Skin Set Drawings 1997–2011

JRP|RINGIER

Edited by Clément Dirié. Text by Iain Kerr, Helen Molesworth, William Pope.L. “When Pope.L shakes his head he makes drawings that keep him from laugh-crying to death,” writes Helen Molesworth of *Skin Set Drawings*, an ongoing series by multi-disciplinary artist William Pope.L (born 1955). Made with very humble materials, this extended corpus deals with the absurdities and perversities of intentional language, especially racist language and language associated with categorizing and naming color. “Black People Are Taut,” “Brown People Are the Green Ray,” “Blue People Are What We Do to Homosexuals,” “Red People Are From Mars Green People Are From New Jersey,” “Purple People Are Reason Bicarbonate,” “Red People Are the Niggers of the Canyon” are some examples of this highly-charged series by the self-proclaimed “friendliest black artist in America.” *Black People Are Cropped* offers a selection of drawings from 1997-2011, sketches, critical texts and the artist’s own writing.

978-3-03764-269-6
Pbk, 4.25 x 6.5 in. / 64 pgs / 35 color.
U.S. \$15.00 CDN \$15.00
July/Art/African American Art & Culture



Kara Walker: A Negress of Noteworthy Talent

FONDAZIONE MERZ

Text by Olga Gambari, Luca Morena, Rebecca Walker, Melissa Harris-Perry. Conversation with Richard Flood. *A Negress of Noteworthy Talent* documents a multimedia project developed by Kara Walker (born 1969) in Turin: her 2011 solo exhibition at the Fondazione Merz, a workshop for students from the Art Academy and University of Turin, an international conference on the politics and psychology of race stereotypes. The result is a defiantly unresolved exploration of the myth and memory of the African-American experience, an experience not fully collective or personal, but something uncomfortably in between, unfolding in a sinister and humorous shadowland of grotesque silhouettes and puppets. Walker’s Turin project further explores the drama of race that is as much a drama of the unconscious as it is about skin.

978-88-7757-251-6
Hbk, 6 x 8.5 in. / 212 pgs / 80 color / 30 b&w.
U.S. \$45.00 CDN \$45.00
July/Art/African American Art & Culture



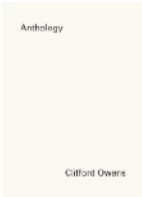
Also Available:
Kara Walker: My Complement, My Enemy, My Oppressor, My Love
9780935640861
Hbk, U.S. \$49.95
CDN \$49.95
Walker Art Center

Clifford Owens: Anthology

MOMA PS1

Text by Huey Copeland, John Bowles, Christopher Y. Lew. Conversation moderated by Kellie Jones. Clifford Owens (born 1971) has long been aware that the history of African-American performance art remains largely unwritten. Rather than rectifying the oversight in scholarly terms, Owens has created an unprecedented artistic project, a compendium of African-American performance art that is both highly personal and thoroughly historical. This volume, Owens’ first publication, includes written performance scores that Owens solicited from fellow African-American artists, which he then enacted in various locations at MoMA PS1. *Clifford Owens: Anthology* brings together the final artworks that resulted from the performances, and features essays by art historians Huey Copeland and John Bowles, as well as MoMA PS1 assistant curator Christopher Y. Lew. It also includes interviews with individuals who attended the live performances and a round-table discussion with selected *Anthology* artists moderated by art historian Kellie Jones.

978-0-9841776-6-0
Pbk, 6.5 x 9 in. / 192 pgs / 88 color.
U.S. \$40.00 CDN \$40.00
September/Art/African American Art & Culture



Rashid Johnson: Message to Our Folks

MUSEUM OF CONTEMPORARY ART CHICAGO

Foreword by Madeleine Grynsztejn. Text by Julie Rodrigues Widholm, Paul Beatty, Ian Bourland, Touré. *Message to Our Folks* is the most comprehensive documentation of New York-based artist Rashid Johnson’s work to date. Johnson (born 1977) explores the complexities and contradictions of black identity in the United States, incorporating commonplace objects from his childhood in a process he describes as “hijacking the domestic,” and transforming materials such as wood, mirrors, tiles, rugs, CB radios, shea butter and plants into conceptually loaded and visually compelling works that shatter assumptions about the homogeneity of black subjecthood. Published in the new *MCA Monographs* series, *Message to Our Folks* accompanies the artist’s first major solo museum exhibition and features essays by curator Julie Rodrigues Widholm, novelist and critic Touré and art historian Ian Bourland and an excerpt from Paul Beatty’s trenchant and comic coming-of-age novel, *The White Boy Shuffle*.

978-0-933856-93-6
Hbk, 8 x 10 in. / 96 pgs / 77 color.
U.S. \$25.00 CDN \$25.00
August/Art/African American Art & Culture



EXHIBITION SCHEDULE
Chicago, IL: Museum of Contemporary Art, 04/14/12-08/05/12
Miami, FL: Miami Art Museum, 09/06/12-11/18/12
Atlanta, GA: High Museum of Art, Summer 2013



Gerhard Richter: Beirut

WALTHER KÖNIG, KÖLN

Foreword by Lamia Joreige, Sandra Dagher. Text by Achim Borchardt-Hume.

Beirut presents a large gathering of Gerhard Richter’s overpainted photographs from the mid-1980s to the present. Rarely seen in print, these works merge the artist’s longstanding fascination with the respective languages and textures of photography and abstract painting. The imagery ranges from domestic and family photos to holiday snaps, landscapes, mountain ranges and studio shots, all drawn from Richter’s photographic archives. Also featured in this volume is *Museum Visit*, a series of 234 over-painted photographs, each of which was taken during a typical busy day at the Tate Modern. An essay by Achim Borchardt-Hume considers the overpainted photographs within Richter’s wider oeuvre, from the photo paintings of the 1960s to the *18 October 1977* cycle, from *Atlas* to *War Cut*. Borchardt-Hume asserts: “The photographs allow an insight into the private world of Richter, albeit an insight that is always seen—quite literally—through the veil of paint and painting.”

978-3-86335-177-9
Pbk, 9.5 x 7.25 in. / 256 pgs / 336 color.
U.S. \$49.95 CDN \$49.95
August/Art

EXHIBITION SCHEDULE
Beirut, Lebanon: Beirut Art Center,
04/27/12–06/16/12



Christopher Wool

HOLZWARTH PUBLICATIONS

Text by John Corbett, Fabrice Hergott, John Kelsey.

Best known for patterned, stamped and stenciled paintings that follow an austere aesthetic, Christopher Wool (born 1955) has expanded his vocabulary during the years since 2000, using his own images, silkscreened or digitally treated, as source material for subsequent works. This handsomely designed volume, published in conjunction with a major exhibition at the Musée d’Art Moderne de la Ville de Paris, offers three renowned authors approaching Wool’s recent paintings from different angles. John Corbett analyzes Wool’s navigation between jazz-like improvisation and deliberate composition; Fabrice Hergott focuses on the artist’s dialogue with the surface as a subject of the paintings; and John Kelsey digs into the artist’s media-savvy black-and-white painted images: “Gestures go viral, escaping one painting and contaminating another. A work recurs outside of itself, sometimes in a partial or fragmented way, always coming back remotely as another image—thicker, faster, sharper.”

978-3-935567-59-6
Pbk, 8 x 9.5 in. / 120 pgs / 40 b&w.
U.S. \$50.00 CDN \$50.00 **FLAT40**
July/Art



Sean Scully: Light of the South

TF EDITORES/D.A.P.

The painting of Sean Scully (born 1945) has a fascinating relationship to place. Born in Dublin, Scully began his career as a figurative painter in London, in the years when Freud and Bacon still dominated Britain’s art climate. A trip to Morocco converted Scully to abstraction: “It was the endless potential in the rhythm and structures of the visual world there that moved me,” he says, of its Arabic visual character. As his painting slowly gravitated towards abstraction, Scully realized that New York was the city in which he would most fruitfully develop, and moved there in 1975. He attributes his first New York series, *Horizontals*, to his apartment’s view of the city and the Hudson river. In spring 2012, Scully’s art is reunited with the Arabic culture that first inspired his embrace of abstraction, at the stupendous Moorish fort-palace in Granada, the Alhambra. The exhibition and this accompanying catalogue are divided into three parts: seven large paintings from the *Wall of Light* series; a set of 40 watercolors; and three photographic series, which intriguingly illuminate Scully’s image-making process—*Aran*, *Santo Domingo for Nene* and *Alhambra*, the latter of which is published here for the first time.

978-1-935202-93-6
Hbk, 9.5 x 11.75 in. / 174 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
July/Art



Sean Scully

JOVISART

Text by Matthias Frehner, Stella Roig, Annick Haldemann, Brigitte Reutner.

The painting of Sean Scully (born 1945) is unmistakable in its simplicity, and yet generative of endless variation and richness. His chunky, heavily worked, vertical bands of color abutting horizontal bands of color, which may be applied to canvas or to metal plates, seem to explore and express everything that can be said with color, from steely sobriety to pulsating warmth. In this way, Scully continually develops the discoveries of predecessors such as Albers and Rothko. This book focuses on his most recent output, which the artist himself sums up thus: “All my life, I have been driven by some guilt or other. It is only in the past few years that this has ended . . . and I increasingly like myself better for it. I only do things that I really want to do. This has caused me to attempt big things.”

978-3-86859-183-5
Pbk, 9.5 x 9.5 in. / 208 pgs / 100 color.
U.S. \$45.00 CDN \$45.00
October/Art



Also Available:
Sean Scully
Clth, U.S. \$65.00
CDN \$65.00
9788415303565
La Fabrica



Terry Winters: Cricket Music, Tessellation Figures & Notebook

MATTHEW MARKS GALLERY

Text by Katy Siegel.

Cricket Music, Tessellation Figures & Notebook presents a series of new works by acclaimed New York painter Terry Winters (born 1949), in which he explores forms inspired by mathematical concepts such as tessellations, knot theory and similar shapes derived from natural and scientific realms. Winters’ kaleidoscopic compositions of overlapping grids and patterns create complex pictorial spaces, and his use of transparent pigments allows the viewer to see, as the artist has said, “all the events that went into the making of the painting.” *Tessellation Figures* refers to the process of creating a two-dimensional plane through the repetition of a geometric shape. The *Notebook* series (2003–2011) consists of collages of found images, layered on top of one another, which have provided the source material for several of Winters’ recent paintings, and which affirm the enduring tension between abstraction and representation throughout his work.

978-1-880146-60-6
Clth, 10.5 x 12 in. / 68 pgs / 57 color.
U.S. \$45.00 CDN \$45.00
July/Art



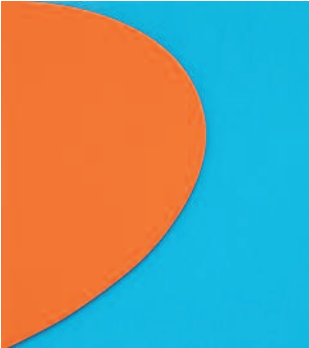
Wols: Circus Wols, Hommage

WALTHER KÖNIG, KÖLN

Edited by Olaf Metzel. Text by Öyvind Fahlström, Olaf Metzel, Roberto Ohrt.

Alfred Otto Wolfgang Schulze, known as Wols (1913–1951), is one of abstract painting’s best-kept secrets, yet one of its most influential practitioners. Wols helped to pioneer the French style of abstraction known as Art Informel, or Tachism, alongside the likes of Jean Dubuffet, Jean Fautrier, Roberto Matta, Mathieu and Henri Michaux. This style of painting developed in tandem with Surrealism, extending the latter’s Symbolist inheritance into strange, nervous or dreamlike mark-making and calligraphic gestures, eventually producing a highly poetic European counterpart to Abstract Expressionism. Wols’ oil and watercolor abstractions are both the epitome and the forerunner of Art Informel, but the complexity of his output, which also encompassed portrait and fashion photography and writing, makes him a more elusive and fascinating figure. This important volume compiles works by artists whom Wols has inspired or drawn upon, from Mark Tobey, Guy Debord and Raymond Hains to Marlene Dumas and Wolfgang Tillmans, alongside works by Wols himself.

978-3-86335-161-8
Pbk, 7.5 x 9.5 in. / 256 pgs / 138 color / 64 b&w.
U.S. \$45.00 CDN \$45.00
July/Art



Ellsworth Kelly: Los Angeles

MATTHEW MARKS GALLERY

Text by Michael Duncan.

Los Angeles documents six new two-panel paintings by Ellsworth Kelly, each made from a single shaped canvas featuring a dramatic curve carefully painted with many coats of a bright color (blue, green, yellow, orange). These curved panels are attached to a rectangular canvas painted in a contrasting color. Also reproduced here are a group of 1952–54 collages that Kelly made in Paris as a young man, including “Study for Black and White Panels,” as well as the 1966 painting “Black over White.” All of these works provide the inspiration for Kelly’s monumental sculpture installed on the façade of the Matthew Marks Gallery. Among his largest works, Kelly’s new Los Angeles sculpture is the first to incorporate a building’s architecture into his own work: in one succinct gesture, the gallery’s entire façade has become part of his sculpture.

978-1-880146-59-0
Hbk, 11.5 x 12.25 in. / 40 pgs / 17 color.
U.S. \$45.00 CDN \$45.00
July/Art



Anne Truitt: Drawings

MATTHEW MARKS GALLERY

Text by Brenda Richardson.

This retrospective of Anne Truitt’s works on paper spans the four decades of her career, from the early 1960s—when Truitt first developed the totemic sculptures in painted wood for which she is best known—to the last years of her life. Many of the drawings are reproduced here for the first time, and cover the full range of her drawing techniques, from graphite, ink and pastel to acrylic on paper. Edges are variously taped, rolled or sliced; Truitt’s line is sometimes bold, and at other times subtle enough to seem almost invisible. In one group of works from 1976, paint is applied in layers of subtle color (a signature of her work in all media); a 1966 series of distilled, hard-edged abstractions evoke the architecture of the artist’s childhood home with its white clapboard siding and picket fence. This volume offers the first overview of Truitt’s drawings to date.

978-1-880146-58-3
Clth, 9.75 x 11.75 in. / 104 pgs / 66 color.
U.S. \$65.00 CDN \$65.00
July/Art



Also Available:
Anne Truitt:
Perception and
Reflection
9781904832614
Hbk, U.S. \$55.00
CDN \$55.00
Giles



Ménage à Trois
Warhol, Basquiat, Clemente

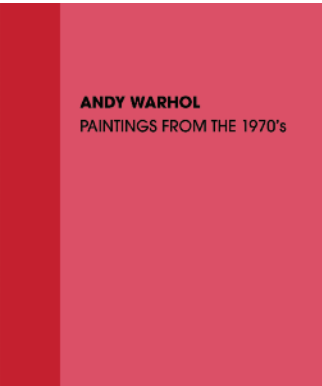
KERBER

Text by Dieter Buchhart, Vincent Fremont, Jordana Moore Saggese, Keith Haring. Interviews by Dieter Buchhart. Andy Warhol always made himself available and accessible to younger emerging artists, and in the vibrant New York art scene of the 1980s, Jean-Michel Basquiat and Francesco Clemente forged particularly close friendships with Warhol—even becoming something of a triumvirate, as this new publication on the three artists shows. Between 1983 and 1985, Basquiat, Clemente and Warhol produced a number of collaborative paintings whose compositional vitality lay in their fusion of contrary energies, and the three constantly borrowed and adapted motifs from each other, also making portraits of one another. *Ménage à Trois: Warhol, Basquiat, Clemente* offers a comprehensive overview of this generative friendship, which is contextualized through full-color reproductions, documentary photographs, essays and an interview with Bruno Bischofberger, the collector who initiated Warhol and Basquiat’s collaborations.

978-3-86678-655-4
Hbk, 9.75 x 11 in. / 256 pgs / 207 color / 51 b&w.
U.S. \$59.95 CDN \$59.95
August/Art



Also Available:
The Autobiography
and Sex Life of Andy Warhol
9780970612618
Hbk, U.S. \$45.00 CDN \$45.00
Trela Media

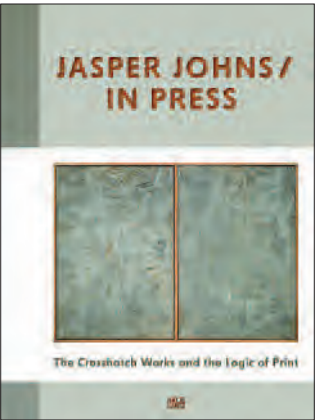


Andy Warhol:
Paintings from
the 1970s

SKARSTEDT GALLERY, LTD.

Text by Trevor Fairbrother. After Andy Warhol was shot in 1968, some critics accused him of softening the intensity of his art in favor of pursuing a more superficial, jet-setting social agenda. And it is true that during the 1970s, Warhol focused much of his energy on less solitary activities—filmmaking, his “superstars” and supporting *Interview*, his adventurous underground magazine. However, Warhol’s art practice of the 1970s underwent huge changes and forged into vital realms that have proved as influential as his earlier work. During this decade he produced such iconic series as the abstract *Oxidation* paintings, which combined urine on metallic copper; the classic *Ladies and Gentlemen* portraits depicting New York’s drag community; his screen prints of the actor and Native American political activist Russell Means, and of the Chinese Communist leader, Mao Zedong; as well as the *Shadow, Skulls and Hammer & Sickle* series. This volume collects works from each of these series, alongside an essay by curator-scholar Trevor Fairbrother.

978-1-61623-723-3
Clth, 9 x 10 in. / 60 pgs / 35 color / 3 b&w.
U.S. \$30.00 CDN \$30.00
July/Art



Jasper Johns:
In Press
The Crosshatch Works and the
Logic of Print

HATJE CANTZ

Text by Jennifer Quick, Jennifer L. Roberts. Centering on “The Dutch Wives” (1975), a double-panel encaustic-and-newsprint painting in the artist’s signature “crosshatch” motif, this catalogue explores the impact of print on the work of Jasper Johns (born 1930). The two panels of “The Dutch Wives” are imperfect duplicates of each other—a reminder that the process of the mechanical reproduction of words and images is never quite perfect. The book examines the concepts of “print” and “the press” in terms not only of printmaking and Johns’ celebrated experiments in that medium, but also in informational terms, tracing his frequent use of newsprint and its material, temporal, political, and formal implications. The publication also features prints and drawings by Johns that help demonstrate the aspects of printmaking that inform his entire oeuvre: repetition, reversal, indexicality, layering, sequencing and topology.

978-3-7757-3291-8
Hbk, 9.75 x 12.5 in. / 96 pgs / 32 color.
U.S. \$55.00 CDN \$55.00
August/Art

EXHIBITION SCHEDULE
Cambridge, MA: Harvard Art
Museums, 05/22/12–08/18/12



Keiichi Tanaami:
Drawings and
Collages
1967–1975

WALTHER KÖNIG, KÖLN

Text by Stefano Stoll. Keiichi Tanaami (born 1936) is one of the most influential artists of Japan’s postwar avant-garde. Among the country’s first video artists, and a member of the Japanese Neo-Dada movement, Tanaami visited New York in the late 1960s and came face to face with the paintings of Andy Warhol. Having worked as a graphic designer, Tanaami was entranced by Warhol’s amalgam of graphic and fine arts, and began to make drawings and collages that blended psychedelic kitsch with traditional Japanese arts, in a style that quickly led to album covers for the Monkees and Jefferson Airplane. This volume collects Tanaami’s erotic, surreal and cartoonish drawings and collages from these years, when the artist was most steeped in American pop culture, just before he became art director for the Japanese *Playboy*. The dust jacket folds out into a large black-and-white poster.

978-3-86335-116-8
Hbk, 8.25 x 11 in. / 70 pgs / 42 color / 8 b&w.
U.S. \$44.95 CDN \$44.95 **FLAT40**
August/Art/Asian Art & Culture

Neo Rauch: The Graphic Work, 1993–2012

HATJE CANTZ

Foreword by Kerstin Wahala. Text by Rudij Bergmann. Interview by Wolfgang Büscher. One of today’s best-known contemporary artists, New Leipzig School painter Neo Rauch (born 1960) blends the realistic figuration of Social Realism with Surrealism: brightly colored figures parade through upended environments, and multiple historical periods overlap in a single work. Most recognized for his paintings and drawings, Rauch has also created an impressive output of printed works over the past two decades, which visit the same themes as the rest of his output, and in Rauch’s own words “are accessories to my painting.” This publication presents the artist’s complete oeuvre of prints from 1993 to today, and celebrates Rauch’s gift of an edition of each of his prints to the town of Aschersleben in Germany, where he was raised. The collection will form the basis of a new art foundation and exhibition space, established in the artist’s name. **Neo Rauch** (born 1960) was born, reared and trained as an artist in Leipzig, where he continues to live. In August 2005, Rauch was awarded the chair of painting at Leipzig University..

978-3-7757-3310-6
Hbk, 7.75 x 11 in. / 208 pgs / 6 color / 64 b&w.
U.S. \$45.00 CDN \$45.00
September/Art



Two European master printmakers



Luc Tuymans: Graphic
Works 1989–2012

LUDION

Edited by Tommy Simoens. Text by Manfred Sellink. *Graphic Works 1989–2012* offers a retrospective of graphic work by Luc Tuymans (born 1958), arguably the most celebrated Belgian artist working today, whose recreations of historically saturated imagery examine themes of memory and trauma. Using unpublished source material and proofs, Polaroids and watercolors—some from the archives of master printer Roger Vandaele and the artist’s own studio—this book offers in-depth insight into Tuymans’ variety of graphic techniques and his process of analysis and translation of images, color separations and proofs. The volume concludes with an illustrated survey of the artist’s complete graphic work from 1989 to 2012, ranging from a photocopied portfolio with a selection of Tuymans’ early drawings through suites such as *The Spiritual Exercises* to his masterpiece *The Rumor*, an installation combining a series of monotypes and a scale model in a single edition.

978-94-6130-051-5
Hbk, 9.5 x 11.25 in. / 256 pgs / 350 color.
U.S. \$60.00 CDN \$60.00
October/Art



Also Available:
Luc Tuymans
9781933045986
Hbk, U.S. \$60.00 CDN \$60.00
San Francisco Museum of
Modern Art/ Wexner Center
for the Arts/D.A.P.



Marcel Dzama:
The Never Known
into the Forgotten

KETTLER

Marcel Dzama’s 2011 films *A Game of Chess* and *Death Disco Dance* revealed fascinating new developments in the artist’s iconography and range of media—perhaps most notably in his use of puppets and dioramas, which added more playful qualities to his imagery of conflict and terror, and underscored his dialogue with modernist artists such as Duchamp, Man Ray and Oskar Schlemmer. This volume, published for Dzama’s exhibitions at Sies + Höke and Kunstverein Braunschweig, reproduces a wealth of new work, including images, stage sets, puppets, dioramas and sculptures from the films; a suite of ten drawings called *Forgotten Terrorists* (2008–2011), that draw on a photograph of the Palestinian terrorist and hijacker Leila Khaled; and other recent drawings, such as “Pepper Spray Saturday” (2011), an interpretation of the already iconic image of policeman John Pike pepper spraying Occupy protesters at University of California Davis.

978-3-86206-101-3
Pbk, 8.25 x 10.5 in. / 184 pgs / 156 color.
U.S. \$55.00 CDN \$55.00
September/Art



Also Available:

Marcel Dzama: Behind Every Curtain
9781935202622
Pbk, U.S. \$22.00 CDN \$22.00
David Zwirner



Mamma
Andersson:
Dog Days

KERBER

Edited and with preface by Martin Hentschel. Text by Elfriede Jelinek, Martin Hentschel.

The widely admired Swedish artist Mamma Andersson (born 1962) draws on a long and venerable tradition of northern European art for her painting, in particular that of Romantic landscape painting, whose moody horizons and ominous weather so acutely characterize her modest-seeming scenes. Of course, Andersson is equally apt to draw on photographs of forensics investigations or scenes from theatre programs, shifting fluidly from the heavy gravity of outdoor scenes to the meticulous detail of equally ominous interiors. This volume, published for an exhibition at the Kunstmuseen Krefeld, contextualizes Andersson’s painting in relation to the works of painters such as Dürer, Dick Bengtsson, Edvard Munch and Caspar David Friedrich, showing how she has likewise extrapolated larger meditations on the human condition from the genres of landscape and interior painting.

978-3-86678-656-1
Hbk, 11.75 x 9.5 in. / 104 pgs / 41 color / 6 b&w.
U.S. \$50.00 CDN \$50.00
August/Art



Kent Williams:
Eklektikos

ALLEN SPIEGEL FINE ARTS

Text by Peter Frank, Alex Ross.

Los Angeles-based artist Kent Williams (born 1962) has built up a formidable reputation as a leading contemporary figurative painter, alongside his thriving career as a creator of graphic novels. Williams’ strong, gestural realism, combined with areas of arresting detail, exhibits abstract and neo-expressionistic sensibilities, as well as autobiographical elements: favorite models, friends, and the artist himself all play a role in the human story of his paintings. This new monograph presents recent paintings completed between 2007 and 2011. As critic Peter Frank explains in one of the catalogue essays, “Williams’ unlikely, often dreamlike naturalism, faithful to appearances but not at all to reality—a kind of supernaturalism—relies on an entirely confident and convincing kind of figure painting, one that acknowledges but does not honor the verities of the body.”

978-1-934298-09-1
Hbk, 10.25 x 12.25 in. / 68 pgs / 45 color.
U.S. \$49.50 CDN \$49.50
August/Art



Also Available:

Kent Williams: Amalgam
Hbk, U.S. \$75.60 CDN \$75.60
9781934298015
Allen Spiegel Fine Arts



Jenny Saville

NORTON MUSEUM OF ART

Text by Cheryl Brutvan, Nicholas Cullinan.

Recognized as an exceptional talent in the early 1990s, when she was just in her early 20s, British painter Jenny Saville (born 1970) has continued to renew and subvert the legacy of such masters as Rembrandt, de Kooning and Freud, with sometimes controversial interpretations of the human figure—primarily the female body—that expertly mingle the textures of paint and flesh. This volume, accompanying the first U.S. survey of the artist, includes already classic early paintings such as “Propped” (1992) alongside studies and more recent paintings and drawings on the theme of the mother and child. Saville’s brushwork reveals an increased dynamism and looser gesture. Extended critical commentary by Cheryl Brutvan and Nicholas Cullinan discuss Saville’s feminism and treatments of flesh throughout art history. Despite Saville’s fame, there have been few opportunities to view her mature work, a lacuna this volume happily corrects.

978-0-943411-42-2
Clth, 8 x 10 in. / 100 pgs / 27 color.
U.S. \$50.00 CDN \$50.00
June/Art

EXHIBITION SCHEDULE
Oxford, England: Modern Art Oxford,
06/22/12–09/16/12



Marlene Dumas:
Sorte

SILVANA EDITORIALE

Edited by Giorgio Verzotti.

Marlene Dumas (born 1953) is one of the most highly regarded contemporary painters working today. *Sorte* attests to the artist’s ongoing interest in the dialectic between the physicality of the human body and the metaphysical themes that attend its demise. This book includes paintings from Dumas’ recent *Forsaken* series: her haunted, pale portraits of Amy Winehouse, her pearly and painterly crucifixions and a meditation on the relationship between father and son. The book’s 15 previously unexhibited works, however, are concerned instead with the figures of the mother and the child, inspired by images from the archives of an orphanage and portraits of Pier Paolo Pasolini and his mother Susanna. Also included is Dumas’ portrait of Italian film star Anna Magnani, caught in a film still from *Mamma Roma*, the bleached sheet of her face transforming her features into a feminized form of the crucifix.

978-88-366-2285-6
Pbk, 8.25 x 10.25 in. / 120 pgs / 55 color.
U.S. \$40.00 CDN \$40.00
September/Art



Also Available:

Marlene Dumas: Measuring Your Own Grave
9781933751085
Hbk, U.S. \$55.00 CDN \$55.00
D.A.P./Museum of Contemporary Art, Los Angeles



Toxic Beauty:
The Art of Frank
Moore

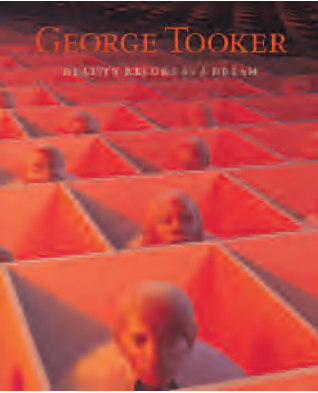
GREY ART GALLERY, NEW YORK UNIVERSITY

Foreword by Lynn Gumpert. Text by Klaus Kertess, Susan Harris, Gregg Bordowitz, Frank Moore.

Toxic Beauty: The Art of Frank Moore is the most comprehensive presentation of work by a remarkable artist whose life was cut short by AIDS. Frank Moore (1953–2002) is best known for his large, highly detailed figurative paintings filled with fantastic and symbolic images. This catalogue includes a complete bibliography, chronology and excerpts from Moore’s own writings. It also features more than 50 color images of Moore’s paintings and works on paper, as well as approximately 40 reproductions of previously unpublished archival material—such as sketchbooks and documents—culled from the vast Frank Moore Papers housed at New York University’s Fales Library. An essay by Klaus Kertess considers Moore’s recurrent themes, situating the artist within the vibrant downtown scene; a contribution by Gregg Bordowitz relates Moore’s works to his passionate AIDS activism; and a piece by Susan Harris addresses the artist’s working methods.

978-0-934349-17-8
Clth, 8.5 x 11 in. / 224 pgs / 150 color.
U.S. \$50.00 CDN \$50.00
September/Art/Gay & Lesbian

EXHIBITION SCHEDULE
New York: Grey Art Gallery, New York University, 09/07/12–12/08/12



George Tooker:
Reality Recurs
as a Dream

DC MOORE GALLERY

Introduction by Bridget Moore. Text by Ralph Sessions, Robert Cozzolino, Marshall Price, Kurt Kauper, Paul Cadmus. Interview by Selden Rodman.

For more than 60 years, George Tooker (1920–2011) created luminous and often enigmatic paintings, addressing issues from alienation and the dehumanizing aspects of contemporary society to personal meditations on the human condition. From the Cold War urban purgatories and bureaucratic paranoia of his early paintings to his later warm, glowing images of lovers embracing in fields or found in windows, Tooker’s spiritual vision ultimately stands as a quest for the endless possibilities of intimacy, compassion and tolerance. Widespread public recognition first came to Tooker through his best-known painting, “Subway” (1950), a definitive image of anxiety and dread. His more utopian themes of peace, brotherhood and reconciliation would find expression in such works as “Embrace of Peace II” (1988). Published in conjunction with DC Moore Gallery’s memorial exhibition, *George Tooker: Reality Recurs as a Dream* features paintings from every period of Tooker’s long career.

978-0-9826316-7-6
Hbk, 9.5 x 11.5 in. / 88 pgs / 30 color / 6 b&w.
U.S. \$40.00 CDN \$40.00
July/Art



Alice Neel:
Late Portraits
& Still Lifes

RADIUS BOOKS

Text by Tim Griffin.

Alice Neel (1900–1984) is widely considered one of the greatest portraitists of the twentieth century. Published on the occasion of a solo exhibition at David Zwirner, New York, this beautifully designed book presents a selection of portraits and still lifes from the last two decades of the artist’s life. Called “the pre-eminent painter-chronicler of New York bohemia” by Deborah Solomon of *The New York Times*, Neel remains a hero to many of today’s most influential figurative painters, including Eric Fischl, Elizabeth Peyton and Marlene Dumas—as much for the emotional and psychological intensity of her work as for her exemplary fearlessness.

978-1-934435-55-7
Clth, 10 x 11 in. / 72 pgs / 24 color.
U.S. \$50.00 CDN \$50.00
July/Art



Tony Cragg

SILVANA EDITORIALE
Text by Marco Francioli, Guido Comis.
Tony Cragg (born 1949) is one of Britain’s leading contemporary sculptors, an explorer of metamorphosis and the fourth dimension in the otherwise static domain of sculpture. This catalogue accompanies a retrospective of Cragg’s work at the Museo d’Arte of Lugano, and gathers together over 40 sculptures and assemblages—some monumental in scope—and more than 100 drawings and etchings that reveal the creative processes behind his better-known pieces. A full presentation of Cragg’s career to date is provided here, from his early explorations of the metaphysics of the mundane in the late 1970s, to his more recent three-dimensional smears in space. Accompanied by a never-before-published interview with the artist and key insights into the logic behind such works as “Minster” and “Subcommittee,” this is a must-have book for anyone interested in the work and thought of a revolutionary sculptor.

978-88-366-2249-8
Pbk, 9.75 x 11.25 in. / 160 pgs / 150 color.
U.S. \$45.00 CDN \$45.00
September/Art



Hans Arp: Sculptures

A Critical Survey
HATJE CANTZ
Edited and with text by Arie Hartog, Kai Fischer.
Hans Arp (1886–1966) can justly be called the father of twentieth-century abstract sculpture, an artist whose impact traversed countless early modernist avant-gardes, from Dada and Surrealism to Concrete art. Arp’s sculptures, in all their wondrous morphous plasticity, lend themselves ideally to such varied assimilation, and also—less happily—to forgery. In recent years, some controversy has arisen as to the authenticity of several Arp works, as a number of imitations have circulated in the art market. This substantial publication, undertaken by the independent scholars Arie Hartog and Kai Fischer, decisively counters the problem by assembling all of the authenticated examples of every one of Arp’s known sculptures and bringing their respective status up to date. An introductory essay describes the posthumous history of Hans Arp’s oeuvre.

978-3-7757-3320-5
Clth, 9 x 11.75 in. / 288 pgs / 40 color.
U.S. \$120.00 CDN \$120.00 **SDNR30**
August/Art



Henry Moore

HAYWARD PUBLISHING
Foreword by Caroline Douglas.
Text by Benedict Read.
This beautiful small-format book presents a range of key works by the major English sculptor, Henry Moore (1898–1986), and examines his early relationship with the Arts Council Collection (ACC) as advisor to its acquisitions committee in the early 1950s. Henry Moore was a major force in shaping the sculpture collection of the ACC, advocating the acquisition of a significant group of postwar British sculpture by such artists as Kenneth Armitage, Lynn Chadwick and Barbara Hepworth. Moore himself is strongly represented in the Collection (art historian Kenneth Clark, a critical figure in the history of the ACC, encouraged Moore to donate his early works), and 26 works—including sculptures, prints and drawings—are reproduced here in color, accompanied by critical commentary by Benedict Read. This is a succinct history of Henry Moore’s practice between 1929 and 1962.

978-1-85332-302-7
Pbk, 5.5 x 8.5 in. / 80 pgs / 30 color.
U.S. \$15.00 CDN \$15.00
October/Art



Charles Ross: The Substance of Light

RADIUS BOOKS
Text by Thomas McEvilley, Klaus Ottmann, Virginia Dwan, Anna Halprin, Michael Heizer, Steve Katz, Donald Kuspit, Ed Ranney, Jean-Hubert Martin. Interview with Loïc Malle.
Charles Ross’ fascination with light, time and the space of the stars has produced a major earthwork, large-scale prism installations, sculpture, and painting with dynamite. From *Star Axis*, a vast architectonic earth/star work in the New Mexico desert, to his *Solar Burns* series made by burning wood-panel monochromes with focused rays of the sun, Ross allows the natural patterns and forces of the cosmos to inform his work. *The Substance of Light* is a comprehensive volume that covers over four decades of work and features full-color illustrations of his *Solar Spectrum* artworks, *Star Axis*, his *Solar Burns*, *Star Maps* and *Explosion Paintings and Drawings*, along with early work and selected architectural commissions. Major essays by Thomas McEvilley and Klaus Ottmann, as well as an extensive interview with Loïc Malle and a range of historical texts are also included.

978-1-934435-49-6
Clth, 10 x 12.5 in. / 344 pgs / 146 color / 66 duotone.
U.S. \$65.00 CDN \$65.00
September/Art



Alina Szapocznikow

KERBER
Preface by Harald Spengler. Text by Anda Rottenberg, Philip Topolovac.
The Polish sculptor Alina Szapocznikow (1926–1973) has been the subject of renewed and intense interest over the past few years, with much anticipation of her major touring U.S. survey in 2012/2013. Szapocznikow’s sculptural interpretations of the human body, created from the 1960s onwards in both Communist Poland and postwar Paris, are often associated with the artist’s experience as a survivor of the Holocaust, but also anticipate more recent preoccupations with “the abject” in their often dark intimations of dismemberment, decay and mutation. This volume, published for an exhibition at the Kunstparterre in Munich, includes drawings and sculptures from the breadth of Szapocznikow’s tragically brief career, as well as documentation of the exhibition, statements and a letter by the artist, and an extensive timeline of her life and work.

978-3-86678-597-7
Hbk, 8.5 x 11 in. / 160 pgs / 46 color.
U.S. \$55.00 CDN \$55.00
August/Art



Also Available:
Alina Szapocznikow: Sculpture Undone 1955–1972
9780870708244
Flexi, U.S. \$45.00 CDN \$45.00
The Museum of Modern Art, New York



Leonardo Drew

CHARTA
Foreword by Xandra Eden. Text by Valerie Cassel.
American artist Leonardo Drew (born 1961) creates large-scale sculptural installations incorporating both manipulated and found materials such as paper, wood, tree branches and roots, rust and mud. These materials are often stacked on top of one another, arranged in gradations of length or shape, endowing the sculpture itself with contrasting qualities of rigorous organization and organic chaos or proliferation. Drew has been making variations on this repertoire of humble materials since the 1970s, having had his first solo exhibition at the age of 13. With nearly 100 color reproductions of these works, this volume provides an overview of Drew’s four-decade career, from the dramatic sculptures and installations of the 1980s and the enormous wall tableaux of the 1990s to the more fragile paper casts of the past decade.

978-88-8158-841-1
Hbk, 8.5 x 10.25 in. / 120 pgs / 95 color.
U.S. \$47.50 CDN \$47.50
December/Art/African American Art & Culture



Previously Announced.

Kienholz: Five Car Stud

LOUISIANA MUSEUM OF MODERN ART
Edited by Michael Juul Holm. Introduction by Paul Erik Tøjner, Anders Kold. Text by Roberto Ohrt, Thomas McEvilley. Interview with Paul McCarthy.
Edward Kienholz’s life-size tableau “Five Car Stud” (1969–72) depicts four automobiles and a pickup truck, arranged on a dirt floor in a dark room with their headlights illuminating a shocking scene: a group of white men exacting their gruesome “punishment” on an African American man. “Five Car Stud” is a harsh reminder of a shameful part of our history whose traces still linger. It was seen only in Germany in 1972 and has since remained in storage in Japan for almost 40 years. On the occasion of its first public showing in the United States, this volume examines an extraordinarily powerful artistic statement that has lost none of its potency. The catalogue presents essays by Roberto Ohrt and Thomas McEvilley, as well as an interview with American artist Paul McCarthy.

978-87-91607-96-7
Hbk, 10.5 x 10.25 in. / 128 pgs / illustrated throughout.
U.S. \$39.95 CDN \$39.95
June/Art



Also Available:
Kienholz: Signs of the Time
Hbk, U.S. \$65.00 CDN \$65.00
9783863350871
Walther König, Köln



EXHIBITION SCHEDULE
Toronto, Canada: Sony Centre for the Performing Arts, 06/08/12–06/10/12
Brooklyn, NY: Brooklyn Academy of Music, 09/14/12–09/16/12
Berkeley, CA: Zellerbach Hall, 10/26/12–10/28/12



Also Available:
Robert Wilson from Within
Hbk, U.S. \$55.00 CDN \$55.00
9782953823707
The Arts Arena

Yvonne Rainer: Space, Body, Language

KUNSTHAUS BREGENZ/MUSEUM LUDWIG, COLOGNE

Edited by Yilmaz Dziewior, Barbara Engelbach. Foreword by Yilmaz Dziewior, Barbara Engelbach, Kaspar König. Text by Gabriele Brandstetter, Douglas Crimp, Yilmaz Dziewior, Barbara Engelbach, Carrie Lambert-Beatty, Volker Pantenburg, Catherine Wood. Despite her years of work and influence as one of the world’s leading choreographers, dancers and filmmakers, Yvonne Rainer (born 1934) has until now not received the retrospective exhibition in Europe that her career deserves. *Yvonne Rainer: Space, Body, Language* is published for exhibitions at the Kunsthauus Bregenz and the Museum Ludwig, Cologne, and covers the full spectrum of her work, starting from her foundational New York dance works such as *The Mind Is a Muscle* (1968), which created a new physical language out of everyday gestures and humdrum objects such as mattresses, barbells and bubblewrap. Moving to her political and feminist films between 1976 and 1996, which took the filmic montage features of her dance (and her incorporation of filmed actions of hands and volleyballs in her performances) to their next level, *Space, Body, Language* brings us up to the present with Rainer’s return to choreography in 2000 and such recent compositions as *Assisted Living: Good Sports 2* (2011) and *Spiraling Down* (2008). This catalogue presents previously unseen documentation of stage works, notebooks, an astonishing number of dance scores, scripts, movie and exhibition posters and a carefully compiled appendix, as well as essays by Douglas Crimp, Gabriele Brandstetter, Carrie Lambert-Beatty, Volker Pantenburg, Catherine Wood and editors Yilmaz Dziewior and Barbara Engelbach.

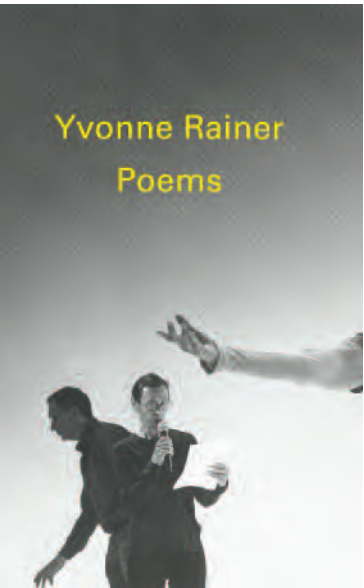
978-3-86335-137-3
Pbk, 7.5 x 10 in. / 296 pgs / 35 color / 107 b&w.
U.S. \$55.00 CDN \$55.00
August/Art/Dance

Robert Wilson & Philip Glass: Einstein on the Beach

EDITIONS DILECTA

Foreword by Robert Wilson. Debuting at the Avignon Festival in France in 1976, Robert Wilson and Philip Glass’ *Einstein on the Beach* completely reinvented opera, synthesizing the musical and theatrical avant-gardes of its time into one spectacular five-hour extravaganza. Colossal in ambition, length and scale, it appeared on paper to obey all the conventions of opera—four acts, the singers on the stage, duets, choirs, an orchestra pit—but it drastically departed from them in all other respects. *Einstein on the Beach* had no plot, the singers did not play characters, the music was minimalist and repetitive, and connections between the images and the music were also fairly minimal. Nonetheless, the opera successfully stormed the gates of classical opera and seized the public imagination. Following its 1976 premiere, the work was staged twice, in 1984 (at the Brooklyn Academy of Music) and 1992 (at Princeton)—and then, for the first time in 20 years, it was performed in January 2012 at the University of Michigan, Ann Arbor, an event that paved the way for an official tour that commences in March 2012, with stops in London, Toronto, Brooklyn, Berkeley, Mexico City and Amsterdam. This anniversary volume gathers previously unpublished material that includes Robert Wilson’s original workbook, sketches and storyboards annotated with Philip Glass’ notes, as well as photographs from the opera’s various world tours. Together these documents illustrate the genesis of a collaboration that created a revolution in contemporary opera.

979-10-90490-04-8
Hbk, 11 x 8 in. / 160 pgs / 82 color / 14 b&w.
U.S. \$60.00 CDN \$60.00
July/Performance/Music



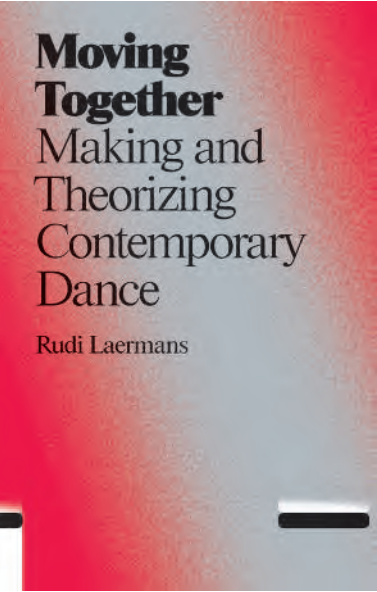
Poems

By Yvonne Rainer.

BADLANDS UNLIMITED

Introduction by Tim Griffin. From her work in dance and choreography to her films and writings, Yvonne Rainer (born 1934) has established herself as one of the America’s greatest living artists. This first collection of her poems, which were written from the late 1990s onwards and have never before been published, affirms her ability to endow words with corporeality, propulsion and swift-moving narrative. Full of wit and candor, Rainer’s poems evoke the rhythm of an urban landscape peopled with old friends and colleagues, trying to make art or simply trying to make ends meet. Memories entangle with news headlines and conversations overheard on the subway, making the poems feel both intimate yet social. Accompanying the poems is a selection of black-and-white images curated by Rainer, varying from news clippings to intimate photographs from Rainer’s personal archive. Poet and critic Tim Griffin contributes an introduction.

978-1-936440-10-8
Pbk, 6 x 9 in. / 80 pgs / 7 b&w.
U.S. \$12.00 CDN \$12.00
July/Poetry/Dance



Moving Together

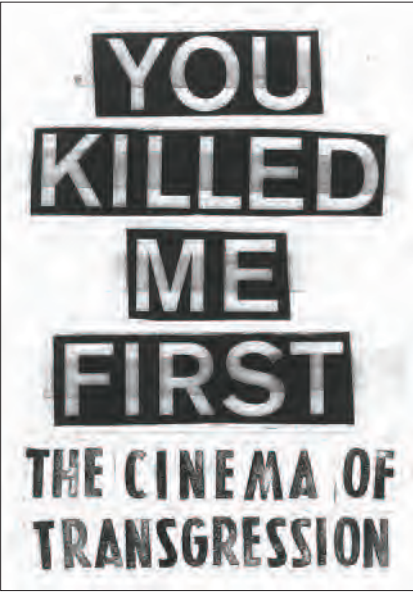
Making and Theorizing Contemporary Dance

By Rudi Laermans.

VALIZ/ANTENNAE SERIES

Published in Valiz’s new *Antennae* series devoted to new research in art, photography, architecture and design, *Moving Together* examines contemporary dance from both a practical and theoretical perspective. The author, Professor Rudi Laermans, analyzes three tendencies: pure dance, dance theater and (self-) reflexive dance. He proposes a theoretical framework for understanding how artistic cooperation figures into the creation of dance. Boasting a great design by the maverick Dutch studio Metahaven, *Moving Together* includes dialogues with some of the most influential names in contemporary dance spanning several generations: Anne Teresa De Keersmaeker, founder of the cutting-edge dance company Rosas; Jerome Bel, the controversial and experimental French choreographer; William Forsythe, known internationally for his work with Ballett Frankfurt (1984–2004) and The Forsythe Company (2005–present); as well as many others dance innovators.

978-90-78088-52-3
Pbk, 5.25 x 8.25 in. / 416 pgs / 6 b&w.
U.S. \$28.95 CDN \$28.95
December/Dance/Nonfiction & Criticism



You Killed Me First

The Cinema of Transgression

WALTHER KÖNIG, KÖLN

Edited by Susanne Pfeffer. Text by Carlo McCormick, Sylvère Lotringer, Jonas Mekas, Susanne Pfeffer, Nick Zedd, Jack Sargeant. Emerging from New York’s Lower East Side in the city’s early 1980s No Wave scene, the “Cinema of Transgression” aimed at outright shock, provocation and confrontation. Young filmmakers such as Richard Kern, Lydia Lunch, Kembra Pfahler, Casandra Stark and Nick Zedd produced nihilistic, nightmarish scenarios of violence, angst and erotic excess that willfully transcended all moral or aesthetic boundaries. Sometimes shot with stolen camera equipment, and flaunting their lo-fi credentials, the low-budget films of the self-proclaimed “Cinema of Transgression” presented analyses of a Lower East Side defined by criminality, brutality, drugs, AIDS, sex and excess. *You Killed Me First* is published on the occasion of the first exhibition on the Cinema of Transgression.

978-3-86335-157-1
Pbk, 8.25 x 11.75 in. / 176 pgs / 80 b&w.
U.S. \$25.00 CDN \$25.00
August/Film & Video/Gay & Lesbian



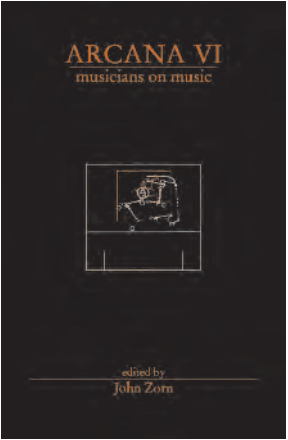
A House Full of Music

Strategies in Music and Art

HATJE CANTZ

Edited by Ralf Beil, Peter Kraut. Text by Ralf Beil, Stefan Fricke, Peter Kraut, Thomas Schäfer, et al. Famously described by Schönberg as “not a composer, but an inventor—of genius,” John Cage (1912–1992) was one of the great strategists and pioneers of twentieth-century music and art. *A House Full of Music* celebrates Cage’s one-hundredth birthday by examining 12 fundamental strategies through which art and music have informed each other: recording, collage, silence, destruction, calculation, coincidence, feeling, thought, belief, furnishing, repetition and playing. Starting with such key figures as Erik Satie, Marcel Duchamp, Nam June Paik and Joseph Beuys, this book conjoins essays by art and music theorists with works by artists, musicians and composers. This landmark publication on a century-long “music circus” features everyone from Arnold Schönberg, Karlheinz Stockhausen, Iannis Xenakis, Carsten Nicolai and Robert Filliou to Laurie Anderson, Anri Sala, Einstürzende Neubauten, Frank Zappa and many others.

978-3-7757-3319-9
Hbk, 9.75 x 12 in. / 416 pgs / 543 color.
U.S. \$75.00 CDN \$75.00
October/Art/Music



Arcana VI: Musicians on Music

HIPS ROAD/TZADIK

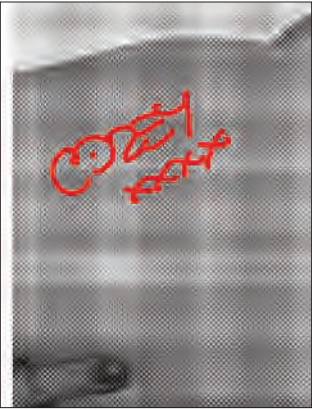
Edited and with preface by John Zorn. A major resource for new music theory and practice in the twenty-first century, the acclaimed *Arcana* series looks at the inner workings of the artistic process through manifestoes, scores, interviews, notes and critical papers written by the practitioners themselves, providing insight into the work, mind and methodologies of some of the most remarkable creative minds of our time. Contributors to this volume include Duck Baker, Eve Beglarian, Karl Berger, Chuck Bettis, Claire Chase, Anna Clyne, John Corigliano, Jeremiah Cymerman, David Fulmer, Jeff Gauthier, Alan Gilbert, Judd Greenstein, Mary Halvorson, Hillary Hahn, Jesse Harris, David Lang, Mary Jane Leach, Steve Lehman, Steve Mackey, Rudresh Mahanthappa, Denman Maroney, Brad Mehldau, Jessica Pavone, Toby Picker, Gyan Riley, Jon Rose, Steve Schick, Jen Shyu, Dave Taylor, Richard Teitelbaum, Julia Wolfe, Kenny Wollesen, Nate Wooley and Charles Wuorinen.

978-0-9788337-5-6
Pbk, 6.5 x 10 in. / 316 pgs / 73 b&w.
U.S. \$34.95 CDN \$34.95
September/Music/Nonfiction & Criticism



Also Available:

Arcana
9781887123273
Pbk, U.S. \$34.95 CDN \$34.95
Hips Road/Tzadik



Cosey Complex

WALTHER KÖNIG, KÖLN

Edited by Maria Fusco, Richard Birkett. Introduction by Maria Fusco. A pioneering figure in Industrial/experimental music and performance art, Cosey Fanni Tutti has embodied many roles since her early days as one half of COUM Transmissions, alongside Genesis P-Orridge. COUM’s first art exhibition, *Prostitution*, at the ICA London in 1976, outraged the public with its inclusion of bloodied tampons and photographs of Cosey modeling for porn magazines, and was closed after four days. Cosey and Genesis went on to cofound Throbbing Gristle, the band that pioneered and named Industrial music as a genre; when they split in 1981 she formed the electronica duo Chris & Cosey with TG keyboardist Chris Carter. In 2010, Cosey returned to the ICA for an all-day celebration of her work, arranged by editor and author Maria Fusco. Arising from that occasion, this volume is the first major publication on Cosey, and features contributions by Martin Bax, Gerard Byrne, Cosey Fanni Tutti, Daniela Cascella, Diedrich Diederichsen, Graham Duff, John Duncan, Chris Kraus and many others.

978-3-86335-152-6
Pbk, 8.5 x 11 in. / 147 pgs / 24 color / 31 b&w.
U.S. \$44.95 CDN \$44.95
July/Art/Music

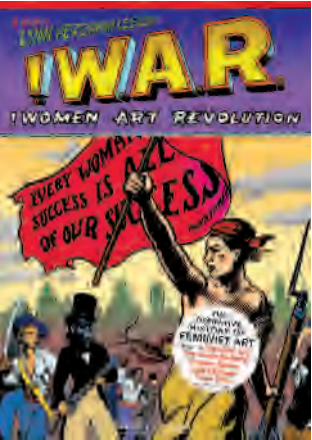


Florian Hecker: Chimerizations

PRIMARY INFORMATION

Introduction by Catherine Wood. Text by Reza Negarestani. Electronic composer and sound artist Florian Hecker (born 1975) has made inventive use of contrasting and conflicting auditory illusions or chimeras—perhaps most famously on his recent acclaimed Mego album *Acid in the Style of David Tudor*, which brilliantly and bizarrely merged the two soundworlds of acid house and avant-garde electronics. Auditory chimeras have been previously explored in electroacoustic music, in particular by Alvin Lucier, but have never been as rigorously researched and exploited as by Hecker. This volume documents four sound pieces that dramatize auditory illusions, effectively composing within the relationship between our perception of pitch and the localization of sound, as we process the two in our auditory cortices. The pieces are partly transcribed using a form of notation called “typotranslation,” developed by Hecker at MIT.

978-0-9851364-2-0
Pbk, 6 x 9 in. / 120 pgs / illustrated throughout.
U.S. \$30.00 CDN \$30.00
October/Art



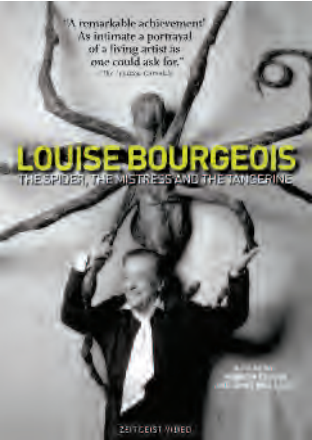
Women Art Revolution

A Film by Lynn Hershman Leeson

ZEITGEIST FILMS

For more than 40 years, artist and filmmaker Lynn Hershman Leeson (*Teknolust*, *Strange Culture*) has collected a plethora of interviews with her contemporaries and shaped them into this intimate portrayal of their fight to dismantle barriers facing women both in the art world and society at large. An entertaining and revelatory secret history of feminist art, *Women Art Revolution* illuminates this movement through conversations, observations, archival footage and works of artists, historians, curators and critics. Starting from feminism’s roots in 1960s anti-war and civil rights protests, the film details developments in women’s art through the 1970s and explores the tenacity and courage of these pioneering artists. With a rousing score by Carrie Brownstein of Sleater Kinney, the film features Miranda July, The Guerrilla Girls, Yvonne Rainer, Judy Chicago, Marina Abramovic, Yoko Ono, Cindy Sherman, Barbara Kruger, B. Ruby Rich, Ingrid Sischy, Carolee Schneemann, Miriam Schapiro, Marcia Tucker and countless other groundbreaking figures.

978-1-935202-43-1
DVD (NTSC), 5 x 7 in.
U.S. \$29.99 CDN \$29.99
July/Film & Video/Art



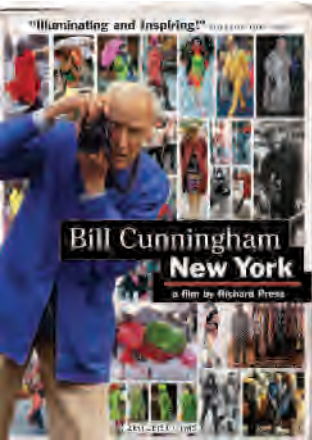
Louise Bourgeois: The Spider, the Mistress and the Tangerine

A Film by Marion Cajori & Amei Wallach

ZEITGEIST FILMS

Louise Bourgeois: The Spider, the Mistress and the Tangerine is a mesmerizing cinematic journey inside the world of the modern art legend and feminist icon. As an artist, Louise Bourgeois always worked on her own vigorously inventive and disquieting terms. In 1982, at the age of 71, she became the first woman honored with a major retrospective at The Museum of Modern Art. She went on to create her most powerful and persuasive work—the massive spider sculptures that have since been exhibited all over the world. As a screen presence, Bourgeois is magnetic, mercurial and emotionally raw. Filmed with unparalleled access between 1993 and 2007, this documentary delicately sheds light on the ways in which her childhood traumas and memories became embodied in objects and installations. An intimate and human engagement with an artist’s world, this documentary is a comprehensive and dramatic work of creativity and revelation.

978-1-935-202-41-7
DVD (NTSC), 5 x 7 in.
U.S. \$29.99
July/Film & Video/Art



Bill Cunningham New York

A Film by Richard Press

ZEITGEIST FILMS

“We all get dressed for Bill,” says *Vogue* editor-in-chief Anna Wintour. The Bill in question is *New York Times* photographer Bill Cunningham. For decades, this Schwinn-riding cultural anthropologist has chronicled fashion trends he spots emerging from Manhattan’s sidewalks and high society charity soirees, for his popular *Style* section columns “On the Street” and “Evening Hours.” The range of people he snaps includes uptown fixtures like Wintour, Brooke Astor, Tom Wolfe and Annette de la Renta, as well as downtown eccentrics and everyone in between. Rarely has anyone embodied contradictions as happily and harmoniously as Cunningham, who lived a monklike existence in the same Carnegie Hall studio for 50 years, never eats in restaurants and gets around solely on his bike. *Bill Cunningham New York* is a delicate, funny and often poignant portrait of a dedicated artist whose only wealth is his own humanity and unassuming grace.”

978-1-935202-40-0
DVD (NTSC), 5 x 7 in.
U.S. \$29.99 CDN \$29.99
July/Film & Video/Photography/
Fashion



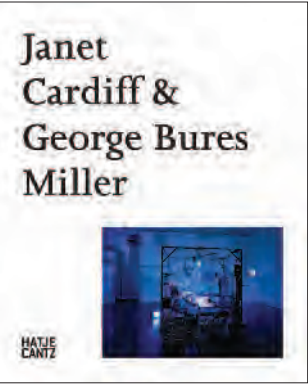
Arte Povera

A Film by Sergio Ariotti & Beatrice Merz

HOPEFULMONSTER EDITORE

This DVD reintroduces the essential 2000 VHS video documentary *Arte Povera* by Sergio Ariotti and Beatrice Merz, a complete, chronological overview of the radical—and defiantly unglamorous—Italian “poor art” movement that arose in the late 1960s to contest the separation of art and everyday life. It presents ample archival material from all the significant group exhibitions—from the three-day event “Arte Povera + Azioni Povere at Amalfi” of 1968 to the Venice Biennale of 1997—along with footage of recent solo exhibitions and interview clips with founding member and art historian Germano Celant, and a range of other artists, critics and gallery directors. *Arte Povera* presents the movement in all its complexity, and includes such participants as Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Giuseppe Penone, Michelangelo Pistoletto and Gilberto Zorio.

978-88-7757-252-3
DVD (PAL), 5 x 7 in.
U.S. \$35.00 CDN \$35.00
July/Film & Video/Art



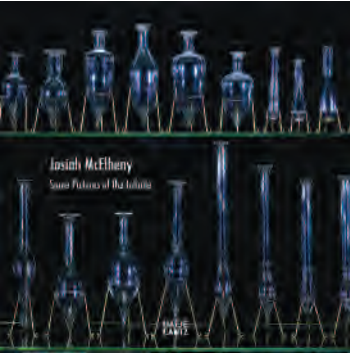
Janet Cardiff & George Bures Miller

Works from the Goetz Collection

HATJE CANTZ

Text by Okwui Enwezor, Ingvild Goetz, León Krempel, Rainald Schumacher. The immersive soundscape installations and intimate environments of the Canadian artist duo Janet Cardiff (born 1957) and Georges Bures Miller (born 1960) present an ongoing series of chapters in the life of the ghost in the machine. Their works describe tales of tag-sale menace and shared loneliness through aural means, wholly reconceiving the gallery experience. A pioneering collector of new media art, Ingvild Goetz has assembled a significant series of works by Cardiff and Miller over the years, and this publication presents this important collection for the first time. Texts by Goetz, Okwui Enwezor, León Krempel and Rainald Schumacher provide background details and references to each work that shed light on its place in the artists’ oeuvre, with a particular focus on the couple’s very personal and theatrical use of sound.

978-3-7757-3286-4
Hbk, 7 x 8.75 in. / 116 pgs / 50 color.
U.S. \$55.00 CDN \$55.00
August/Art



Josiah McElheny: Some Pictures of the Infinite

HATJE CANTZ

Foreword by Helen Molesworth. Text by Maria Gough, Gregg Bordowitz, Moyra Davey, Andrea Geyer, Zoe Leonard, R. H. Quaytman, Amy Sillman, Taylor Walsh. Interview with Doug Ashford, Bill Horrigan, Helen Molesworth. Josiah McElheny (born 1966) explores representations of time and space through the medium of glass. *Some Pictures of the Infinite* looks at 15 years of his work and his ongoing investigation of twentieth-century conceptions of infinity and utopia. McElheny combines the methodologies and mathematics of science with the craftsmanship of artisan glassmaking, and translates the imaginings of Jorge Luis Borges, the utopian endeavors of Bruno Taut and Paul Scheerbart, the futuristic thinking of R. Buckminster Fuller and the sculptural sensuality of Isamu Noguchi into a range of kaleidoscopic scale models for the infinite—most notably in his recent collaboration with a cosmologist on *Island Universe*, an accurate scale model of the Big Bang. This publication includes a range of essays by artists and critics, including Gregg Bordowitz, Moyra Davey, Zoe Leonard, Amy Sillman and others.

978-3-7757-3331-1
Hbk, 8.5 x 8.5 in. / 100 pgs / 144 color.
U.S. \$55.00 CDN \$55.00
September/Art

EXHIBITION SCHEDULE
Boston, MA: Institute of Contemporary Art, 06/22/12–09/23/12



Simon Denny: Full Participation

ASPEN ART PRESS

Foreword by Heidi Zuckerman Jacobson. Text by Jacob Proctor, Pablo Larios, Hanna Hölling. Conversation with Simon Denny, Daniel Keller, Nik Kosmas, Timur Si-Qin. Through a variety of media, including photographs, sculpture, video and printed ephemera, New Zealand artist Simon Denny (born 1982) invites us to reflect on the evolution of television and video as both technology and cultural construct. Denny’s recent works have included investigations into the “architecture” of the TV set itself, the genre conventions of documentary and the myriad processes by which content is translated from one medium to another, be it in television program stills woven into beach towels or video montages derived from outdated trade magazines. This catalogue traces the arc of the artist’s career, with special emphasis on projects realized since 2009—including his 2012 exhibition at the Aspen Art Museum—and features essays by curator Jacob Proctor, critic Pablo Larios and conservator Hanna Hölling; a conversation between Denny and three artistic peers; and illustrations throughout.

978-0-934324-56-4
Flexi, 7.75 x 10.5 in. / 208 pgs / illustrated throughout.
U.S. \$39.00 CDN \$39.00
August/Art

EXHIBITION SCHEDULE
Aspen, CO: Aspen Art Museum, 05/18/12–07/15/12



With Reference to Hans Haacke

WALTHER KÖNIG, KÖLN

Edited and with introduction by Hans Dickel, Oliver Schwarz. *With Reference to Hans Haacke* is a homage to internationally renowned political conceptual artist Hans Haacke (born 1936) on the occasion of his 75th birthday. It comprises more than 100 contributions dedicated to him by three generations of artists—from Vito Acconci to Heimo Zobernig—with more than 300 color illustrations. The effect of Hans Haacke’s work extends far beyond the boundaries of the cultural sphere, and its influence is demonstrated throughout this collection: on the colleagues who know him and on a younger generation who look to him as a pioneer in his contemporary treatments of such issues as ecosystems and the complexity of our social reality. Haacke’s unorthodox work has opened up many debates on the general political, economic and institutional conditions of our conception of art. *With Reference to Hans Haacke* pays a visual, equally unorthodox tribute to an astounding career.

978-3-86335-103-8
Flexi, 8.5 x 11.25 in. / 216 pgs / 300 color.
U.S. \$59.95 CDN \$59.95
August/Art



Vik Muniz: Le Musée Imaginaire

ACTES SUD

Text by Éric Mézil, Vik Muniz. The Collection Lambert in Avignon is housed within the Hôtel de Caumont, an elegant eighteenth-century building whose exterior and interiors are regularly transformed by visiting contemporary artists. In December 2011, the Collection Lambert invited the Brazilian-born, New York-based photographer Vik Muniz (born 1961) to respond to the collection and construct from it his own “imaginary museum,” after the example of André Malraux. Muniz duly took up residence at the Collection and his responses to its holdings were exhibited there from December 2011 to May 2012. In this volume accompanying the show, 110 masterpieces by Piranesi, Goya, Monet, Van Gogh, Cézanne, Picasso, Warhol and other canonical figures are recreated by the artist through incongruous materials such as wool, ketchup, chocolate sauce, pigments, magazines, confetti, dried plants and garbage.

978-2-330-00457-6
Hbk, 8.75 x 11 in. / 175 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
August/Photography



Also Available:
Vik Muniz: Reflex
9781931788403
Hbk, U.S. \$39.95 CDN \$39.95
Aperture



Elad Lassry: On Onions

PRIMARY INFORMATION

Text by Angie Keefer. *On Onions* is a photographic study of onions by Israeli-born artist Elad Lassry (born 1977). Characteristically highlighting the spectrum of hues and shapes for the vegetable, Lassry’s selected taxonomy includes sections on red, yellow and white onions, each of which possesses its own distinct taste and benefits. *On Onions* is Lassry’s first artist’s book, and the work will exist only in book form; it is at once wry, refreshing and disorienting in its biology workbook style, which makes fruitful use of “the confusion that results when there is something just slightly wrong in a photograph” (as the artist has described his practice in general). Composed by the artist and arranged by Stuart Bailey, the book includes an essay written by Angie Keefer about the effects of sliced onions on human tear ducts.

978-0-9851364-1-3
Pbk, 5.25 x 8.5 in. / 240 pgs / 30 color.
U.S. \$30.00 CDN \$30.00
October/Art



Diane Borsato

ART GALLERY OF YORK UNIVERSITY

Edited by Stephanie Springgay. Introduction by Philip Monk. Text by Diane Borsato, Emelie Chhangur, Stephanie Springgay, Darren O’Donnell, Scott Watson. Collaborating with a varied cast of characters—beekeepers, mycologists, astronomers, physicists, bees, cats, snowballs, tango dancers, passersby, plants, curators, hotel porters—Canadian artist Diane Borsato creates works that propose eccentric models for relating to one another and to the world. For her project *Italian Lessons*, she attempted to learn Italian by learning salsa, physics, first aid and beekeeping by way of Italian instruction. In *Terrestrial/Celestial*, Borsato coordinated an unconventional exchange of observational practices—between amateur mycologists and amateur astronomers. In a new work, *Walking Studio*, Borsato proposes a different space for research and reflection with her mobile field study lab, comprised of a study center and fully functional sauna. This overview is published to accompany a solo exhibition at the Art Gallery of York University in 2012.

978-0-921972-64-8
Hbk, 8.25 x 10.75 in. / 112 pgs / 159 color / 6 b&w.
U.S. \$30.00 CDN \$30.00
July/Art

EXHIBITION SCHEDULE
Toronto, Ontario: Art Gallery of York University, 04/04/12–10/06/12



Critical Art Ensemble: Disturbances

FOUR CORNERS BOOKS

Foreword by Brian Holmes. Since its formation in 1987, Critical Art Ensemble has set out to explore the intersections between art, critical theory, technology and political activism. Composed of a revolving cast of media practitioners, the award-winning group has exhibited and performed in a variety of venues internationally, from the street to the museum to the internet. *Disturbances* is the first book to assess the group’s 25-year history, examining the environmental, political and biotechnological themes of their various initiatives. Each project is presented by the group itself, from *Flesh Machine* (1997–1998), in which they exposed the role of eugenics in the fertility market, to the multimedia *Marching Plague* (2005–2007), which revealed the farcical failures of governmental germ warfare programs. *Disturbances* is a landmark handbook for activists in art, theory, science and politics.

978-0-9561928-8-2
Pbk, 8 x 10.75 in. / 272 pgs / 250 color / 60 b&w.
U.S. \$40.00 CDN \$40.00
October/Art



Raymond Pettibon: Whuytuyp

JRP|RINGIER

Edited and with text by Lynn Kost. *Whuytuyp* compiles work by Raymond Pettibon (born 1957) done over the past five years, from artist’s books and prints to animations and installations. Since 2001, several changes in Pettibon’s style have been increasingly evident, most notably in his use of broader brushes, even more expressive brushstrokes and a shift towards bolder color. These developments became consolidated around 2006, in the earliest drawings included in this volume. Also apparent throughout *Whuytuyp* is a more philosophical tone to the language used, and more overt social commentary—as well as an expansion of the range of references to include film, illustration and cartoons. What continues to characterize Pettibon’s art is its ability to break and recombine discourses, liberating those sidelined, repressed and taboo aspects of American culture and creating his unique visual-linguistic polyphony.

978-3-03764-290-0
Hbk, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$35.00
September/Art

EXHIBITION SCHEDULE
Luzern, Switzerland: Museum of Art
Luzern, 03/24/12–07/22/12



Laylah Ali: The Greenheads Series

WILLIAMS COLLEGE MUSEUM OF ART

Edited by Deborah Rothschild. Introduction by Katy Kline. Text by Julia Bryan-Wilson, Kevin Young. Interview by Deborah Rothschild. This book is the first complete documentation of the *Greenheads* series by Laylah Ali (born 1968), created between 1996 and 2005. Consisting of over 80 works, Ali’s exquisitely rendered gouache-on-paper paintings chronicle the dystopian world of her enigmatic green-headed figures. This provocative imagery is open-ended, darkly humorous and triggers a range of associations through their references to the media, historical events and racial and gender tropes. The catalogue allows viewers to examine the evolution of the critically acclaimed series, from the early paintings, which focus on charged exchanges between groups of figures, to the later works, where the events and figures are radically and starkly pared down. *The Greenheads Series* includes texts by art historian and critic Julia Bryan-Wilson and poet Kevin Young, as well as an interview with the artist by curator Deborah Rothschild.

978-0-913697-30-6
Flexi, 9.25 x 11 in. / 128 pgs / 100 color.
U.S. \$20.00 CDN \$20.00
August/Art/African American Art & Culture

EXHIBITION SCHEDULE
Williamstown, MA: Williams College Museum of Art, 08/18/12–11/25/12
Minneapolis, MN: Frederick R. Weisman Art Museum, University of Minnesota, 03/02/13–06/30/13
Ithaca, NY: Herbert F. Johnson Museum, Cornell University, 09/07/13–12/22/13



Thom deVita: deVita Unauthorized

HARDY MARKS PUBLICATIONS

Edited by Nick Bubash. Foreword by Don Ed Hardy. Text by Nick Bubash, Don Ed Hardy, Scott Harrison, Michael Malone. Afterword by Teddy Varndell. As a youth, Thom deVita (born 1932) mingled with famous New York School painters at the Cedar Tavern, and exhibited his paintings at open-air art fairs in Washington Square Park. In the 1960s he began tattooing, not long after it was declared illegal in New York (the ban was overturned in 1997). DeVita’s eccentric style and sophistication significantly influenced the emergence of tattooing as an art from the 1970s on, and today he is something of a legend in this community. But alongside his 40-year underground career in tattooing, deVita has produced drawings and montages using acetate stencils, as well as constructions. These works, gathered in this volume, combine the energy and visual diffusion of a Larry Rivers painting with the street mayhem of tattoo iconography. *DeVita Unauthorized* reproduces a loose-leaf portfolio issued in a unique limited edition in 2002.

978-0-945367-80-2
Hbk, 10.75 x 16 in. / 48 pgs / 48 color.
U.S. \$30.00 CDN \$30.00
July/Art



The Art of Team Macho: The Merlin Years

NARWHAL PROJECTS

Text by Maggie MacDonald, Ann Marie Peña, A. James Bradley. Comprised of Nicholas Aoki, Stephen Appleby-Barr, Christopher Buchan, Lauchie Reid and Jacob Whibley, the Canadian collective Team Macho spans the worlds of both fine art and illustration, producing work for both audiences. Team Macho’s surreal, colorful and cartoonish drawings, paintings and installations playfully juxtapose styles and motifs with a strongly DIY flavor. The group’s idiosyncratic approach to collaboration cultivates both competitiveness and cooperation, as they celebrate, thwart and subvert each other’s contributions. Needless to say, this approach results in often humorous, jarring conjunctions: two aliens dancing over an otherwise Hopperesque scene of houses in twilight; nuns mutilating monsters; a painting of some unspecified, hairy psychedelic lump with the caption “and thus life became awesome.” *The Art of Team Macho: The Merlin Years* compiles the group’s output of the past five years, and includes texts and interviews.

978-0-9783568-5-9
Pbk, 8 x 10 in. / 180 pgs / 150 color.
U.S. \$29.95 CDN \$29.95
July/Art



Sarah Crowner: Format

PRIMARY INFORMATION

The paintings of New York artist Sarah Crowner (born 1974) have offered a new slant on the constructedness of the abstract-geometric painting as developed by Max Bill, Ellsworth Kelly, Agnes Martin and Elizabeth Murray. Crowner sews together painted panels of canvas, raw linen and monochromatic fabrics, introducing a handmade touch to modernist aesthetics that often espoused the minimizing of the artist’s hand. Crowner’s first large-scale artist’s book extends this instinct for materiality to her vast archive of ephemera (magazines, publications, posters) from the 1920s through the 1940s, which she deploys here as a source material for the creation of new images that are built up through imposition, extraction, collaging and printing. Much like her paintings, the resulting works are geometrical and optical abstractions that bring fresh vigor to the tradition on which Crowner draws.

978-0-9851364-0-6
Pbk, 8 x 10 in. / 64 pgs / 21 color / 43 b&w.
U.S. \$20.00 CDN \$20.00
September/Art



Ghost Knigi

By Benjamin Sommerhalder. NIEVES

This adorable, limited-edition children’s book written and illustrated by the editor and publisher of the super-cool artist book/zine publisher, Nieves, follows a young ghost named Knigi on his quest to learn to read. Readers of this ideal gift book will not be able to decide which is more endearing: the story—of the ghost’s frustrations when his first book will not reveal its secrets, and later his wonder when “A miraculous explosion of colors and shapes leapt out from the pages!”, or Sommerhalder’s spot-on illustrations, which are clear, humorous and true in the manner of a modern-day Leo Lionni or Bruno Munari.

978-3-905999-05-1
Clth, 7.75 x 10 in. / 20 pgs / 3 color / 7 b&w.
U.S. \$24.00 CDN \$24.00
July/Artists' Books/Children's



Previously Announced.

Jake & Dinos Chapman: Bedtime Tales for Sleepless Nights

FUEL PUBLISHING

Edited by Damon Murray, Stephen Sorrell. In *Bedtime Tales for Sleepless Nights*, the Chapman Brothers reconceive the Victorian morality tale for less sanctimonious (and more misanthropic) times. Bearing on its cover the motto “Sticks and stones may break thy bones but words will surely maim you,” this volume offers fans and younger readers alike a darker take on the children’s bedtime book, with gruesomely illustrated rhymes that stray far from the saccharine-coated songs typical of the genre: “This hideous armature/ That hides and seeks/Will outlast the flesh/Its turn to reek/Hung out for death/On spiny barb/Your birthday suit/Now an ill-fitting garb.” The etchings and stories have been made by the artists specifically for this project and are reproduced exclusively in this volume.

978-0-9558620-9-0
Clth, 9.5 x 12.5 in. / 32 pgs / 12 color.
U.S. \$34.95 CDN \$34.95
June/Art



Also Available:
Jake Chapman:
The Marriage of
Reason & Squalor
9780955862007
Pbk, U.S. \$32.95
CDN \$32.95
FUEL Publishing



David Shrigley: Pass the Spoon

A Sort-Of Opera About Cookery

HAYWARD PUBLISHING

Foreword by David Shrigley, David Fennessy, Nicholas Bone. *Pass the Spoon* is the libretto for David Shrigley’s wildly popular “sort-of opera.” Here, Shrigley applies his mordant humor to this tale of a surreal cooking show gone awry. Described as “daft and instantly lovable” by *The Guardian*, *Pass the Spoon* features two TV chefs (June Spoon and Philip Fork), a manic-depressive alcoholic egg, a Latino banana and a host of other bizarre characters. This publication accompanies the artist’s first major retrospective at Yerba Buena Center in San Francisco, and the opera’s first performance in London.

978-1-85332-307-2
Pbk, 4.25 x 7.25 in. / 96 pgs / 10 b&w.
U.S. \$12.50 CDN \$12.50
May/Art

EXHIBITION SCHEDULE
San Francisco, CA: Yerba Buena Center for the Arts, 06/22/12–09/22/12



Also Available:
David Shrigley:
Brain Activity
9781853322976
Hbk, U.S. \$40.00
CDN \$40.00
Hayward Publishing



Previously Announced

American Exuberance

RUBELL FAMILY COLLECTION

With this volume and its accompanying exhibition, the Rubell Family Collection set out to generate a portrait of what they call “American Exuberance.” The 64 artists selected, all citizens or residents of the United States, are or were particularly keen observers of American culture, economy and politics, regardless of their country of origin. Out of 190 total works, 40 were made in 2011, many specifically for this exhibition. Participating artists include Matthew Barney, Maurizio Cattelan, Felix Gonzáles-Torres, Wade Guyton, Keith Haring, Mike Kelley, Jeff Koons, Barbara Kruger, Glenn Ligon, Elizabeth Peyton, Richard Prince, Ryan Trecartin, Andy Warhol and Lisa Yuskavage. A number of the participating artists were asked to comment on the idea of American exuberance for the catalogue. Their responses took many forms, from Nate Lowman’s handwritten missive about Coca-Cola to Rashid Johnson’s statement in the form of a personal ad.

978-0-9821195-7-0
Pbk, 8.5 x 11 in. / 244 pgs / illustrated throughout.
U.S. \$49.95 CDN \$49.95
Available/Art

EXHIBITION SCHEDULE
Miami, FL: Rubell Family Collection,
11/30/11–07/27/12



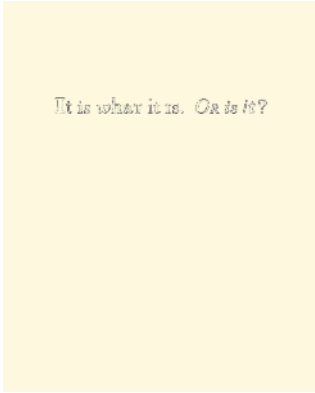
Previously Announced

Blind Cut

MARLBOROUGH GALLERY, INC.

Edited by Jonah Freeman and Vera Neykov. Spanning several generations, from Dada to the present, *Blind Cut* explores notions surrounding the themes of fiction and deception. Questions regarding identity, authorship, originality and reality are posed in a range of methodologies, including depictions of fictional places, imagined personas, inaccurate histories and invented language. This book documents Marlborough Chelsea’s 2012 exhibition of the same name and expands upon its core themes with ancillary texts and ephemera, including interviews and other written works by Alex Waterman, J.G. Ballard, Richard Prince, James Frey, Pierre Huyge and Philippe Parreno, The John Fare Estate, The Anabel Vale Archive, J.T. LeRoy / Laura Albert, Kurt Schwitters, François Aubart, Raimundas Malasauskas, and Mark Flood. Also featured are works by over 50 artists, including Marcel Broodthaers, Guy de Cointet, Anne Collier, Der Dada, Ryan Gander, Mario Garcia Torres, George Grosz, Lothar Hempel, Elmyr de Hory, Asger Jorn, Mike Kelley, Robert Lazzarini, Adam McEwen, Francis Picabia, Eileen Quinlan, Ed Ruscha, Cindy Sherman, Superstudio and Jeffrey Vallance.

978-0-89797-430-1
Pbk, 7 x 8.75 in. / 144 pgs / 69 color / 50 b&w.
U.S. \$45.00 CDN \$45.00
Available/Art



It Is What It Is. Or Is It?

CONTEMPORARY ARTS MUSEUM HOUSTON

Edited by Alhena Katsof, Karen Kelly, Barbara Schroeder. Foreword by Bill Arning. Text by Dean Daderko, Claire Fontaine, et al. In 1914, Marcel Duchamp purchased a bottle rack, called it a sculpture, put his name to it and the “readymade” artwork was born. *It Is What It Is. Or Is It?* considers the legacy of the readymade in contemporary artistic practice as the form approaches its 100th anniversary and attempts to recuperate the radicality of Duchamp’s foundational gesture. Taking stock of the ready-made’s simple materiality and its economy of means, this catalogue includes work by 18 artists working in a variety of media from sculpture to photography, painting, video and installation-based works. *It Is What It Is. Or Is It?* includes works by Ellen Altfest, Fayçal Baghriche, Bill Bollinger, William Cordova, Latifa Echakhch, Daphne Fitzpatrick, Claire Fontaine, Felix Gonzalez-Torres, Rachel Hecker, Jamie Isenstein, Luis Jacob, Patrick Killoran, Jiri Kovanda, Klara Lidén, Catherine Murphy and Pratchaya Phinthong.

978-1-933619-37-8
Pbk, 7.5 x 10 in. / 104 pgs / 44 color / 10 b&w.
U.S. \$26.95 CDN \$26.95
July/Art

EXHIBITION SCHEDULE
Houston, TX: Contemporary Arts Museum Houston, 05/11/12–07/29/12



Skyscraper

Art and Architecture Against Gravity

MUSEUM OF CONTEMPORARY ART CHICAGO

Foreword by Madeleine Grynsztejn. Text by Michael Darling, Joanna Szupinska, Owen Hatherley. Gathering a wide range of art from around the world, *Skyscraper: Art and Architecture Against Gravity* explores the enduring human desire to build farther and farther into the sky. Examined here are themes such as verticality, personification, urban critique, improvisation and the vulnerability of landmark buildings. *Skyscraper* features the work of about 50 artists, including Francis Alÿs, Ziad Antar, Fikret Atay, Erica Bohm, Jennifer Bolande, Marie Bovo, Roe Ethridge, Hans-Peter Feldmann, Cyprien Gaillard, Jakob Kolding, Vera Lutter, Claes Oldenburg, Gabriel Orozco, Thomas Ruff, Andy Warhol, Peter Wegner, Wesley Willis, Catherine Yass, Yin Xiuzhen and Shizuka Yokomizo. *Skyscraper* also features documentation of artist Monika Sosnowska’s process of creating new work commissioned for the exhibition this catalogue accompanies.

978-0-933856-94-3
Hbk, 8.25 x 13.25 in. / 96 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
August/Art

EXHIBITION SCHEDULE
Chicago, IL: Museum of Contemporary Art Chicago, 06/30/12–09/23/12



The Fertile Crescent

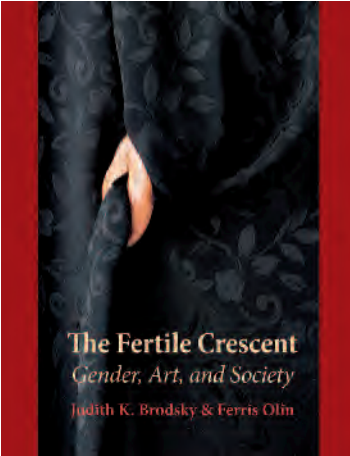
Gender, Art, and Society

RUTGERS UNIVERSITY INSTITUTE FOR WOMEN AND ART

Edited and with text by Judith K. Brodsky, Ferris Olin. Text by Margot Badran, Kelly Baum, Gilane Tawardros. *The Fertile Crescent* examines the work of 24 women artists of Middle East heritage: Negar Ahkami (Iranian), Shiva Ahmadi (Iranian), Jananne Al-Ani (Iraqi), Fatima and Monira Al Qadiri (Kuwaiti), Ghada Amer (Egyptian), Zeina Barakeh (Lebanese), Ofri Cnaani (Israeli), Nezaket Ekici (Turkish), Diana El Jeiroudi (Syrian), Parastou Forouhar (Iranian), Ayana Friedman (Israeli), Shadi Ghadirian (Iranian), Mona Hatoum (Palestinian), Hayv Kahraman (Iraqi), Efrat Kedem (Israeli), Sigalit Landau (Israeli), Ariane Littman (Israeli), Shirin Neshat (Iranian), Ebru Özseçen (Turkish), Laila Shawa (Palestinian), Shahzia Sikander (Pakistani), Fatimah Tuggar (Nigerian) and Nil Yalter (Turkish). These artists all explore matters of gender, homeland, geopolitics, theology and the environment. The authors in this volume address transnationalism and the interaction between Muslim culture and Jewish, Christian and Euro-American cultures, resulting in U.S. and European relationships that are sometimes congenial and at other times problematic. The book also addresses the Middle East’s cultural diaspora in black Africa and South Asia. *The Fertile Crescent* is published in conjunction with a fall 2012 multi-venue exhibition at Rutgers and Princeton Universities and the Arts Council of Princeton/Paul Robeson Center for the Arts.

978-0-9790497-9-8
Hbk, 8.5 x 11 in. / 256 pgs / 180 color.
U.S. \$45.00 CDN \$45.00
October/Art/Middle Eastern Art & Culture

EXHIBITION SCHEDULE
Princeton, NJ: Princeton University Art Museum, 08/18/12–01/13/13
Princeton, NJ: Bernstein Gallery, Woodrow Wilson School, 08/27/12–10/11/12
Princeton, NJ: Arts Council of Princeton/Paul Robeson Gallery, 10/04/12–11/21/12
New Brunswick, NJ: Mason Gross Galleries, Rutgers University, 08/13/12–09/09/12
New Brunswick, NJ: Dana Women Artists Series Galleries, Rutgers University, 08/29/12–12/17/12



Also Available:
Ghada Amer
9780980024203
Hbk, U.S. \$70.00
CDN \$70.00
Gregory R. Miller & Co.



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



Extreme Behavior
New Directions from China

HAYWARD PUBLISHING

Text by Stephanie Rosenthal, Gao Shiming, Pauline Yao, Colin Chinnery, Carol Lu, Karen Smith, Katie Hill, Phil Tinari, Zhu Zhu.

Extreme Behavior is the first catalogue to trace out a very particular seam of performative Chinese art from the late 1980s to the present, as manifested in the work of eight artists: Liang Shaoji, Wang Jianwei, Xu Zhen/MadeInCompany, Gu Dexin, Sun Yuan and Peng Yu, Chen Zhen and Yingmei Duan. Often working on a grand scale, they invite the audience to engage with overwhelming, theatrical, yet ephemeral experiences—works which transform over time, like Xu Zhen’s Actions of Consciousness, in which concealed assistants make colorful sculptures, and toss them into the air from inside a sealed white cube. Published to coincide with a major exhibition at London’s Hayward Gallery, this book explores the political, social and cultural conditions shaping contemporary Chinese sculpture.

978-1-85332-303-4
Pbk, 7 x 8.25 in. / 192 pgs / 100 color.
U.S. \$35.00 CDN \$35.00
November/Art/Asian Art & Culture



Previously Announced.

Lee Ufan: Marking Infinity

GUGGENHEIM MUSEUM PUBLICATIONS

Text by Alexandra Munroe, Tatehata Akira, Mika Yoshitake, Nancy Lim, Reiko Tomii.

Published for the Guggenheim’s 2011 retrospective on Lee Ufan (born 1936), *Marking Infinity* charts the Korean artist and theorist’s creation of a visual and conceptual language that has greatly expanded the possibilities of painting and sculpture in the postwar era. Whether placing brush marks on canvas or combining discrepant textures of steel and stone, Lee has consistently elicited the subtlest and most spacious effects from the particular qualities of his materials. Lee is also a key theorist of Mono-ha, a movement that developed in Tokyo in the late 1960s, and this hardcover volume includes a selection of his influential writings on aesthetics and philosophy, published in English for the first time—alongside a wealth of full-color reproductions of Lee’s iconic paintings, sculptures and works on paper from the past 40 years.

978-0-89207-418-1
Hbk, 10 x 11.75 in. / 200 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
Available/Art/Asian Art & Culture



Fang Lijun: The Precipice Over the Clouds

CHARTA/PIN GALLERY

Text by Danilo Eccher, Fan Di’an, Arianna Bona, Fang Lijun, He Juxing, Guo Xiaoyan.

Fang Lijun (born 1963) is the artist most closely associated with the painting movement dubbed “Cynical Realism,” that emerged in China in the 1990s. Cynical Realist painters reacted to the recent history and political present of their country—from the 1911 revolution to the Maoist revolution to the recent capitalist boom—with a barely suppressed irony and often brutal humor, depicting the country in a state of moral bankruptcy and spiritual atrophy. In the case of Fang Lijun, this stance produced wildly colorful canvases populated with demented faces grinning to oppressive excess against cheerful blue skies. Lijun’s work has met with great acclaim outside of China, having been exhibited at The Museum of Modern Art in New York and the Pompidou in Paris. With more than 200 color reproductions, this volume offers the most substantial overview of his paintings to date.

978-88-8158-847-3
Hbk, 9.5 x 13 in. / 352 pgs / 210 color / 150 b&w.
U.S. \$75.00 CDN \$75.00
September/Art/Asian Art & Culture



Victoria Lu: Viki Lu Meets the Future

A Memoir and Manifesto

CHARTA

Text by Nate Lord, Phillip Bloom, Ritz Wu.

Victoria Lu (born 1951) was China’s first female curator and contemporary art critic. This autobiography, an account of her 30-plus years in the Asian art world, recounts her early days in late-1970s Los Angeles, her years in Taiwan in the early 1990s when the art scene there was just beginning to bloom, and her subsequent work animating China’s art culture with her relentless energy. (She writes: “If I could use one sentence to describe the last six decades of my life it would be: ‘I work very hard every day from morning till night.’”) The book is divided into two sections: the first contains Lu’s autobiographical account, and the second presents her more speculative ideas about the present and future of Asian art, and Lu’s own vision as a curator.

978-88-8158-839-8
Pbk, 6.75 x 9.5 in. / 240 pgs / 150 color.
U.S. \$45.00 CDN \$45.00
September/Art/Asian Art & Culture/Nonfiction & Criticism

Hans Ulrich Obrist: The Future Will Be . . . The China Edition

Thoughts on What’s to Come

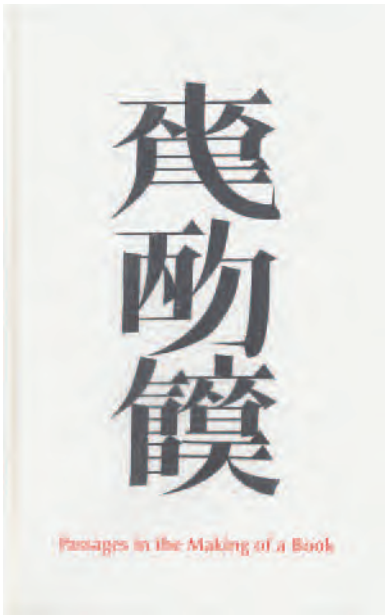
PINACOTECA AGNELLI/UCCA

Edited by Karen Marta, Philip Tinari. Text by Ginevra Elkann, Hans Ulrich Obrist, Philip Tinari.

Internationally celebrated Swiss curator and cultural mastermind Hans Ulrich Obrist never looks back. Since 2005, he has asked artists, architects, scientists, actors and philosophers the world over to fill in the blank for what’s to come. Now, he turns to China to further his ongoing speculative narrative. In this elfin-size, bilingual (English/Chinese) volume, people active in Chinese culture tell Obrist what they think the future will be. Co-published with the Ullens Center for Contemporary Art, this is the first installment of a new series published by Pinacoteca Giovanni and Marella Agnelli. Participants include A Yi, Nadim Abbas, Ai Weiwei, Daniel A. Bell, Cao Fei, Yung Ho Chang, Chen Jiaying, Chen Xiaoyun, Chen Man, Chen Wei, Cheng Ran, Cheng Wenhao, Chi Huisheng, Heman Chong, Chu Yun, Ding Yi, Duan Jianyu, Fang Lu, Gao Lei, Gao Weigang, Ge Lei, Frank Gehry, Gu Dexin and many others.

978-988-16223-2-7
Pbk, 6.5 x 5 in. / 250 pgs.
U.S. \$15.00 CDN \$15.00
July/Art/Asian Art & Culture/Nonfiction & Criticism

“Compiling thoughts about the future is to take a snapshot of the contemporary moment.” —Hans Ulrich Obrist



Xu Bing: Tianshu

Passages in the Making of a Book

BERNARD QUARITCH LTD.

Edited by Katherine Spears. Text by John Cayley, Xu Bing, Lydia H. Liu, Huan Saussy, Wu Hung. Preface by John Koh.

Chinese-born, U.S.-based artist Xu Bing (born 1955) makes epic, language-based sculptures, books and installations that are frequently inspired by China’s rich heritage of print culture and bookmaking. This beautifully designed volume records his acclaimed work “Tianshu” (or “Book from the Sky”). “Tianshu” consists of four volumes of unreadable “Chinese” characters printed in a traditional Chinese style from 4,000 hand-carved pieces of wood type. (The number of invented characters was based on the actual number of characters in common usage in China.) It took Xu Bing four years to carve the type and create the characters for this extraordinary work, which he first conceived in 1986 as “a book that no one would ever be able to read.” The volume includes Xu Bing’s own account of the work’s genesis, as well as extended commentary by a range of scholars.

978-0-9550852-9-1
Pbk, 6.75 x 10.75 in. / 177 pgs / 40 color / 26 b&w.
U.S. \$50.00 CDN \$50.00
July/Art/Asian Art & Culture

“Once in 1986, while thinking of something else, it occurred to me to make a book that no one would ever be able to read. . . .” —Xu Bing





India: Art Now

HATJE CANTZ

Text by Homi K. Bhabha, Christian Gether, Stine Høholt, Ranjit Hoskote, et al.

Contemporary art in India has enjoyed a tremendous flourishing since the early 1990s, thanks in part to the country’s economic growth and the increased availability of media technology. As Indian artists establish an ever-stronger presence on the global art scene, *India: Art Now* shows how their negotiations of the global and the local are yielding fascinating fruit. Included here are works by Rina Banerjee, Hemali Bhuta, Atul Dodiya, Sheela Gowda, Shilpa Gupta, Subodh Gupta, Jitish Kallat, Reena Kallat, Rashmi Kaleka, Bharti Kher, Ravinder Reddy, Vivan Sundaram and Thukral and Tagra, among others—artists who have found ways to express the aspirations and conflicts of a new generation, through media varying from painting, sculpture and photography to installation and interactive art. Leading Indian critics, scholars, writers and artists discuss new developments and artistic positions in Indian contemporary art, and its role on the global art scene.

978-3-7757-3411-0
Hbk, 9.5 x 12 in. / 184 pgs / 80 color.
U.S. \$55.00 CDN \$55.00
October/Art/Asian Art & Culture



The Matter Within
New Contemporary Art of India

YERBA BUENA CENTER FOR THE ARTS

Text by Betti-Sue Hertz, Nancy Adajania, Parul Dave-Mukherji, Zehra Jumabhoy.

As contemporary art in India becomes more widely recognized within the country, there has also been a growing awareness of its growth and impact internationally. *The Matter Within: New Contemporary Art of India* surveys sculpture, photography and video by Indian artists living inside the country as well as outside it. Inspired by material culture, literature, spirituality and social and political aspects of the history of the South Asian region, the volume is organized around three thematic threads that resonate from contemporary India: embodiment, the politics of communicative bodies and the imaginary. Participating artists are Ayisha Abraham, Rina Banerjee, CAMP, Nikhil Chopra, Anita Dube, Gauri Gill, Shilpa Gupta, Sunil Gupta, Siddhartha Kararwal, Dhruv Malhotra, The Otolith Group, Sreshta Rit Premnath, Pushpamala N., Raqs Media Collective, Tejal Shah, Sudarshan Shetty, Bharat Sikka, Anup Mathew Thomas and Thukral & Tagra.

978-0-9826789-4-7
Hbk, 9 x 11.75 in. / 144 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
July/Art/Asian Art & Culture



A Place in the Shade

The New Landscape and Other Essays
By Charles Correa.

HATJE CANTZ

Charles Correa’s *A Place in the Shade* explores architectural and urban issues in India, from the house as a machine for dealing with the country’s often hostile climate to the metaphysical role of architecture as a “model of the cosmos.” This provocative and eminently readable collection of essays argues that the country’s habitat must respond to the overriding parameters of climate, culture and financial resources, and that our physical environment should accommodate both diversity and synergy. Over the last few decades, urban real estate has become the primary source of financing for political parties and the politicians who run them, and as Correa acknowledges, “you cannot look at cities without wandering into architecture on the one hand and politics on the other.” *A Place in the Shade* identifies the defining issues of the urbanization trends that are so rapidly transforming India.

978-3-7757-3401-1
Hbk, 7.25 x 8.5 in. / 246 pgs / 1 color / 200 b&w.
U.S. \$55.00 CDN \$55.00
September/Architecture & Urban Studies/Asian Art & Culture



Art Situations
A Prospective Look

EDICIONES POLIGRAFA

Edited by Vicente Todolí.

Art Situations is the name of a new private initiative in the Iberian Peninsula that aims to promote younger contemporary artists from that region with an annual exhibition and publication. The project is directed by Pilar Forcada; each year, ten emerging artists are selected by a committee, and the first iteration is held at Arts Santa Mònica. The ten Spanish and Portuguese artists selected are Mauro Cerqueira, Pepe Cifuentes (in collaboration with flo6x8), Patricia Dauder, Carla Filipe, Nuria Fuster, Santiago Giralda, Jaime de la Jara, Miki Leal, Juan López and Francesc Ruiz. All of these artists were born during the final throes of Franco’s dictatorship and studied art during the early years of democracy and Spain’s and Portugal’s integration into Europe; their work spans a variety of media, from painting and sculpture to video and performance.

978-84-343-1310-1
Pbk, 6.75 x 9.5 in. / 96 pgs / 60 color.
U.S. \$30.00 CDN \$30.00
August/Art



Previously Announced
Soto: Paris and Beyond, 1950–1970

GREY ART GALLERY, NEW YORK UNIVERSITY

Edited by Estrellita B. Brodsky. Text by Estrellita B. Brodsky, Sarah K. Rich.

Soto: Paris and Beyond, 1950-1970 accompanies the first large-scale exhibition dedicated to Jesús Soto to be held at a New York museum in more than 35 years. It highlights this major Venezuelan artist’s early career, following his relocation from Caracas to Paris in 1950, and offers a rare opportunity to trace Soto’s visionary trajectory and his influence upon, and exchanges with, other members of the avant-garde. Soto’s achievements in the field of interactive art established his reputation as both an international exponent of kinetic art and one of the most influential Latin American artists of the twentieth century. This fully illustrated catalogue includes essays by curator Estrellita B. Brodsky and art historian Sarah K. Rich.

978-0-934349-16-1
Hbk, 10.25 x 11.25 in. / 144 pgs / 74 color / 22 b&w.
U.S. \$45.00 CDN \$45.00
Available/Art/Latin American Art & Culture



Also Available:
Jesús Soto in Conversation with Ariel Jiménez
9780982354469
Hbk, U.S. \$25.00
CDN \$25.00
Fundación Cisneros/ Colección Patricia Phelps de Cisneros



Gyula Kosice in Conversation with Gabriel Pérez-Barreiro

FUNDACIÓN CISNEROS/COLECCIÓN PATRICIA PHELPS DE CISNEROS

Introduction by Andrea Giunta.

Gyula Kosice (born 1924) is an innovative Argentine artist and poet. His constructions and sculptures were inspired as much by local discussions and disputes in the cafés of 1940s Buenos Aires as by the international avant-garde. In dialogue with Gabriel Pérez-Barreiro in this latest volume from the Fundación Cisneros’ *Conversaciones/Conversations* series, Kosice recalls his contributions to an era of hotly debated movements and manifestos; the magazine *Arturo*; the formation of Arte Madi; his interactive mobiles; and his groundbreaking use of materials like neon and water to articulate a futuristic vision that includes *Hydrospatial City*, a community suspended in space.

978-0-9823544-8-3
Hbk, 6 x 9.25 in. / 180 pgs / 41 color / 3 b&w.
U.S. \$25.00 CDN \$25.00
November/Art/Latin American Art and Culture



Also Available:
Tomás Maldonado in Conversation with María Amalia García
9780982354438
Hbk, U.S. \$25.00
CDN \$25.00
Fundación Cisneros/ Colección Patricia Phelps de Cisneros



Previously Announced
Barrão: Mashups

THE ALDRICH CONTEMPORARY ART MUSEUM

Foreword by Tunga. Text by Mónica Ramírez Montagut.

Brazilian artist Barrão (born 1959) is best known for his whimsical, somewhat bizarre sculptural clusters and “mash-ups” assembled from fragments of popular vitreous porcelain and ceramic objects. The artist acquires these fragments, once commonly cherished in Brazilian households, by scouting the secondhand stores, flea markets and dumpsters of Rio de Janeiro. When a sufficient quantity of materials has been accumulated, Barrão sorts and classifies the ceramics in his studio, separating them by size, color, function, vessel or ornament. These fragments are then carefully fused into a single sculptural entity, each of which constitutes a sort of a mini-collection—a vibrant magma of explosive visual and tactile qualities. Published for Barrão’s 2012 exhibition at The Aldrich Contemporary Art Museum, and with a foreword by Tunga, this volume offers a concise introduction to Barrão’s free-flowing associative sculpture.

978-1-4507-9711-5
Pbk, 7 x 9.75 in. / 62 pgs / 36 color.
U.S. \$20.00 CDN \$20.00
Available/Art/Latin American Art & Culture

EXHIBITION SCHEDULE
Ridgefield, CT: The Aldrich Contemporary Art Museum,
01/29/12–06/10/12



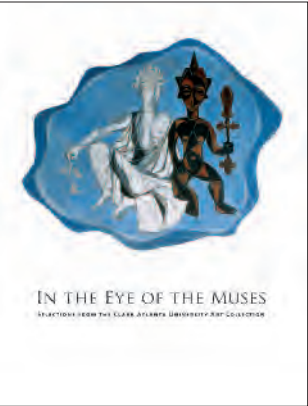
Eduardo Terrazas: Possibilites of a Structure

TURNER

Text by Jaime Repollés, Tomás Maldonado, Guillermo Fadanelli, Jim Nikas, Rafael Argullol, Raquel Tíbol, Nuria Castañeda, Lorena Wolffer.

For more than 40 years, the Mexican artist, designer and architect Eduardo Terrazas (born 1936) has worked across disciplines to imagine new ways of adding color and expansiveness to the landscape around him. This volume compiles his abstract paintings for the first time. Terrazas’ abstractions range from bright, bold and chunkily geometric paintings to more delicate, evanescent works, but all are suffused with a robust and joyous feeling for color. Here, these works are organized into a visual tour of Terrazas’ entire oeuvre, arranged in pairs that mix the various series comprising his visual art, establishing analogies, contrasts and affinities. *Possibilities of a Structure* includes an introduction, three essays, a conversation and a biographical profile, as well as a catalogue presenting the oeuvre divided into 15 series, each accompanied by an analytical text and information.

978-84-939478-1-1
Hbk, 10.5 x 9.5 in. / 344 pgs / illustrated throughout.
U.S. \$49.95 CDN \$49.95
September/Art/Latin American Art & Culture



In the Eye of the Muses

Selections from the Clark Atlanta University Art Collection

CLARK ATLANTA UNIVERSITY

Introduction by Richard A. Long. Text by Jerry Cullum, Tina Dunkley, Cynthia Oliver-Ham, Brenda Thompson, Freddie Styles. Clark Atlanta University Art Galleries in Atlanta, Georgia celebrates the seventyeth anniversary of the founding of its permanent collection and the sixtieth anniversary of the unveiling of the *Art of the Negro* murals with this commemorative volume. Initially conceived with works selected from annual exhibitions, the collection today constitutes a rare and remarkable assemblage of African-American art. *In the Eye of the Muses* tells the story of the Atlanta University Art Annuals held between 1942 and 1970, from which the collection stemmed, cataloging the 887 artists who participated and crucially enhancing our understanding of art by African Americans. In an accompanying essay, Hale Woodruff's *Art of the Negro* mural suite is eloquently explicated by art critic Jerry Cullum. *In the Eye of the Muses* presents a monumental catalogue of a unique collection.

978-0-615-59005-9
Clth, 9 x 11 in. / 248 pgs / 160 color.
U.S. \$55.00 CDN \$55.00
June/Art/African American Art & Culture



Behold, America!

Art of the United States from Three San Diego Museums

SAN DIEGO MUSEUM OF ART

Introduction by Amy Galpin. Text by Patrick McCaughey, Alexander Nemerov, Frances K. Pohl, Michael Hatt, Amy Galpin, Patricia Kelly. *Behold, America!* is an ambitious collaboration between three prominent San Diego art museums. Bringing together the best works from the American art collections of the Museum of Contemporary Art San Diego, The San Diego Museum of Art and the Timken Museum of Art, this publication and its accompanying exhibition takes a dynamic look at three centuries of visual art created in the United States. *Behold, America!* (a title borrowed from Walt Whitman's *Leaves of Grass*) conveys how artists have addressed colonialism, environmentalism and racial inequality over the years, and evokes the natural landscape of the United States, imperialism and some of the more infamous aspects of American culture. Whether emerging from colonialism or civil war, visual artists working in the U.S. have contributed to a national identity that continues to be renegotiated to this day.

978-0-937108-49-9
Clth, 9 x 12 in. / 352 pgs / 200 color.
U.S. \$60.00 CDN \$60.00
November/Art

EXHIBITION SCHEDULE
San Diego, CA: Museum of Contemporary Art San Diego, The San Diego Museum of Art, Timken Museum of Art, Fall 2012



Fast Forward: Modern Moments, 1913-2013

THE MUSEUM OF MODERN ART, NEW YORK

Edited by Jodi Hauptman. Text by Jodi Hauptman, Samantha Friedman, Michael Rooks. Published in conjunction with an exhibition of masterworks from The Museum of Modern Art at the High Museum, Atlanta, this catalogue features artwork produced during six key years between 1913 and 2013. Concentrating on groundbreaking moments when major modern movements and radical new strategies emerged, the book provides an overview of the innovations and achievements of the last century, including the new visual languages of Cubism and Futurism (1913), the convergence of Surrealism and New Vision photography between the wars (1929), the large-scale abstract painting of midcentury (1950), the merging of art and life in the early 1960s (1961) and the embrace of identity politics and appropriation by artists in the late 1980s (1988). A series of new commissions by three contemporary artists represents the art of the present moment. Each of the six richly illustrated sections features a close reading of one major work from the period, complemented by an exploration of that year's aesthetic zeitgeist.

978-0-87070-836-7
Hbk, 9 x 10.5 in. / 192 pgs / 203 color.
U.S. \$50.00 CDN \$50.00
October/Art

EXHIBITION SCHEDULE
Atlanta, GA: High Museum of Art, 10/13/12-01/20/13



The William S. Paley Collection

A Taste for Modernism

THE MUSEUM OF MODERN ART, NEW YORK

Text by William Rubin, Matthew Armstrong. William S. Paley, founder of CBS, Inc., and a towering figure in the modern entertainment, communication and news industries, was also an enthusiastic collector of twentieth-century art and a committed supporter of The Museum of Modern Art. This volume presents his extraordinary collection of 84 paintings, sculptures, prints and drawings by some of the most important figures of modern art, including Paul Cézanne, André Derain, Paul Gauguin, Henri Matisse and Pablo Picasso, bequeathed to the Museum in one of the most significant transfers of a private collection to a public institution at the time. Aside from loans made to MoMA exhibitions, his collection was seldom seen by the public until it was left to the William S. Paley Foundation for donation to the Museum. Originally published in 1992 for a series of traveling exhibitions organized by MoMA, this volume has been completely redesigned for this new edition.

978-0-87070-840-4
Hbk, 9.5 x 12 in. / 176 pgs / 200 color.
U.S. \$50.00 CDN \$50.00
September/Art

EXHIBITION SCHEDULE
San Francisco, CA: Fine Arts Museums of San Francisco, 09/15/12-01/15/13
Portland, ME: Portland Museum of Art, 05/13-09/13
Quebec, Canada: Musée national des beaux-arts du Québec: 10/13-01/14
Bentonville, AR: Crystal Bridges Museum of American Art, 02/14-04/14

Japanese Dream

HATJE CANTZ

Text by Monica Maffioli. In July 1863, the photographer Felice Beato arrived at the port city of Yokohama in Japan. He was only 31 years old, but had already established himself as a pioneering figure in the then-nascent field of photography as the first ever war correspondent, and as one of the earliest chroniclers of East Asia, having already documented the Indian Rebellion of 1857 and the Second Opium War in China. If these latter works had seemed to celebrate imperial power, Beato's Japan photographs marked a venture into another realm entirely. Beato's portraits of geishas in magnificent kimonos, samurai, sumo wrestlers, and scenes of everyday life and landscapes portrayed the country and its people entirely without condescension. The dignity and grace of his photographic style, as well as his hand-tinting of his images, made an enormous impact on Edo-era Japanese photographers, who found analogies to traditional Japanese woodblock prints in the composition of his images, and Beato established a whole school and style at the close of the nineteenth century. This marvelous and magnificently oversize volume presents an overview of this style, known as the Yokohama school, with beautifully reproduced images by Beato and many others. *Japanese Dream* also records the last embers of a waning culture just prior to modernity.

978-3-7757-3437-0
Clth, 13 x 19 in. / 136 pgs / 60 color.
U.S. \$150.00 CDN \$150.00
September/Photography/Asian Art & Culture



Beautiful hand-tinted photographs of late-nineteenth-century Japan



Also Available:

Arts of Japan: MFA Highlights
9780878467143
Pbk, U.S. \$24.95 CDN \$24.95
MFA Publications



American Painting: MFA Highlights
Pbk, U.S. \$19.95 CDN \$19.95
9780878466603
MFA Publications

Arts of Korea: MFA Highlights

MFA PUBLICATIONS

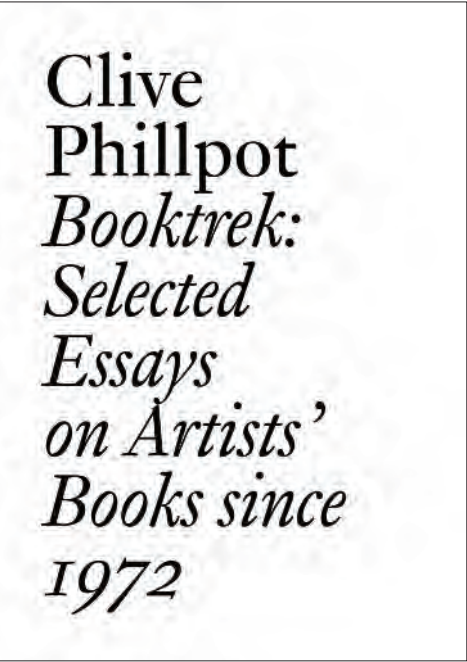
Text by Jane Portal, Suhying Kim.

Arts of Korea celebrates historical Korean art through 100 works from the collection of the Museum of Fine Arts, Boston. The MFA has one of the finest collections of Korean art outside of East Asia, with particularly superb holdings of high-quality stoneware and lacquerware of the Koryo and Yi dynasties, Bronze Age funerary objects and Buddhist paintings and sculptures. Many of the objects in this book were originally intended for everyday use and tell a story not only about the people who used or collected these boxes, mirrors, jars, tiles and trays, but also about the people who made them. Set to coincide with the MFA's long-awaited Korean Gallery renovation, this is an affordable yet unique addition to any Asian art library, with essays that offer an ideal introduction to the history of Korean art.

978-0-87846-788-4
Pbk, 7 x 9 in. / 176 pgs / 130 color.
U.S. \$22.50 CDN \$22.50
November/Art/Asian Art & Culture



JRP|Ringier’s *Documents Series* is dedicated to writings by critics and curators who question and explore the current state of artistic and curatorial practices. We announce the two latest titles below.



Booktrek
Selected Essays on Artists’ Books since 1972
By Clive Phillpot.

JRP|RINGIER

Edited by Lionel Bovier. Introduction by Lionel Bovier, Christophe Cherix.

Clive Phillpot has been a tireless advocate for the artist’s book for more than 40 years—both as a critic, curator and editor, and in his tenure as director at the library of The Museum of Modern Art in the late 1970s, where he built the library’s collection of artist’s books and mapped out the field with influential essays that traced its ancestry and distinguished it from seemingly similar genres such as the livre d’artiste. As he has delineated the genre: “Artists’ books are understood to be books or booklets produced by the artist using mass-production methods, and in (theoretically) unlimited numbers, in which the artist documents or realizes art ideas or artworks.” Also collaborating with Printed Matter and Franklin Furnace, among other places dedicated to the medium of the book, Phillpot helped raise awareness of artists’ books, endowing them with the critical credentials to enter the collections of museums. *Booktrek* gathers for the first time Phillpot’s essays on the definition and development of artists’ books from 1972 to the present—historical texts, manifestos, catalogue entries and essays on works by Ed Ruscha, Sol LeWitt, Dieter Roth and Richard Long. *Booktrek* will prove an invaluable reference for all those interested in the evolution of the artist’s book, and offers a crucial account of the genre’s ascent.

978-3-03764-207-8
Pbk, 6 x 8.25 in. / 160 pgs / 15 b&w.
U.S. \$29.95 CDN \$29.95
December/Artists’ Books/Nonfiction & Criticism

Parachute: The Anthology
Volume I

JRP|RINGIER

Edited by Alexander Alberro, Chantal Pontbriand.

In 1975, a small group of enterprising, discontented members of Quebec’s art community posed the question: “What do we know about contemporary art outside of Quebec, in Canada or abroad? Do we know what contemporary art exists in Montreal? How does information about art circulate?” By way of an answer, the artistically unconventional and theoretically cutting-edge magazine *Parachute* was launched, founded by Chantal Pontbriand and France Morin. Artists such as Jeff Wall, Bill Viola, Stan Douglas, Eija-Liisa Ahtila and many others had the first significant critical reception of their work in *Parachute*. Similarly, figures such as Douglas Crimp, Thomas Crow, Thierry de Duve, Georges Didi-Huberman, Hal Foster, Reesa Greenberg, Serge Guilbaut and Laura Mulvey published highly pertinent essays in the journal early on in their careers. The essays collected in this volume have been selected from the first 25 years of *Parachute*’s publication history, from 1975 to 2000.

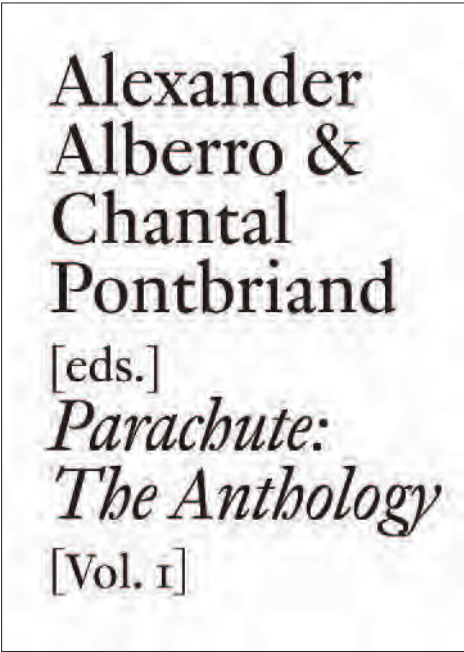
978-3-03764-196-5
Pbk, 6 x 8.25 in. / 180 pgs / 15 b&w.
U.S. \$29.95 CDN \$29.95
December/Art/Nonfiction & Criticism

Also Available:

A Brief History of Curating
9783905829556
Pbk, U.S. \$24.95 CDN \$24.95
JRP|Ringier

Christian Höller
Time Action Vision

Time Action Vision
9783037641248
Pbk, U.S. \$29.95 CDN \$29.95
JRP|Ringier



Sculpture Now
A Collection of Contemporary Artists’ Writings and Interviews

HATJE CANTZ

Edited by Julia Kelly, Jon Wood.

Sculpture Now assembles essays, statements, interviews, letters, poems and other texts by artists from all over the world on sculpture as it has been developed and practiced from 1990 to the present. Illustrated with works by the contributing artists, this publication covers every facet of sculpture today: the processes used to create it, its various means of figuration and the growing number of exhibition venues now devoted to the medium. Edited by Julia Kelly and Jon Wood, and intended for a broad audience of artists, curators, art historians, students and art lovers, this volume will serve both as an important reference book as well as a source of inspiration. Artists represented include Edward Allington, Francis Alÿs, John Bock, Mel Brimfield, Anthony Caro, Jan de Cock, Tony Cragg, Matthew Crawley, Richard Deacon, Michael Dean, Mark Dion, Elmgreen and Dragset, Chris Evans, Katharina Fritsch, Ryan Gander, Francesco Gennari, Thomas Hirschhorn, Ilya Kabakov, Mike Kelley, Hew Locke, Sarah Lucas, Paul McCarthy, Jonathan Monk, Ron Mueck, Mike Nelson, Patricia Piccinini, Falke Pisano, Bettina Pousttchi, Marc Quinn, Gregor Schneider, Thomas Schütte, Roman Signer, Florian Slotawa, Kiki Smith, Bob and Roberta Smith, Didier Vermeiren, Franz West, Keith Wilson, Erwin Wurm and Carey Young.

978-3-7757-3347-2
Pbk, 6.75 x 9.5 in. / 296 pgs / 50 color.
U.S. \$55.00 CDN \$55.00
October/Art/Nonfiction & Criticism



Thinking Contemporary Curating
By Terry Smith.

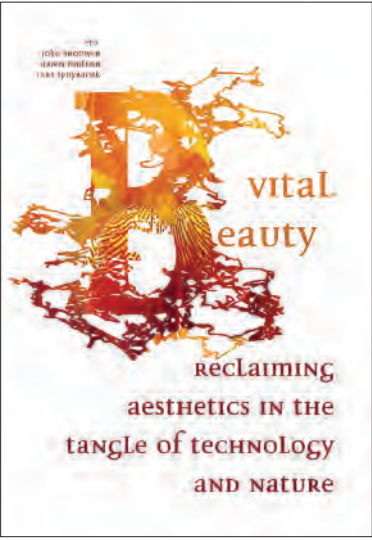
INDEPENDENT CURATORS INTERNATIONAL (ICI)

Introduction by Kate Fowle.

What is contemporary curatorial thought? Current discourse on the topic is heating up with a new cocktail of bold ideas and ethical imperatives. These include: cooperative curating, especially with artists; the reimagination of museums; curating as knowledge production; the historicization of exhibition-making; and commitment to extra-artworld participatory activism. Less obvious, but increasingly of concern, are issues such as rethinking spectatorship, engaging viewers as co-curators and the challenge of curating contemporaneity itself. In these five essays, art historian and theorist Terry Smith surveys the international landscape of current thinking by curators; explores a number of exhibitions that show contemporaneity in recent, present and past art; describes the enormous growth world wide of exhibition infrastructure and the instability that haunts it; re-examines the contribution of artist-curators and questions the rise of curators utilizing artistic strategies; and, finally, assesses a number of key tendencies in curating as responses to contemporary conditions. *Thinking Contemporary Curating* is the first book to comprehensively chart the variety of practices of curating undertaken today, and to think through, systematically, what is distinctive about contemporary curatorial thought.

978-0-916365-86-8
Pbk, 6.25 x 8.5 in. / 256 pgs / 25 b&w.
U.S. \$19.95 CDN \$19.95
September/Art/Nonfiction & Criticism

Also forthcoming as an eBook edition



Vital Beauty
Reclaiming Aesthetics in the Tangle of Technology and Nature

NAI PUBLISHERS/V2

Text by Thierry Bardini, Caroline van Eck, Lars Spuybrock, Gustav Fechner, Mark Frost, George Gessert, Tim Ingold, et al.

As defined by the great art writer John Ruskin more than 150 years ago, “vital beauty” denotes an aesthetic of “sympathies”—that is, a beauty that embodies and demonstrates affinity with sentience in all its forms. Ruskin effectively liberated beauty from classical perfectionism by envisaging a world of currents and forces, rather than immobile ideals, and by celebrating nature’s abundant diversity. Today, this wonderful conception requires some rethinking, since sentience now encompasses technological as well as organic entities—raising the question of how we should design our environments, our objects and even our lives. In *Vital Beauty*, leading philosophers, anthropologists, theorists and artists Thierry Bardini, Caroline van Eck, Gustav Fechner, Mark Frost, George Gessert, Tim Ingold, Arjen Mulder, Steven Shaviro, Lars Spuybroek, Wendy Steiner, Daniel N. Stern and Ruskin himself examine what this idea of beauty might mean for their respective disciplines.

978-90-5662-856-7
Pbk, 6.25 x 9 in. / 256 pgs.
U.S. \$35.00 CDN \$35.00
September/Art/Nonfiction & Criticism

Also Available:

The Sympathy of Things
Pbk, U.S. \$45.00 CDN \$45.00
9789056628277
NAi Publishers



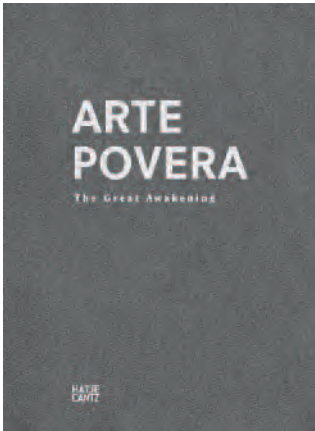
Minimalism in Germany The Sixties

HATJE CANTZ

Edited by Renate Wiehager. Text by Sandra Brechtelt, Nadine Brüggebors, Susannah Cremer-Bermbach, Norbert Grob, Dorothee Henschel, Paul Kaiser, Miriam Schoofs, Gregor Stemmrch, Renate Wiehager.

Minimalism in Germany offers a definitive overview of constructivist and concrete abstraction and the avant-garde in 1960s Germany. With a wealth of color illustrations, this massive and ambitious compendium features approximately 100 works—from serial sculptures to action-oriented works, mostly drawn from the Daimler Art Collection—by around 40 artists. Opening with an examination of predecessors such as Josef Albers, Norbert Kricke, Herbert Zangs and Siegfried Cremer, it looks at developments in abstract art in the cities of Frankfurt, Düsseldorf, Stuttgart, Berlin and Munich, also acknowledging relevant developments in neighboring Switzerland. Among the artists included here are Hartmut Böhm, Imi Giese, Hanne Darboven, Hermann Glöckner, Heinz Mack, Peter Roehr, Charlotte Posenenske, Ulrich Rückriem and Franz Erhard Walther. Essays on minimalist tendencies in German architecture, literature, film and design of the period in Germany expand the context for their activities.

978-3-7757-3366-3
Pbk, 9.5 x 11.5 in. / 632 pgs / 200 color.
U.S. \$75.00 CDN \$75.00
September/Art



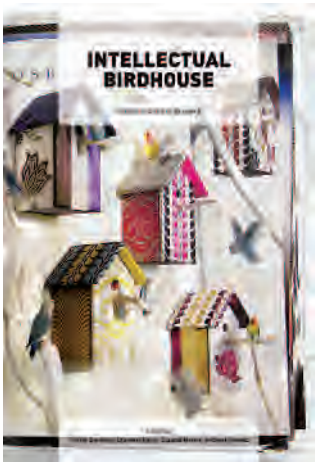
Arte Povera

HATJE CANTZ

Text by Mendes Bürgi, Luca Cerizza, Ingvild Goetz, Christiane Meyer-Stoll, Angela Vetesse.

The term “Arte Povera” was introduced by the influential critic and curator Germano Celant in 1967, to describe a new art that expressed the economic and cultural turbulence of the late 1960s in Italy. This art became identified with the use of “poor” materials such as soil, glass, wood and wax, but in fact its products ranged from paintings and sculptures to photographs and performances. Artists such as Giovanni Anselmo, Alighiero Boetti, Jannis Kounellis, Mario Merz, Pino Pascali, and Michelangelo Pistoletti were the stars of this new movement, and their innovations have made for a lasting legacy among subsequent generations exploring raw materials, the possibilities of the gallery space and everyday detritus. The Sammlung Goetz possesses one of the most comprehensive collections of Arte Povera, presented in this publication for the first time alongside archival photographs and documents.

978-3-7757-3357-1
Hbk, 9.5 x 11.75 in. / 272 pgs / 130 color / 95 duotone.
U.S. \$75.00 CDN \$75.00
December/Art



Intellectual Birdhouse

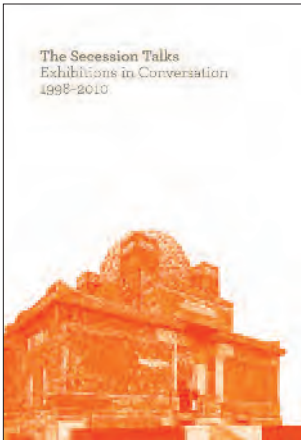
Artistic Practice as Research

WALTHER KÖNIG, KÖLN

Edited and foreword by Florian Dumbois, Ute Meta Bauer, Claudia Mareis, Michael Schwab.

In recent years, the idea of art as an act of research has gained increasing currency, greatly enlarging the parameters of art itself. *Intellectual Birdhouse* gathers a broad range of interpretations of this paradigm shift through writings by authors from a range of disciplines. Tom Holert offers “Scattered Thoughts on ‘Artistic Research’ and ‘Social Responsibility’”; Hito Steyerl assesses research as an “Aesthetic of Resistance”; Hannes Rickli discusses art and biology; Michael Schwab interviews Henk Borgdorff; Sabine Flach looks at Kandinsky’s merging of art and science; Penelope Haralambidou writes on “Allegory, Architecture and Figural Theory”; Florian Hecker and Sonia Matos discuss psychoactive acoustic experiences; and Renee Green writes on “Paradoxes Experienced by Artist-Thinkers.” Other contributors include Jan Svenungsson, Henk Slager, Sarat Maharaj and Francisco Varela, Hans-Jörg Rheinberger, Raqs Media Collective, Marcus Steinweg, Bracha L. Ettinger, Jonathan Miles, Paul Carter, Gina Badger and Alise Upitis.

978-3-86335-118-2
Flexi, 6 x 8.5 in. / 304 pgs / 36 b&w.
U.S. \$29.95 CDN \$29.95 **FLAT40**
July/Art/Nonfiction & Criticism



The Secession Talks

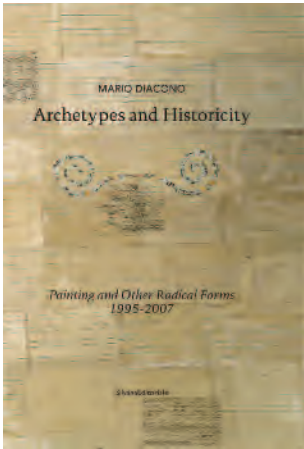
Exhibitions in Conversation
1998–2010

WALTHER KÖNIG, KÖLN

Edited by Sylvia Liska.

The Secession Talks is a compilation of 50 artists’ talks that accompanied exhibitions at the Vienna Secession between 1998 and 2010. The talks take place between artists and well-known critics, art historians, curators and fellow artists, and aim to combine insight into artistic production with practical educational use. Among the contributing artists to this volume are Doug Aitken, Anna Artaker, Julie Ault and Martin Beck, Dave Hullfish Bailey, Daniel Baumann, Herbert Brandl, Roger M. Buergel and Ruth Noack, Angela Bulloch, Merlin Carpenter, Marc Camille Chaimowicz, Stan Douglas, Thomas Hirschhorn, Mike Kelley and Paul McCarthy, David lamelas, Sharon Lockhart, Anna Meyer, Trinh T. Minh-ha, Alois Mosbacher, Michel Onfray, Jeroen de Rijke and Willem de Rooij, Eva Schlegel, Roman Signer, Simon Starling, Robert Storr, Rirkrit Tiravanija, Mark Wallinger, Klaus Weber and Christopher Williams. An installation photo of the relevant exhibition accompanies each talk.

978-3-86335-092-5
Flexi, 6.5 x 9.5 in. / 628 pgs / 103 b&w.
U.S. \$55.00 CDN \$55.00 **FLAT40**
August/Art/Nonfiction & Criticism



Archetypes and Historicity

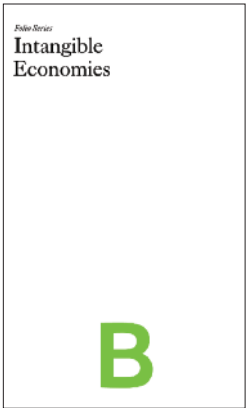
Paintings and Other Radical
Forms 1995–2007

By Mario Diacono.

SILVANA EDITORIALE

Gallerist and art writer Mario Diacono (born 1930) has been among postwar painting’s liveliest advocates, espousing, exhibiting and writing about the work of Alex Katz, Julian Schnabel, Francesco Clemente, Mimmo Paladino, Sigmar Polke, Georg Baselitz and hundreds of others, through his eponymous galleries in Bologna, Rome, Boston and New York. This enormous compendium gathers Diacono’s essays written for exhibitions held in the Mario Diacono Gallery between 1994 and 2007, complementing *Iconography and Archetypes* as a critical survey of American and European painting at the turn of the millennium. As the title implies, a preoccupation throughout these writings is the creative tension between historical determinacy and recurrent motif (archetype). Among the artists discussed are Matthew Ritchie, Jacqueline Humphries, Doug and Mike Starn, Kevin Zucker, Daniel Rich, James Siena, Dana Schutz and Kelley Walker.

978-88-366-2325-9
Flexi, 6.75 x 9.5 in. / 416 pgs / 90 color.
U.S. \$45.00 CDN \$45.00
September/Art/Nonfiction & Criticism

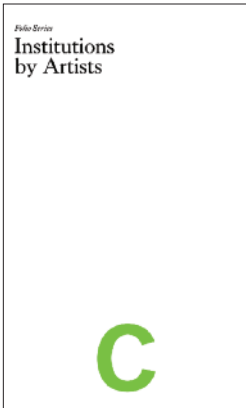


Intangible Economies

FILLIP EDITIONS

Edited by Antonia Hirsch. Text by Juan A. Gaitán, Melanie Gilligan, , Antonia Hirsch, Candice Hopkins, Olaf Nicolai, Patricia Reed, Monika Szewczyk, Jan Verwoert. Treating the idea of an economy as a general system of exchange, *Intangible Economies* advances the idea that personal relationships are produced by economic activity, and that desire generates economic transactions. *Intangible Economies*, speculatively investigates the role that these “affective transactions” play in modes of representation and cultural production. The abstract and abstracting function of value itself becomes particularly significant in this constellation, in its relation to both capitalist economy and to ethics. First developed for a 2011 conference in Vancouver, the essays included in this anthology seek to tackle the difficult task of tracing the role of affect in economic exchanges relative to artistic production, while also enacting the unruly force of such transactions. The contributing essayists are Melanie Gilligan, Juan A. Gaitán, Hadley + Maxwell, Candice Hopkins, Olaf Nicolai, Patricia Reed, Monika Szewczyk and Jan Verwoert.

978-1-927354-03-2
Pbk, 4.5 x 7.5 in. / 176 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
October/Art/Nonfiction & Criticism



Institutions by Artists

Volume One

FILLIP EDITIONS

Edited by Jeff Khonsary, Kristina Lee Podesva. Introduction by Lorna Brown. Text by AA Bronson, Vincent Bonin, Luis Camnitzer, Barnaby Drabble, Michele Faguet, Makiko Hara, Ola Khalidi, Diale Khasawnih, et al. Artist-run initiatives in North America provided a space for the presentation and legitimization of experimental work and for the assertion of socially progressive and politically radical ideas and questions. In making such spaces available, artist-run initiatives have operated alternately as flash points for heated debates and controversies, as well as platforms for social understanding and remaining for their audiences. *Institutions by Artists: Volume One* presents a collection of texts addressing the performance and promise of contemporary global artist-run centers and initiatives within the historical contexts that saw their emergence. Texts address centers in Amman (Jordan), Brisbane (Australia), Vancouver (Canada), Zurich (Switzerland) and Tokyo (Japan), Barcelona (Spain), among others. The book is published as part of Fillip’s ongoing *Folio Series* which presents anthologies of new and previously published questions on international contemporary art.

978-1-927354-02-5
Pbk, 4.75 x 7.5 in. / 224 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
September/Art/Nonfiction & Criticism



Demonstrations

Making Normative Orders

MODERNE KUNST NÜRNBERG

Text by Sabine Witt, Britta Peters, Fanti Baum, et al.

Between the “Arab Spring” and the Occupy movement, 2011 will certainly be remembered as the year of insurrection, and this volume could not come at a more timely moment. *Demonstrations* offers an interdisciplinary discussion of the possibilities of public demonstration through an analysis of historical and contemporary paintings, graphics, photographs, installations, video and sound works and performances. Contributors include Bani Abidi, Jost Amman, Claudia Bosse, Irina Botea, Wilhelm Bülow, Anetta Mona Chisa and Lucia Tkáčová, Discoteca Flaming Star, Ludwig von Elliot, Johann Georg Funck and Michael Rössler, François Georgin, James Gillray, Jana Gunstheimer, Nicoline van Harskamp, Johann Peter Hasenclever, Sharon Hayes, Alexander Hoepfner, Johann Jakob Kirchhoff, Noël Lemire, Les Trucs, Lovefuckers, Peter Lynen, Marcello Maloberti, Anna Mendelssohn, Rabih Mroué, F.G. Nordmann, Christodoulos Panayiotou, Alfred Rethel, Henry Ritter, Julian Röder, Yorgos Sapountzis, Sandra Schäfer, Georg Schlicht, Eske Schlüters and others.

978-3-86984-288-2
Clth, 7.25 x 9.5 in. / 480 pgs / 135 color / 33 b&w.
U.S. \$75.00 CDN \$75.00
August/Art/Nonfiction & Criticism



The first anthology of McCoy’s influential writings on midcentury Californian architecture

Previously Announced

Piecing Together Los Angeles: An Esther McCoy Reader

By Esther McCoy.

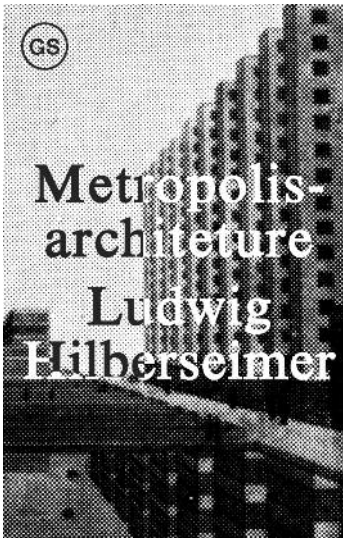
EAST OF BORNEO BOOKS

Edited and with text by Susan Morgan. Esther McCoy (1904–1989) is one of the twentieth century’s foremost architecture historians, and one of the greatest chroniclers of the architecture of midcentury southern California. Her 1960 book *Five California Architects* has long been acknowledged as an indispensable classic, and as Reyner Banham famously observed of her, “no one can write about architecture in California without acknowledging her as the mother of us all.” *Piecing Together Los Angeles: An Esther McCoy Reader* is the first anthology of McCoy’s writing. It features a selection of some 70 pieces—ranging from her 1945 article “Schindler, Space Architect” to “Arts & Architecture: Case Study Houses,” a 1989 essay commissioned by the Museum of Contemporary Art, Los Angeles. From fiction for *The New Yorker* to seminal essays on new architectural forms, McCoy charts the progressive edge of American idealism, from the collective utopian spirit of Jazz Age Greenwich Village, through the Depression and the war years, to the optimism of the 1950s and 1960s. In preparing this volume, writer and editor Susan Morgan extensively researched the McCoy papers at the Archives of American Art. Her editorial decisions were based, in part, on McCoy’s original selections for an unrealized anthology solicited by W. W. Norton in 1968. Expanding on that project, Morgan has included essays, articles, lectures, correspondence, memoirs and short stories that illuminate the breadth and complexity of McCoy’s writing and the southern California region that inspired her groundbreaking work.

978-0-615-52823-6
Pbk, 6 x 8.25 in. / 392 pgs / 6 b&w.
U.S. \$34.95 CDN \$34.95
Available/Architecture & Urban Studies



Also Available:
Sympathetic Seeing: Esther McCoy and the Heart of American Modernist Architecture and Design
9783869842653
Pbk, U.S. \$40.00 CDN \$40.00
Moderne Kunst Nürnberg



Metropolisarchitecture and Selected Essays

By Ludwig Hilberseimer.

GSAPP BOOKS

Edited by Richard Anderson. Afterword by Pier Vittorio Aureli. In the 1920s, the urban theory of Ludwig Hilberseimer (1885–1967) redefined architecture’s relationship to the city. His proposal for a high-rise city, where leisure, labor and circulation would be vertically integrated, both frightened his contemporaries and offered a trenchant critique of the dynamics of the capitalist metropolis. Hilberseimer’s *Groszstadtarchitektur* (*Metropolisarchitecture*) is presented here for the first time in English translation. Two additional essays frame this international cross-section of metropolitan architecture: “Der Wille zur Architektur” (The Will to Architecture) and “Vorschlag zur City-Bebauung” (Proposal for City-Building). The propositions assembled here encourage us to reconsider mobility, concentration and the scale of architectural intervention in our own era of urban expansion. This is the second title in the *GSAPP Sourcebooks* series, devoted to recovering and translating overlooked texts on architecture and the city.

978-1-883584-75-7
Pbk, 4.5 x 7 in. / 200 pgs / illustrated throughout.
U.S. \$19.95 CDN \$19.95
October/Architecture & Urban Studies/Nonfiction & Criticism



Also Available:
The Expendable Reader
Pbk, U.S. \$19.95 CDN \$19.95
ISBN 9781883584702
GSAPP Books



SIAL: Liberec Association of Engineers and Architects, 1958–1990

Czech Architecture Against the Stream

ARBOR VITAE

Edited by Rostislav Švácha, Miroslav Masák, Pavel Zatloukal, Jakub Potůček. This monograph documents, for the first time, the work of the Liberec Association of Engineers and Architects—known as SIAL—founded in 1968 by the Czech architects Karel Hubáček, Miroslav Masák and Otakar Binar. Joined by other prominent modernist architects in Prague, the group was active into the 1980s. Despite difficult political circumstances, SIAL gained recognition both at home and among Western architects. This book looks at the work of the Liberec collective in its full scope. The first three chapters, presenting SIAL’s production from the 60s, 70s and 80s, are followed by an analysis of 25 of their most important projects and buildings, as well as profiles of the most prominent SIAL architects, with a supplement comprising almost 500 reproductions.

978-80-87164-87-7
Pbk, 8.75 x 9.25 in. / 304 pgs / 470 color.
U.S. \$65.00 CDN \$65.00
August/Architecture & Urban Studies



Modernism In-Between

The Syncretic Architectures of Socialist Yugoslavia

By Wolfgang Thaler, Maroje Mrduljaš, Vladimir Kulić.

JOVIS

Socialist Yugoslavia was a country suspended between cultures, political systems and Cold War blocs, and as a result, in the early postwar years it produced a body of modernist architecture that defies easy classification and which has fascinated architecture historians since the dismantling of the Soviet bloc. *Modernism In-Between* explores the historical “in-betweenness” of Yugoslavian modernism and the strategies architects used to mediate different—sometimes directly opposed—concepts of culture and architecture. Surveyed here is the work of Ljubljana architect Edvard Ravnikar, who seamlessly blended the influences of Otto Wagner, Jože Plečnik and Le Corbusier; proto-postmodern war memorials by Bogdan Bogdanović; Juraj Neidhardt’s efforts to forge a modern identity for Bosnia; and the exhibition pavilions of the Zagreb architect Vjenceslav Richter, who resurrected the spirit of the Russian avant-garde for Yugoslavian socialism. The book is illustrated with photos by Wolfgang Thaler.

978-3-86859-147-7
Hbk, 8.5 x 10 in. / 256 pgs / 180 color / 30 b&w.
U.S. \$39.80 CDN \$39.80
October/Architecture & Urban Studies



Also Available:
The Post Socialist City
9783868590180
Pbk, U.S. \$45.00 CDN \$45.00
Jovis



Clyfford Still Museum: Allied Works Architecture

HATJE CANTZ

Text by Brad Cloepfil, Robert McCarter, Dean Sobel, et al.

The Clyfford Still Museum in Denver was created as a home for the artistic vision of American painter Clyfford Still (1904–1980), who helped spearhead the Abstract Expressionist movement. Though acknowledged as one of the country’s most significant twentieth-century artists, his work has long been difficult to access, and much of it has never been publicly exhibited. Opening its doors to the public in November 2011, the two-story museum—one of the most comprehensive single-artist museums in the world—houses the vast majority of Still’s creative output: 2,400 paintings, drawings, prints and sculptures spanning over 60 years. Designed by the leading architectural practice Allied Works and its founder, Brad Cloepfil, the museum draws inspiration from the work of Still and from its monumental surroundings: an intersection of prairie and mountains within an urban district of major cultural buildings, vacant lots, historic housing and new development. The building looks to the earth as a source of silence and evocation of the elemental forces that the artist explored in his painting. This publication presents the initial conception of the museum to its ultimate realization as what *The New Republic* has declared to be “everything a museum goer could hope for.” A rich collection of stories, artifacts, documents and conversations trace the evolution of the building and Allied Works’ unique creative process, with new essays and photographs that examine its particular significance within contemporary architectural discourse.

978-3-7757-3332-8
Hbk, 6.75 x 9.5 in. / 112 pgs / 60 color.
U.S. \$45.00 CDN \$45.00
November/Architecture & Urban Studies



Also Available:
Brad Cloepfil: Allied Works Architecture
9780980024258
Hbk, U.S. \$85.00 CDN \$85.00
Gregory R. Miller & Co.

Qualities of Duration: The Architecture of Phillip Smith & Douglas Thompson

DAMIANI/GORDON DE VRIES STUDIO

Text by Alastair Gordon.

The branch of a sycamore grows through the opening of a wall in a Manhattan studio. A pool-house on Long Island becomes a sod-roofed teahouse. An eighteenth-century farmhouse in Pennsylvania expands to echo the path of a meandering stream. Such are the inventive and inspired designs of Phillip Smith and Douglas Thompson, whose work stands out as an oasis of calm in an age of hyperspeed and information smog. Since they met in 1966, Smith and Thompson have sought out a “softer” alternative to the legacy of “heroic modernism,” a quest for spatial quietude guided more by instinct and gradual accretion than enforced concept and ideology. Taking Bernard Rudofsky’s emphasis on forgotten vernacular buildings and “architecture without architects” as the underlying theme in their work, Smith and Thompson’s sources of inspiration have varied widely over the years, from early European modernism to the barns and fishermen’s cottages of Nantucket, to the monasteries of Tibet, the hill towns of Italy and the stilted *kampongs* of Malaysia. *Qualities of Duration* is the first book to chronicle their firm’s complete body of work, detailing its numerous residential, commercial, corporate and institutional projects through 350 illustrations and a text by architectural historian Alastair Gordon.

978-88-6208-231-0
Hbk, 9 x 9 in. / 221 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Architecture & Urban Studies



Refract House

CALIFORNIA COLLEGE OF THE ARTS
ARCHITECTURE STUDIO SERIES

Edited by Ila Berman, Nataly Gattegno. Introduction by Ila Berman. *Refract House* explores the evolution of California College of the Arts’ solar-powered house that competed in the 2009 U.S. Department of Energy Solar Decathlon. The competition brief was to design, build and operate a maximally energy-efficient, attractive and comfortable solar-powered house. Every detail was considered by the CCA faculty and student team, from the landscaping, water recycling system and solar collection arrays to the furniture and plateware. CCA’s house was awarded first place in architecture and communications, second in engineering, and third overall. This book reframes the team’s efforts within contemporary architectural practice. It is divided into four parts, addressing: the conceptual trajectories underlying the project, the different design strategies that were explored, the integration of technological systems and the question of carbon-neutral design, and the issues surrounding material prefabrication. It also discusses the implications of the project in terms of architectural education today.

978-0-9825033-2-4
Hbk, 5.75 x 8 in. / 141 pgs / illustrated throughout.
U.S. \$18.95 CDN \$18.95
October/Architecture & Urban Studies/
Sustainability



MASS Design Group: Empowering Architecture

The Butaro Hospital, Rwanda
MASS

Edited by Michael Murphy, Alan Ricks, et al. Introduction by Dr. Paul Farmer. Text by Michael Murphy, Alan Ricks. Photographs by Iwan Baan. *Empowering Architecture* is the MASS Design Group’s first publication. MASS partners with governments and various organizations to apply design and architectural thinking to social justice goals and produce equitable infrastructure that assists its partners in breaking the cycles of structural violence and poverty. This volume is a case study on the recently completed Butaro Hospital in Rwanda, which sought to employ a community and reduce the in-hospital-transmission of disease. The book highlights strategies to improve health and strengthen communities through design. Featuring an introduction by Dr. Paul Farmer, the founder of Partners in Health and a leader in global health delivery, and a sprawl of breathtaking images by renowned architectural photographer Iwan Baan, *Empowering Architecture* is a great example of how the intersection between health and design can create dignified spaces that heal.

978-0-615-53415-2
Pbk, 8 x 8 in. / 172 pgs / 122 color.
U.S. \$35.00 CDN \$35.00
July/Architecture & Urban
Studies/African Art & Culture



Josep Lluís Mateo: On Building

Matter and Form

EDICIONES POLIGRAFA

Text by Philip Ursprung, Agustí Obiol, Dominique Boudet. Interview by Fredy Massad, Alicia Guerrero. Josep Lluís Mateo (born 1949) is one of Spain’s—and Europe’s—most prolific and visible architects, as energetic as a teacher and lecturer as he is an architect. Mateo has designed corporate headquarters, housing units, office blocks and hotels throughout Western Europe, and has also renovated urban centers in Gerona (Spain) and Castelo Branco (Portugal). This volume looks back at nearly 30 years of Mateo’s built structures, as portrayed by the architectural photographer Adrià Goula. As well as buildings from the 80s and 90s, it also looks at his most important projects of the past few years, from the Banc Sabadell Headquarters renovation (2004) and the Factory office building in Boulogne-Billancourt, France (2010) to the PGGM Headquarters in Zeist, Holland (2011) and the Catalan Film Theater in Barcelona (2011). Interspersed among Goula’s photographs are Mateo’s observations and musings on architecture.

978-84-343-1312-5
Hbk, 12.25 x 9.5 in. / 184 pgs / 118 color.
U.S. \$60.00 CDN \$60.00
August/Architecture & Urban
Studies



Harpa

Henning Larsen Architects & Batteriid Architects in Collaboration with Olafur Eliasson

HATJE CANTZ

Conceived by the Danish architectural offices of Henning Larsen, Harpa is a new concert hall located at the old harbor of Reykjavik. The concert hall and conference center are home to the national symphony orchestra and the opera, and stand as a symbol of hope, having been successfully completed in spite of the country’s debilitating financial crisis. The spectacular entry façade, made of more than 1,000 polygonal glass units modeled after the island’s basalt pillars, was created in collaboration with the artist Olafur Eliasson. The glass breaks up the light like a kaleidoscope, so that the broad waters of the harbor, the open sky and the hilly environs are reflected in splendid colors. This publication presents the building from its initial design in 2005 to its completion in May 2011, and demonstrates how nature can help inspire architecture to dematerialize.

978-3-7757-3341-0
Pbk, 9.5 x 10.75 in. / 160 pgs / 80 color.
U.S. \$60.00 CDN \$60.00
October/Architecture & Urban Studies



Sweet & Salt
Water and the Dutch

NAI PUBLISHERS

Edited by Tracy Metz, Maartje van den Heuvel.

Water management runs in the blood of the Dutch: draining the Netherlands and keeping it dry is a process they started centuries ago and continue to this day. In *Sweet & Salt: Water and the Dutch*, author Tracy Metz and art historian Maartje van den Heuvel demonstrate, in text and images, how the Netherlands negotiates its evolving relationship with water—and what the rest of the world can learn from them as our sea levels rise, our rivers swell and storms and droughts multiply. From New Orleans and Hamburg to Vietnam and China, the world is facing landscapes in drastic metamorphosis. And from the dikes and dams of the past to the new solutions of Dutch design practice for the future, the Netherlands’ history with water offers a much-needed perspective on life in our new waterworld.

978-90-5662-848-2
Pbk, 9 x 11 in. / 296 pgs / 280 color.
U.S. \$44.95 CDN \$44.95
August/Architecture & Urban Studies



Luc Deleu:
Orban Space

The Work and Practice of
Luc Deleu, T.O.P. Office

VALIZ

Edited by Wouter Davidts, Guy Châtel, Stefaan Vervoort. Text by Guy Châtel, Wouter Davidts, Maarten Delbeke, John MacArthur, Felicity Scott, Teresa Stoppani, Stefaan Vervoort. Since founding the T.O.P. (“Turn On Planning”) Office in the 1970s, Belgian architect and artist Luc Deleu (born 1944) has been working on a critical, sociological and ecological approach to urbanism that he has named “urbanism”: an eco-centric global urbanism that has anticipated such contemporary concerns as environmental pollution, overpopulation, food production and the conflict between the individual and the community. *Orban Space* traces Deleu’s work and practice through a conceptual topography defined by seven terms: architecture, syncretism, depiction, sculpture, scale, mobility and manifesto. This book presents a biographical portrait of Luc Deleu and T.O.P. Office and situates them within a broader historical and theoretical framework, where they emerge from the lineage defined by such idiosyncratic utopian visionaries as the Metabolists, Buckminster Fuller, Superstudio, Yona Friedman and Constant Nieuwenhuis.

978-90-78088-60-8
Flexi, 6.75 x 9.5 in. / 432 pgs / 200 color / 220 b&w.
U.S. \$39.95 CDN \$39.95
September/Architecture & Urban Studies



John Pawson:
Katalog

WALTHER KÖNIG, KÖLN

Edited and with foreword by Winfried Nerdinger. Text by Alison Morris. British architect John Pawson (born 1949) is a master of minimalism. His buildings and objects are defined by his devotion to simplicity and the art of “leaving out,” and by their purity of space, proportion, light and material. Influenced by Japanese culture and minimalist sculpture, Pawson defines his idea of the minimum as a perfection and quality that arises when every detail and connection is reduced to only that which is essential. With models, large-format photographs, material studies and objects, this publication provides an overview of Pawson’s work and demonstrates the phenomenon of “emptiness.” Among the projects presented are the Cistercian monastery Novy Dvur in Czech Republic (2004), the footbridge Sackler Crossing in London (2006), the Stone House for La Triennale di Milano (2010) and the St. Moritz church in Augsburg, currently in its planning stages.

978-3-86335-149-6
Hbk, 6.75 x 9.5 in. / 128 pgs / 128 color.
U.S. \$49.95 CDN \$49.95
August/Architecture & Urban Studies



Terunobu Fujimori:
Architect

HATJE CANTZ

Edited by Michael Buhrs, Hannes Rössler. Text by Michael Buhrs, Dana Buntrock, Thomas Daniell, Terunobu Fujimori, Toyo Ito, Hannes Rössler. The sophisticated buildings of Japanese architect Terunobu Fujimori (born 1946) combine the archaic, eccentric, poetic and the ecological—almost all of them are made of simple, traditional materials such as earth, stone, wood, coal, bark and mortar. Often referred to as a “surrealist” architect, Fujimori designs buildings that stand on stilts, rest in trees, support plant ecosystems and rise from the ground at vertiginous angles. This unique approach perhaps stems from Fujimori’s early career as a successful architectural historian; he accepted his first commission at the age of 44. Buildings completed since then include teahouses, museums and private homes, known by names such as the “Dandelion House,” “Charred Cedar House” and “Too-Tall Tea House.” This publication explores Fujimori’s career with models, drawings, architectural plans and photographs. Also documented is the construction of a teahouse designed for the garden at the Villa Stuck in Munich.

978-3-7757-3323-6
Pbk, 8 x 10.75 in. / 240 pgs / 160 color.
U.S. \$55.00 CDN \$55.00
September/Architecture & Urban Studies/Asian Art & Culture



Landscape Vision Motion

JOVIS

Edited by Christophe Girot, Fred Truniger.

The first volume in a new series from Jovis on landscape architecture today, *Landscape Vision Motion* asks the question: what objectives can be achieved in the theoretical exchange between visual studies, digital media, film, space and motion in the field of landscape architecture? Professionals from various fields contribute.

978-3-86859-210-8
Pbk, 6.5 x 8.75 in. / 224 pgs / 150 color.
U.S. \$39.95 CDN \$39.95
October/Architecture & Urban Studies/Nonfiction & Criticism



Reduce Reuse Recycle:
Rethink Architecture

German Pavilion 2012

HATJE CANTZ

Edited by Muck Petzet.

The creative conversion and repurposing of existing structures is a defining feature of contemporary German architecture. Published for Germany’s pavilion at the 2012 Venice Biennale’s Architecture Exhibition, *Reduce, Reuse, Recycle* looks at this trend through case studies, proposals, statements, reproductions and interviews with architects.

978-3-7757-3425-7
Pbk, 6.5 x 9.5 in. / 272 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
November/Architecture & Urban Studies/Sustainability



Filmic Mapping

Documentary Film and the Visual Culture
of Landscape Architecture

JOVIS

Text by Fred Truniger.

Filmic Mapping, the second volume in Jovis’ new *LandScript* series, examines forms of land measurement, primarily in documentary and essay films of the past ten years. Contributors from a variety of disciplines weigh in on the state of contemporary landscape architecture and its visual representation.

978-3-86859-211-5
Pbk, 6.5 x 8.75 in. / 224 pgs / 180 color.
U.S. \$39.95 CDN \$39.95
October/Architecture & Urban Studies/Nonfiction & Criticism



Second Hand Spaces

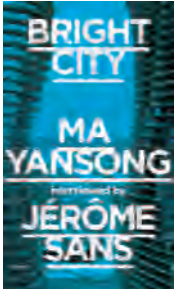
Recycling Sites Undergoing Urban
Transformation

JOVIS

Edited by Michael Ziehl, Sarah Osswald, Oliver Hasemann, Daniel Schnier.

In this volume, 27 urban planning experts highlight the backgrounds, users and effects of so-called “second hand spaces”—vacant sites which have been repurposed in areas undergoing urban change. The new functions of these spaces range from activities as simple as sunbathing in a defunct swimming pool to the installation of an open-air boxing ring.

978-3-86859-155-2
Pbk, 6.75 x 8.75 in. / 432 pgs / 350 color.
U.S. \$40.00 CDN \$40.00
October/Architecture & Urban Studies

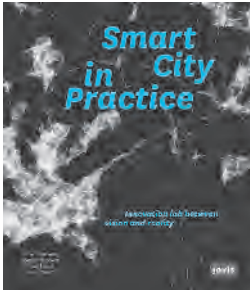


Bright City: Ma Yansong
Interviewed by Jérôme Sans

BLUE KINGFISHER LIMITED

This volume is the second in a series of pocket-book interviews with key cultural figures by internationally renowned curator, cultural agitator and pioneer Jérôme Sans. Here, Sans interviews Ma Yansong (born 1975), the founder of MAD Architects and architect of “Floating Island” and Absolute World.”

978-988-15064-0-5
Pbk, 4.5 x 7.25 in. / 96 pgs / 30 b&w.
U.S. \$14.95 CDN \$14.95
October/Architecture & Urban Studies/Asian Art & Culture/Nonfiction & Criticism



Smart City in Practice

Innovation Lab Between Vision and Reality

JOVIS

Edited by Lena Hatzelhoffer, Kathrin Humboldt, Michael Lobeck, Claus-Christian Wiegandt.

Are “smart cities” the future of urban living? This book examines a five-year public-private partnership between the German telecommunications company Deutsche Telekom and the city of Friedrichshafen in southern Germany. The project aimed to extend Friedrichshafen’s social communications, to make the city more effective for businesses and in particular to tangibly improve the quality of life for its residents.

978-3-86859-151-4
Flexi, 9.5 x 11.25 in. / 272 pgs / 250 color.
U.S. \$55.00 CDN \$55.00
October/Architecture & Urban Studies



Atelier Kempe Thill

HATJE CANTZ

Fulfilling the contemporary demand for versatile, neutral design while still retaining a recognizable identity in their work, the German architecture firm Atelier Kempe Thill has since 2000 created buildings that recall the legacy of European architecture in a powerful, natural and innovative way. This publication gives an overview of their accomplishments of the past 12 years.

978-3-7757-3302-1
Clth, 9.75 x 11.75 in. / 400 pgs / 700 color.
U.S. \$105.00 CDN \$105.00
November/Architecture & Urban Studies



Christoph Mäckler
Architekten: Tower 185
Frankfurt am Main

JOVIS

Edited by Christoph Mäckler Architekten, CA Immobilien AG. Text by Bernhard H. Hansen, Uwe Frerichs, Hans-Joachim Müller, Christian Thomas. Photographs by Klaus Helbig.

As the fourth highest office tower building in Germany, the skyscraper Tower 185, designed by German architect Christoph Mäckler, adds a new landmark to the Frankfurt skyline. This publication documents the building in photographs, sketches, plans and essays.

978-3-86859-152-1
Hbk, 7.5 x 11 in. / 96 pgs / 100 color.
U.S. \$30.00 CDN \$30.00
October/Architecture & Urban Studies



Jörg Friedrich PFP
Architekten: Works

JOVIS

Over the past 25 years, Jörg Friedrich and his prominent Hamburg architecture firm PFP Architekten have completed a wide range of public and private architectural projects such as theaters, schools and gymnasiums, all inspired by the ideals of classical modernism. This book provides an overview of the firm's philosophy and working processes, illustrated with many examples.

978-3-86859-140-8
Hbk, 9.25 x 11.5 in. / 224 pgs / 300 color.
U.S. \$68.00 CDN \$68.00
October/Architecture & Urban Studies



Next 3 Stadia: Warsaw
Bucharest Kiev

JOVIS

Edited by Falk Jaeger.

A sequel to *3 Stadia 2010*, *Next 3 Stadia* highlights new projects by German architectural firm von Gerkan, Marg und Partner, and engineers Schlaich Bergermann und Partner, famed worldwide for their stadium construction. These new three stadia, located in Warsaw, Kiev and Bucharest, are examples of state-of-the-art sports venues.

978-3-86859-154-5
Hbk, 9.5 x 12.75 in. / 184 pgs / 150 color.
U.S. \$59.95 CDN \$59.95
October/Architecture & Urban Studies



Zvi Hecker: Sketches

HATJE CANTZ

Edited Andres Lepik. Text by Zvi Hecker, Andres Lepik.

“I am an artist whose profession is architecture,” writes the renowned Berlin-based Israeli architect Zvi Hecker (born 1931). *Sketches* is a compilation of Hecker's architectural drawings that stand alone as works of art while illuminating master works such as the Spiral Apartment Complex, the Heinz-Galinski-Schule Berlin and the Mountains Housing Project.

978-3-7757-3383-0
Hbk, 6.25 x 7.75 in. / 264 pgs / 180 color.
U.S. \$55.00 CDN \$55.00
August/Architecture & Urban Studies



Redesigning
Wounded
Landscapes

The IBA Workshop in Lausatia

JOVIS

Our global thirst for energy and raw materials is increasing all the time. Year after year, humanity exhausts large quantities of mineral resources; the areas of the world in which we drill and dig for oil, gas, coal, gravel, clay and ore are becoming more and more remote, and the range of resources demanded is expanding constantly. Lusitania is a prime example of this kind of resource depletion. Unrestrained open-pit mining during the nineteenth and twentieth centuries has devastated the region, and ten years ago this “wounded landscape” became the subject of an International Building Exhibition dedicated to providing creative designs for a post-mining landscape. What are the possibilities of such landscapes? What methods and processes may be applied in regions beyond Lusatia? In *Redesigning Wounded Landscapes*, ten authors explore these questions, looking at the region and the project from a wide range of perspectives.

978-3-86859-142-2
Hbk, 6.75 x 9.5 in. / 196 pgs / 250 color.
U.S. \$29.95 CDN \$29.95
October/Architecture & Urban Studies



Maximilian
Meisse:
Museumsinsel
Berlin

WASMUTH

Introduction by Hans Kollhoff.

One of Berlin's best-known attractions, the Museumsinsel (or Museum Island) is a complex of five historic art museums located on an island in the Bree River, within the city's Mitte district. The museums are the Altes Museum, built in 1830; the Neues Museum, built in 1859, and recently reconstructed by David Chipperfield; the Alte National-galerie, completed in 1876; the Bode Museum, which opened in 1904; and the Pergamon Museum, built in 1930. The collective holdings of these five museums are among the world's finest, but the museums themselves are all breathtaking architectural specimens, as UNESCO recently recognized by designating the Museumsinsel a World Cultural heritage site. Until now, this unique ensemble of museums has never been thoroughly documented. In this volume, architectural photographer Maximilian Meisse celebrates the rich variety of the Museumsinsel. As architect Hans Kollhoff writes in his preface, Meisse's photographs “create an urban crown for Berlin.”

978-3-8030-0748-3
Hbk, 9.75 x 11.25 in. / 96 pgs / 70 color.
U.S. \$45.00 CDN \$45.00 **FLAT40**
August/Architecture & Urban Studies



Megastructure
Schiphol

Design in Spectacular
Simplicity

NAI PUBLISHERS

Edited with text by Koos Bosma. Text by Marieke Berkers, Iris Burgers, Abdel El Makhloufi, et al.

The Amsterdam Airport Schipol can genuinely be called a megastructure. Originally opened in 1916, Schipol has been added to in fits and starts over the years, maintaining throughout its construction an extraordinary consistency and simplicity of design, and expanding to become a city in its own right. Now one of the world's busiest airports, Schipol enjoys an iconic status in Holland, and not only because of its sheer scale—its signage, for example, developed by the information design firm Mijksenaar, has been adopted by airports all around the world and is admired today as a classic motif of Dutch Design. *Megastructure Schipol* looks at the history of Schipol: its metamorphoses over the years; its function as a model for other airports; and its unique accommodation of the surrounding metropolis, in terms of economics, infrastructure, design and image-making.

978-90-5662-852-9
Hbk, 11.75 x 9.5 in. / 256 pgs / 140 color / 40 b&w.
U.S. \$80.00 CDN \$80.00
November/Architecture & Urban Studies



Christ & Gantenbein:
Around the Corner

HATJE CANTZ

Text by Markus Breitschmid, Victoria Easton. Interview by Victoria Easton.

Emmanuel Christ (born 1970) and Christoph Gantenbein (born 1971) are prominent international representatives of the youngest generation of Swiss architects. After completing their degrees at the ETH Zurich, they opened their offices in 1998. Completed projects to date include the Ancient Tree Pavilion in China (2007); the renovation and extension to the National Museum in Zurich (2002); and the conversion of the Swiss Church in London (2010). In 2010, the office won the competition to build the extension to the Kunstmuseum in Basel, which is scheduled for completion in 2015. This volume provides a general overview of Christ & Gantenbein's work to date, including their most recent proposals, but it particularly focuses on two very different projects: the Volta Mitte Housing and Commercial Building in Basel and the London Swiss Church. An extended interview and an illustrated essay elucidate the duo's design ethos.

978-3-7757-3381-6
Hbk, 6.5 x 9.5 in. / 112 pgs / 50 color / 20 duotone.
U.S. \$45.00 CDN \$45.00
December/Architecture & Urban Studies



Out of the Ordinary: Polish Designers of the 20th Century

ADAM MICKIEWICZ INSTITUTE

Edited by Czesława Frejlich. Text by David Crowley, et al.

Out of the Ordinary is the first substantial overview of Polish design. It examines the work of 36 key figures, from Stanisław Wyspiański, the early modernist furniture and interior designer, to Wojciech Wybieralski, one of the first designers to emerge from Poland’s turbulent transition from a Communist to a capitalist economy in the 1990s. The book is composed of chronological sections, each introduced by a short essay discussing the works in relation to the relevant phase in Polish history. Examples of furniture design, graphic design (including posters), textiles, clothing, ceramics and vehicle design are all included here, reproduced in more than 350 color photographs: among them, the batik textiles of Antoni Buszek; the glassware of Michał Titkow; the hand-forged metal works of Julia Keilowa; Kazimierz Zembrzuski’s PM36 steam engine; Marian Sigmund’s Bent Furniture chairs; the elegant animal ceramics of Mieczysław Naruszewicz; and the women’s fashionwear of Jerzy Antkowiak.

978-83-60263-27-3
Hbk, 8 x 11 in. / 390 pgs / 350 color.
U.S. \$65.00 CDN \$65.00
August/Design & Decorative Arts

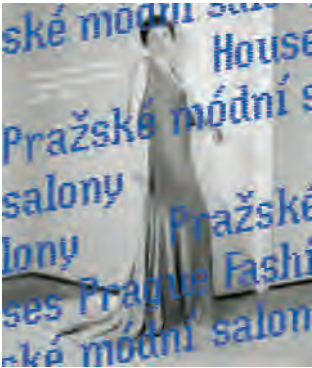
Women in Graphic Design 1890–2012

JOVIS

Edited by Gerda Breuer, Julia Meer. Text by Sabine Bartelsheim, Gerda Breuer, Ute Brüning, Jochen Eisenbrand, Ellen Lupton, Julia Meer, Ada Raev, Bettina Richter, Patrick Rössler, Martha Scotford, Judith Siegmund.

Why do so few women feature in the history of design? Why is it still the case that so few women speak at conferences? How have previously celebrated female designers come to be “forgotten”? Are women judged today solely on the basis of their quality of work? In recent decades, female graphic designers have been working actively and successfully, but the longstanding identification of creative genius with masculinity has—with a few exceptions—prevented women from receiving recognition in the official annals of design history; even today, only a tiny percentage of active female designers enjoy public acclaim. This opulently illustrated volume sets out to repair this omission. *Women in Graphic Design 1890–2012* presents the most significant female designers and traces their paths to professionalization and acclaim, through short biographies, essays and conversations with well-known contemporary female designers such as Irma Boom, Paula Scher, Sheila Levrant de Bretteville, Julia Hoffmann, “Swiss Miss” Tina Roth Eisenberg, Katja M. Becker, Anna Berkenbusch, Heike Grebin, Gisela Grosse, Miriam and Nina Lambert, Iris Utikal and Judith Grieshaber. Also included are key writings by contemporary and historical designers such as Paula Scher, Sheila Levrant de Bretteville, Natalia Goncharova, Ellen Lupton, Martha Scotford, Véronique Vienne, Astrid Stavro and Alissa Walker.

978-3-86859-153-8
Flexi, 7.25 x 9.25 in. / 608 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
October/Design & Decorative Arts



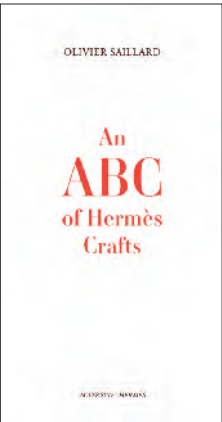
Prague Fashion Houses 1900–1948

ARBOR VITAE

Text by Eva Uchalová, Zora Damová, Viktor Šlajchrt.

Prague Fashion Houses 1900–1948 presents a thoroughly researched overview of the history of Prague’s leading fashion houses from the late-nineteenth to the mid-twentieth centuries. It follows the development of the craft of tailoring in Czechoslovakia, as tailors transformed themselves from craftsmen into artists and businessmen, looking at the influence of the Society of Tailors in Prague during the first half of the twentieth century. Above all, it tells the extraordinary stories of the owners of the fashion houses themselves, such as František Bárta, Karel Dědic, Theresa Fleischmannova, František Matějovský, Anna Masáková, Marie Hofhanslová, Julius Mertens, Hugo Orlik, Hana Podolská, Oldřich Rosenbaum, Arnoštka Roubíčková and many others, providing color reproductions of key works of couture for each designer. Archival photographs and ephemera further establish this volume as an unprecedented survey of this rich and under-documented vein in twentieth-century fashion.

978-80-87164-82-2
Hbk, 10 x 12 in. / 312 pgs / 430 color.
U.S. \$95.00 CDN \$95.00
August/Fashion



An ABC of Hermès Crafts

By Olivier Saillard.

ACTES SUD

For the better part of the last two centuries, the name Hermès has been synonymous with the world’s highest quality luxury goods—from the Paris company’s original saddlery items of the 1800s to its famous silk scarves of the 1930s, to today’s celebrity-endorsed Birkin bags. At present, the company operates workshops specializing in 16 distinct crafts—each employing experts of the highest order, from saddlers to tailors, perfumers, jewelers, hatmakers, cobblers, watchmakers and designers of printed silk or home decor. Within each craft, specific skills are broken into meticulously precise gestures, measurements and actions known by name only to the insiders. In this volume, authored by Olivier Saillard, director of the Galliera Museum of fashion in Paris, Hermès for the first time in its history reveals 100 “previously unspoken” terms essential to its handcrafted ethos. With wit and poetry, Saillard explicates these terms, providing a glimpse into “a territory dedicated to the hands, its range and variety of activity often unsuspected, a never ending ballet of agile fingers steadily handling tools over tamed materials.”

978-2-330-00275-6
Pbk, 4 x 7.5 in. / 155 pgs.
U.S. \$25.00 CDN \$25.00
August/Fashion



Francesco Musati & Valentina Aimone: Rocking Fornarina

DAMIANI

Rocking Fornarina celebrates the past ten years of Fornarina’s “street couture” footwear and apparel through the photographs of Francesco Musati and Valentina Aimone, who together have developed the brand’s identity into a sexy, sassy and artful visual style. Founded in 1947 by Gianfranco Fornari, and now led by his son Lino, Fornarina has galvanized the women’s shoe and apparel industry with its fresh take on urban style, emphasizing strong color, bold contours, humor and mischievous, tongue-in-cheek glamour, in styles ranging from sandals and sabots to boots and pumps. *Rocking Fornarina* includes a selection of previously unpublished photos by Musati and Aimone (who have been photographing for the company for more than 20 years), and a style gallery with portraits of Fornarina’s celebrity fans, such as Lindsay Lohan and Martina Stella.

978-88-6208-208-2
Hbk, 9.5 x 13.5 in. / 204 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Fashion/Photography



Ideas from Massimo Osti

DAMIANI

Ideas from Massimo Osti tells the story of the creator of the clothing brands C.P. Company and Stone Island. Crowned the most important man of 1990s menswear by *Arena Homme +*, Massimo Osti (1944–2005) was one of the most respected and imitated designers of his generation, whose innovations confounded the rules of the industry and created the fabrics of today. This is the story of a fashion engineer who throughout the 1970s and 1980s created an entirely new category of clothing—today known as “urban sportswear”—that was inspired as much by the cultural ferment of those years as by Osti’s enormous archive of vintage military uniforms and work wear. The book tells its story through images of Osti’s most important designs: his innovations in garment dyeing, his development of new fabrics inspired by the tarps truck drivers use to batten down loads, and other materials such as rubber flax, the “Ice Jacket” that changes colors with the temperature, or “Technowool,” a wool and nylon wear-resistant “urban armor.” *Ideas from Massimo Osti* assembles sketches, photocopies, scraps of fabric, buttons, accessories and images of the celebrities that promoted his creations, from Bono and Madonna to Kevin Costner and Dennis Hopper.

978-88-6208-235-8
Clth, 9.75 x 13.25 in. / 432 pgs / illustrated throughout.
U.S. \$80.00 CDN \$80.00
September/Fashion



Daniel Brush

MUSEUM OF ARTS & DESIGN

Edited by Amy Wilkins. Introduction by Dr. Oliver Sacks. Text by David Revere McFadden, Brett Littman, Daniel Brush, Olivia Brush, Saskia Hamilton, Paul Keegan. The work of Daniel Brush (born 1947) does not fit neatly into the categories commonly used to describe contemporary art or craft. While he uses traditional art media such as pen and ink and paper or canvas, he also uses materials such as blocks of billet steel, pure aluminum, pure gold and precious gems; he also makes exquisite jewelry. The seemingly simple objects—drawings, paintings, small sculptures, jewelry and other objects hard to classify—are belied, upon close inspection, by details that are astonishing in their precision and technical facility. Most of Brush’s work is in private collections around the world, and it is rarely seen in public. Containing more than 450 photographs (all of which represent the artworks at their actual size), this book shows much of the artist’s work of the last decade and affords a rare opportunity to contemplate these objects.

978-1-890385-24-8
Clth, 13.5 x 13 in. / 276 pgs / 486 color.
U.S. \$85.00 CDN \$85.00
November/Design & Decorative Arts

EXHIBITION SCHEDULE
New York: Museum of Arts and Design, 10/16/12–02/17/13



Furniture by Architects

From Aalto to Zumthor

WALTHER KÖNIG, KÖLN

Edited by Petra Hesse, Gabrielle Lueg. Foreword by Petra Hesse. Text by Gabrielle Ammann, Romana Breuer, Gabrielle Lueg, René Spitz, Sofia Wagner. *Furniture by Architects* surveys the twentieth-century tradition of innovative furniture design by architects, which stems into the present as architects continue to design movable furnishings for their buildings, creating aesthetically unified environments. The book poses such questions as: do architects design differently to product designers? Do they exhibit any consistent aesthetic preferences? Is there something typically architectural in their designs? *Furniture by Architects* features works by Alvar Aalto, Ron Arad, Gae Aulenti, Karl Bertsch, Emil Beutinger, Marcel Breuer, Pierre Chareau, Egon Eiermann, El Lissitsky, Norman Foster, Frank Gehry, Walter Gropius, Zaha Hadid, Marc Held, Josef Hoffmann, Arne Jacobsen, Le Corbusier, Daniel Libeskind, Gio Ponti, Richard Riemerschmid, Gerrit Rietveld, Eero Saarinen, Mackay Hugh Baillie Scott, O.M. Ungers, Mies van der Rohe, Otto Wagner, Frank Lloyd Wright and Peter Zumthor, among others.

978-3-86335-127-4
Hbk, 8.5 x 11 in. / 160 pgs / 160 color / 10 b&w.
U.S. \$49.95 CDN \$49.95
August/Design & Decorative Arts/
Architecture



Gino Sarfatti: Complete Works 1938–1973

SILVANA EDITORIALE

Text by Marco Romanelli, Sandra Severi. The Senate may have tried legislating the lightbulb, but only one person has ever truly loved it, and that was Italian designer Gino Sarfatti (1912–1985). After abandoning his studies in aeronautical engineering for financial reasons, Sarfatti founded the internationally renowned interior design firm Arteluce. In his 30-year career, Sarfatti designed and produced more than 600 lighting fixtures—from the globular and mobile to the mushroomed, coiled and woven—continuously exploring innovative new ways of manufacturing and shaping the bulbs, cords and stands that light our interior worlds, even making pioneering use of halogen bulbs in fixtures as early as 1971. His preference for the status of “technician” over “artist” may have contributed to his lack of recognition in the art world, but this publication amply makes up for the oversight and illuminates his many achievements in more than 1,000 images.

978-88-366-2174-3
Pbk, 9.5 x 11 in. / 380 pgs / 700 color / 400 duotone.
U.S. \$70.00 CDN \$70.00
September/Design & Decorative Arts



Sgrafa vs. Fat Lava

JRP|RINGIER

Edited by Nicolas Trembley. Text by Ronan Bouroullec, Horst Makus, Nicolas Trembley. From Raymond Loewy’s austere “Form 2000” teapot set of the mid-1950s to the Sgrafa vases of the 1960s and the improbable “Fat Lava” glacis of the 1970s, postwar German ceramics exhibited a tremendous stylistic diversity, mixing references to Op art, geometric abstraction, the funky, angular designs of Werner Panton and the biomorphism of hippie aesthetics. Both famed and anonymous designers translated the various aspirations of a postwar Germany under reconstruction into exaggerated, semi-futuristic shapes, as well as pursuing cooler, more stripped down effects. *Sgrafa vs. Fat Lava* explores this fertile tension in German ceramics, with reproductions of relevant works, an essay by the ceramics specialist Horst Markus and an interview with designer Ronan Bouroullec.

978-3-03764-277-1
Pbk, 4.25 x 6.5 in. / 64 pgs / 22 color.
U.S. \$15.00 CDN \$15.00
July/Design & Decorative Arts



Also Available:

Gio Ponti: Fascination
for Ceramics
9788836620647
Pbk, U.S. \$40.00
CDN \$40.00
Silvana Editoriale



Low Cost Design Volume 2

SILVANA EDITORIALE

Text by Daniele Pario Perra, Lucia Babina, Pier Francesco Frillici, Emiliano Gandolfi, Christrina Kreps, Francesco Morace, Renzo di Renzo, Luca Villa. *Low Cost Design* is based on the principle that the most innovative design ideas are not necessarily the ones passing through the patent offices, architectural and design studios or the computers of multinational companies; on the contrary, they are often born from some simple everyday solutions and the brilliant flash of a practical mind. Functioning as a visual dictionary of everyday ingenuity and self-sufficiency, and spanning Northern Europe and the southern Mediterranean, this second volume of *Low Cost Design* catalogues further inspiring examples of the creative repurposing of detritus, and of overlooked land, by ordinary people—whether for reasons of subsistence, politics or sheer artistry. As in the first volume, the various innovations are classified as either “objects” or “actions.” Together they form a fascinating sociological, urban and ethnographical panorama of contemporary knowhow.

978-88-366-2051-7
Flexi, 8.75 x 11 in. / 216 pgs / 300 color.
U.S. \$50.00 CDN \$50.00
September/Design & Decorative Arts



Now Perception of Time and Contemporary Design

KERBER

Text by Friederike Fast, Rainer Funke, Jörg Hundertpfund, Michael Kröger, Tido von Oppeln, Wolfgang Pauser, Wolfgang Ullrich. *Now: Perception of Time and Contemporary Design* addresses the presence and incorporation of temporality in contemporary design. Essays by leading design curators and scholars examine objects designed to measure time, or reverse it (in the case of beauty products); objects that are designed to mimic times past, and objects addressing of-the-moment issues such as sustainability and the green movement. Among the designers and design companies whose works are surveyed here are Yves Behar, Pieke Bergmanns, Max Bill, Natalia Brilli, Nacho Carbonell, Michel Charlot, Oscar Diaz, Delphine Frey, Front Design, Martí Guixé, Studio Gorm, Susanna Hertrich, Wassily Kandinsky, Joris Laarmann, Via Lewandowski, T.G. Libertiny, Alexa Lixfeld, Thomas Lommée, Martin Margiela, Jo Meesters, Sander Mulder, Shinichiro Ogata, Verner Panton, Studio Job, Wieki Somers, Philippe Starck, Mattheo Tunn, Bas van der Veer, Anders Wilhelmson, Samuel Wilkinson and Bethan L. Wood.

978-3-86678-592-2
Pbk, 4.75 x 7.75 in. / 200 pgs / 115 color / 7 b&w.
U.S. \$25.00 CDN \$25.00
August/Design & Decorative Arts



Poster No. 524 The Deconstruction of the Contemporary Poster

VALIZ

Edited by Rianne Petter, Rene Put. Text by Jeroen Boomgaard, Jouke Kleerebezem. Taking 523 posters found in the streets, graphic designers René Put (1962) and Rianne Petter (1975) carefully studied and deconstructed their composition, investigating and isolating certain elements and reassembling them into a brand new poster. *Poster No. 524* presents their researches, revealing how a creative process unfolds, how art operates in public spaces and how one goes about creating a visual identity. Offering a history of poster design since 1900, *Poster No. 524* is a how-to manual that will allow even novices to make their way into the world of poster design, giving step-by-step insight into how one makes a poster effectively communicate. This book will be an engaging tool for both students and professionals seeking to analyze and construct the framework and creative space of a poster.

978-90-78088-59-2
Flexi, 9 x 12.5 in. / 176 pgs / 120 color / 20 b&w.
U.S. \$33.95 CDN \$33.95
December/Design & Decorative Arts



My Toy Airplanes

1910–1960

HATJE CANTZ

Edited Patrick Despature. Foreword by Lucien Baggieri, Paul Lang. In 1927, Charles Lindbergh became the first aviator to fly solo across the Atlantic, turning him and his plane—the *Spirit of St. Louis*—into instant international celebrities and launching the aviation industry. That same year the manufacturer J.M.L. produced a toy version of Lindbergh’s plane, and with it, the toy airplane industry also took off. Toy biplanes, propeller planes, hydroplanes, military planes and autogiros were produced by such early twentieth-century German toy manufacturers as Märklin, Tipp & Co., Distler, Günthermann, Rossignol, Joustra, INGAP, Paya and Rico. Made of tinplate or sheet-iron, and based on blurry black-and-white newspaper photographs, these multicolored toys took great artistic license and lacked technical accuracy. This catalogue presents these naive masterpieces alongside the actual aircraft they were intended to model, and tells a story of product design in which enthusiasm fruitfully soared beyond technology.

978-3-7757-3016-7
Clth, 11.75 x 11.75 in. / 480 pgs / 800 color / DVD (PAL).
U.S. \$75.00 CDN \$75.00
October/Design & Decorative Arts



Also Available:
Aperture 207: Summer 2012
9781597112055
Pbk, U.S. \$14.95 CDN \$14.95
Aperture

Aperture 209: Winter 2012
978-1-59711-207-9
Pbk, 9.5 x 11.25 in. / 80 pgs /
illustrated throughout.
U.S. \$14.95 CDN \$14.95
October/Journals/Photography

Aperture 208: Fall 2012

APERTURE
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, Charlotte Cotton, Greil Marcus and Luc Sante, among many others.

Aperture 208: Fall 2012
978-1-59711-206-2
Pbk, 9.5 x 11.25 in. / 80 pgs /
illustrated throughout.
U.S. \$14.95 CDN \$14.95
August/Journals/Photography

Previously Announced.
Fantom No. 9
Photographic Quarterly

BOILER CORPORATION
Edited by Cay Sophie Rabinowitz, Selva Barni.
Founded in Milan and New York in 2009, and edited by Selva Barni and Cay Sophie Rabinowitz, *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. This ninth issue includes a cover by Hisaji Hara; portfolios by Matthew Monteith and Lubri; Alex Gartenfeld writing on Josh Klein; gallerist François Sage on Mochizuchi; Adrian Gaut on Francesco Vezzoli; Emma Reeves interviews K8 Hardy; and Ginevra Elkan discusses her visual references. 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 ractices—advertising, art, design, fashion, media—aiming at the core of our imagination.

Fantom No. 9
978-88-96677-15-5
U.S. \$20.00 CDN \$20.00
Pbk, 9 x 11 in. / 128 pgs / illustrated throughout.
June/Journals/Photography

Fantom No. 10
978-88-96677-17-9
U.S. \$20.00 CDN \$20.00
Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.
Date/Journals/Photography



Blind Spot: Issue 45

BLIND SPOT
Guest edited by Dana Faconti.
Blind Spot is a semi-annual art journal that publishes new work by living photographers. Images are given primacy and published collaboratively rather than curatorially, unaccompanied by introductory, biographical or explanatory text. *Blind Spot* magazine has been in publication since 1993; there are 44 issues to date. *Blind Spot* has published some of today’s most renowned artists as they built their careers: Adam Fuss, Vik Muniz, Doug & Mike Starn, and James Welling appeared in its first issue, and it has since featured over 400 living artists including Robert Adams, Francis Alÿs, John Baldessari, Moyra Davey, Tacita Dean, Liz Deschenes, William Eggleston, Rachel Harrison and Ed Ruscha. It has also published work by younger artists including Walead Beshty, Peter Coffin, Anne Collier, Michael Queenland, Amanda Ross-Ho, and Seth Price. This issue features Ellen Auerbach, Matthew Brandt, Josef Breitenbach, Gerard Byrne, Phil Chang, Kate Costello, Tacita Dean, Stan Douglas, Margarete Jakschik, John Houck, Joachim Koester, Davida Nemeroff, Boru O’Brien O’Connell, Taiyo Onorato & Nico Krebs, Sigmar Polke, Eliot Porter, Torbjørn Rødland, Shirhana Shahbazi, Erin Shirreff, Collier Schorr and Annika Von Hausswolff.

Blind Spot: Issue 45
978-0-9839989-1-4
Pbk, 9 x 10.5 in. / 80 pgs / 60 color /
30 duotone.
U.S. \$22.00 CDN \$22.00
July/Journals/Photography

Blind Spot: Issue 46
978-0-9839989-2-1
Pbk, 9 x 10.5 in. / 80 pgs / 60 color /
30 duotone.
U.S. \$22.00 CDN \$22.00
November/Journals/Photography



Previously Announced.
Toilet Paper: Issue 5

LE DICTATEUR PRESS
Edited by Maurizio Cattelan, Pierpaolo Ferrari.
Made by Maurizio Cattelan in collaboration with fellow countryman Pierpaolo Ferrari, *Toilet Paper* 5 is a brilliant new creation from the aberrant, animated mind of the Italian-born provocateur, mischief-maker and macabre witness to our times. Published by Le Dictateur, this part artist’s book, part magazine contains no text; only full spreads of color photographs with imagery that often appropriates the slick production values of commercial photography to deliver dreamlike (or nightmarish) images that are as appropriate for the coffee table as they are for the WC. In an interview with *Vogue Italia*, Ferrari said that “the magazine is born of a passion/obsession that Maurizio and I have in common. Each picture springs from an idea, often a simple one, and through a complex orchestration of people becomes the materialization of the artists’ mental outburst.”

978-2-84066-531-1
Pbk, 8.25 x 11.75 in. / 40 pgs / illustrated throughout.
U.S. \$14.00 CDN \$14.00
Available/Art



Also Available:
Toilet Paper: Issue 4
9781935202783
Pbk, U.S. \$12.00 CDN \$12.00
Deste Foundation for Contemporary Art



Cabinet 46: Punishment

CABINET

Edited by Sina Najafi.

From the rule of “an eye for an eye” in the Code of Hammurabi and the Old Testament to the rise of the reforming “penitentiary” in the nineteenth century, from Kant’s notion of the right of retaliation to historical-philosophical explorations by Michel Foucault and John Rawls, the question of punishment has long been central to religious, political and philosophical discourse. *Cabinet* issue 46, with a special section on Punishment, features Gregory Whitehead on the legacy of Philip Zimbardo’s controversial “prison experiments” at Stanford University; Justin E.H. Smith on punishment and sacrifice; Johan Lindqvist on music and torture; and a multi-generational conversation about corporal punishment in the home. Elsewhere in the issue: an interview with Robert N. Proctor on how diamonds were made into the most precious of gems; George Prochnik on the history of tattoos; and Marius Kwint on the Cornell Brain Club.

978-1-932698-45-9
Pbk, 7.75 x 9.75 in. / 112 pgs / 70 color / 30 b&w.
U.S. \$12.00 CDN \$12.00
August/Journals



Also Available:
Cabinet 45: Games
9781932698442
Pbk, U.S. \$12.00 CDN \$12.00
Cabinet



Cabinet 47: Logistics

CABINET

Edited by Sina Najafi.

Every time you put a letter in the mail, every time you stop at a traffic light, a complex—and usually invisible—network of logistics is at work. *Cabinet* issue 47, with a special section on Logistics, features James Whittington on the diaries of Dmitri Pavlov, the Soviet official who determined who would eat and who would starve during the siege of Leningrad; Jacqueline Bochner on the harmonization of international postal systems; Daniella Stone on the logistics of the hospital kitchen; and a travelogue from the Cabinet “Hand-Delivered Issue Road Trip.” Elsewhere in the issue: Rasha Salti on intrigue and celebrity in the bar of Beirut’s Phoenicia Hotel; Jeffrey Kastner on saintly “incorruptibles”; and Will Wiles on Bill Phillips’ “MONIAC,” a device that models the national economy using the flow of liquids.

978-1-932698-46-6
Pbk, 7.75 x 9.75 in. / 112 pgs / 70 color / 30 b&w.
U.S. \$12.00 CDN \$12.00
November/Journals



Conjunctions: 59, Colloquy

BARD COLLEGE

Edited by Bradford Morrow.

Colloquy offers a major portfolio of never-before-published correspondence by William Gaddis (1922–1998), a towering figure in twentieth-century literature and author of such novels as *The Recognitions* and *JR*. Readers will encounter Gaddis as a Harvard undergraduate making his first forays into fiction; struggling with his first book while scraping by in rented rooms in Panama, Spain and Paris; and grappling with his evolving status as an American writer and public figure. The selection includes his fan mail to other authors, passionate missives to his wives and lovers, tender and intimate notes to his children, frank and funny messages to friends such as David Markson and Saul Steinberg, and revelatory exchanges with scholars of his work. This issue of *Conjunctions* also includes fiction, poetry and creative nonfiction from Edie Meidav, Cole Swensen, Robert Olen Butler, Samuel R. Delany, Eliot Weinberger and others.

978-0-941964-75-3
Pbk, 6 x 9 in. / 380 pgs.
U.S. \$15.00 CDN \$15.00
December/Journals



Also Available:
Conjunctions: 58 Riveted
9780941964746
Pbk, U.S. \$15.00 CDN \$15.00
Bard College



Upon Paper No. 1: Los Angeles

HATJE CANTZ

Published twice-yearly, and housed in a paper box, *Upon Paper* is a new large-format periodical offering a platform for works on paper and general cultural debate. Each issue is devoted to a single theme; the theme for this inaugural issue is Los Angeles. Artists including Robert McNally and Rinus Van de Velde have created exclusive artworks for the issue; collector and publisher, Christian Boros and Julia Zange enthuse about “real” bookmaking in the era of the iPad; Californian artist Doug Aitken discusses his work; Beach Boys expert Jon Stebbins writes about the creation of perhaps the most long awaited album in the history of pop music, *SMiLE*; and we encounter the new, intelligent Hollywood in Sofia and Roman Coppola’s “Directors’ Bureau.”

978-3-7757-3420-2
Pbk, 20 x 27 in. / 80 pgs / 143 color.
U.S. \$75.00 CDN \$75.00
August/Art/Journals

Upon Paper No. 2: Color
978-3-7757-3421-9
Pbk, 20 x 27 in. / 80 pgs / 140 color.
U.S. \$75.00 CDN \$75.00
December/Art/Journals



DASH: The Eco-House

NAI PUBLISHERS

Text by Jacques Vink, Piet Vollaard, Dirk van den Heuvel, Dick van Gameren.

This issue of *DASH* examines the history and the future of the sustainable home, with particular attention to technical issues such as solar energy and ventilation and material-use concepts. Essays and planning documentation provide a critical analysis of the current state of affairs as well as an exploration of possibilities for the future.

978-90-5662-853-6
Pbk, 9 x 11 in. / 160 pgs / 125 color / 80 b&w.
U.S. \$45.00 CDN \$45.00
September/Architecture & Urban Studies/Journals



Open 23: Autonomy

NAI PUBLISHERS

Edited by Jorinde Seijdel, Liesbeth Melis, Sven Lütticken.

In a world that has become sharply polarized between political viewpoints, artists and other cultural creators have a choice between engaging with the political climate or remaining aloof. Issue 23 of *Open* investigates a third way, a form of autonomy incorporating the ideas of privacy, self-determination and independence in connection with social engagement.

978-90-5662-858-1
Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 40 b&w.
U.S. \$30.00 CDN \$30.00
September/Architecture & Urban Studies/Journals



Architecture in the Netherlands

Yearbook 2011–12
NAI PUBLISHERS

Edited by Samir Bantal, Jaap Jan Berg, Kees van der Hoeven, Anne Luijten.

For 25 years *Architecture in the Netherlands* has been an indispensable annual guide to the best in Dutch architecture. This anniversary issue reviews the 30 most remarkable projects of 2011 and looks back at the past 25 years, highlighting milestone designs as well as the developments and trends that influenced them.

978-90-5662-849-9
Pbk, 9.5 x 12.5 in. / 272 pgs / 400 color.
U.S. \$60.00 CDN \$60.00
August/Architecture & Urban Studies

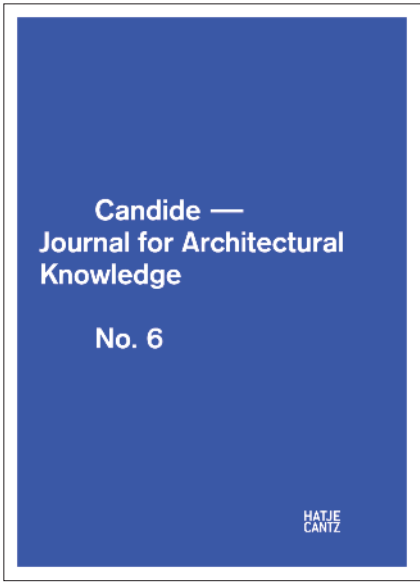


OASE 87: Alan Colquhoun

NAI PUBLISHERS

OASE 87 is dedicated to the thinking and career of renowned British architectural theorist Alan Colquhoun (born 1921), author of such canonical books as *The Oxford History of Modern Architecture*. Various an architectural scholar, critic and practitioner, Colquhoun has always managed to link his practical experience with his constructive contributions to the discourse and the theorization of architecture.

978-90-5662-855-0
Pbk, 6.75 x 9.5 in. / 128 pgs.
U.S. \$35.00 CDN \$35.00
September/Architecture & Urban Studies/Journals



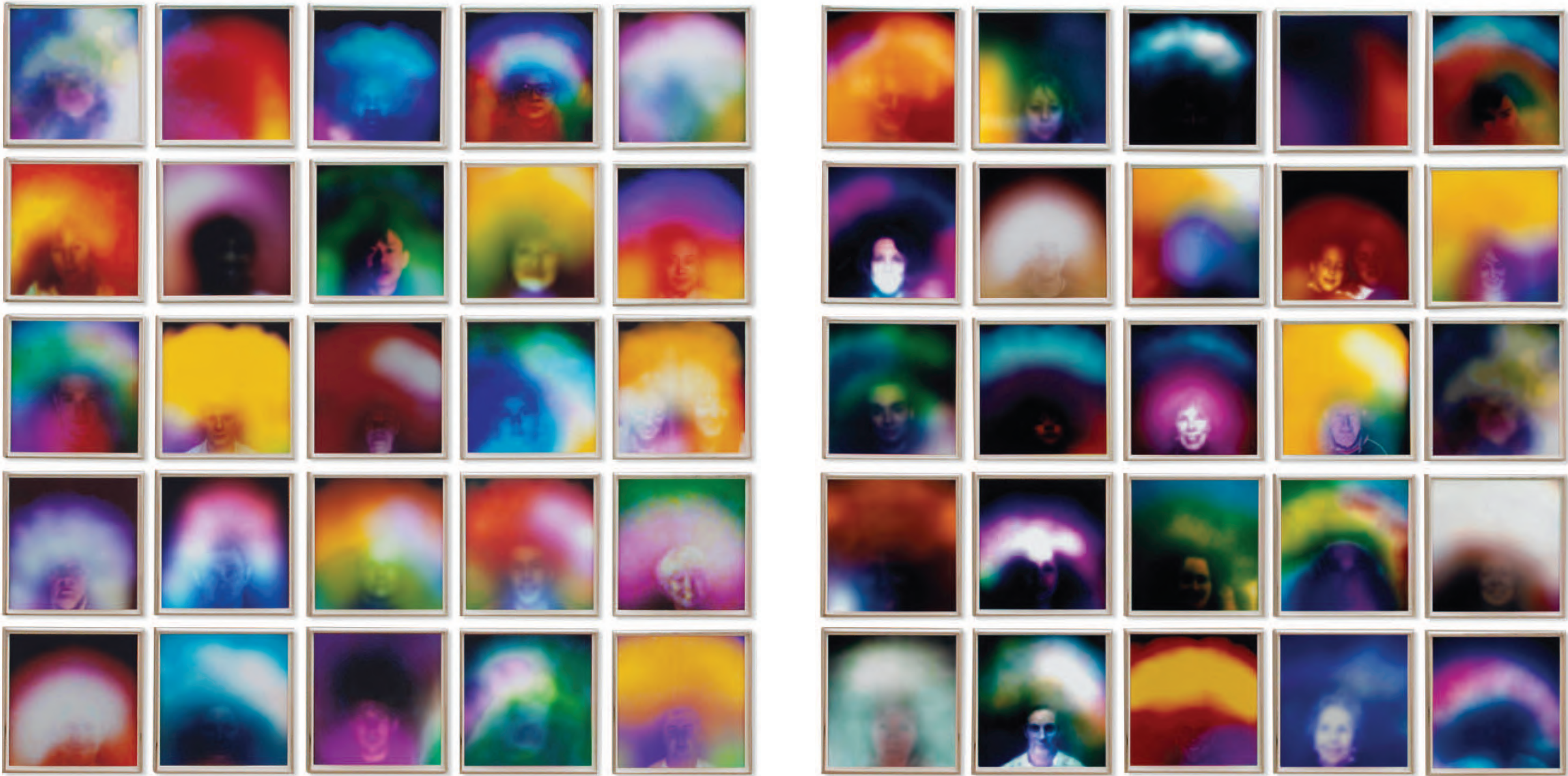
Candide No. 6: Journal for Architectural Knowledge

HATJE CANTZ

Edited by Andres Lepik, Susanne Schindler, Axel Sowa.

Published twice a year, *Candide* is dedicated to exploring the culture of knowledge specific to architecture. Like Voltaire’s fictional character Candide, who traveled the eighteenth-century world on an eager if often thwarted search for knowledge, the journal’s editors have embarked on a twenty-first-century quest for architectural knowledge. How is architectural knowledge generated, collected, presented and passed on? Which forms of architectural knowledge can be observed? How can knowledge generated in reference to a specific task be applied to other contexts? Which techniques, tools, and methods are instrumental? To do justice to the many ways of approaching research, each edition of *Candide* is divided into five sections. “Analysis” investigates building types, looking for the knowledge invested in them; “Essay” offers space for a personal exploration of one of the grand themes of architecture; “Project” serves as a forum for practicing architects and their works; “Encounter” highlights famous or unjustly forgotten architects; and “Fiction” draws on architecture’s imaginative dimension, inviting more speculative writing.

978-3-7757-3422-6
Hbk, 6.75 x 9.5 in. / 144 pgs / illustrated throughout.
U.S. \$29.95 CDN \$29.95
December/Architecture & Urban Studies/Journals



Susan Hiller, *Homage to Marcel Duchamp*, 2008.
From *Susan Hiller: From Here to Eternity*, published
by Moderne Kunst Nürnberg. See page 156.



Jason Rhoades:
The Big Picture

JRP|RINGIER

Text by Paul McCarthy, Eva Meyer-Hermann, Ralph Rugoff.

The Big Picture documents *Perfect World*, a 1999 installation that Jason Rhoades (1965–2006) created for the Deichtorhallen in Hamburg—an installation regarded by many as his most important project. This publication examines the work through photographs of *Perfect World*’s 1999 and 2000 iterations and its posthumous exhibition at Hauser & Wirth in 2010, when it was shown complete for the first time.

978-3-03764-226-9
Hbk, 9.5 x 12 in. / 168 pgs / 82 color / 62 b&w.
U.S. \$65.00 CDN \$65.00
November/Art



Urs Fischer & Georg Herold:
Necrophonia

KIITO-SAN

Necrophonia documents a 2011 collaborative exhibition by Urs Fischer and Georg Herold at The Modern Institute in Glasgow. Transforming the gallery into a studio, the artists created sculptures based on models from a nearby art school. For the exhibition’s duration, the resulting sculptures—made of unfired clay, so that they started to disintegrate over time—were exhibited alongside the live nude models from which they were derived.

978-0-9847210-1-6
Hbk, 5 x 7.25 in. / 82 pgs / 14 color / 42 duotone.
U.S. \$30.00 CDN \$30.00
July/Art



Tom Sachs: Work

SPERONE WESTWATER, NEW YORK

Edited by Alex Chohlas-Wood. Interview by Glenn O’Brien.

This volume presents Tom Sachs’ most recent bricolage sculptures, some of which play off works by Lichtenstein and Richter, as well as singer James Brown, African sculpture and Sèvres porcelain. Several of these paintings incorporate Sachs’ pyrography technique, whereby “paint strokes” are burned and etched into the wood surface.

978-0-9828372-6-9
Hbk, 8.5 x 11 in. / 120 pgs / 59 color / illustrated throughout
U.S. \$45.00 CDN \$45.00
July/Art



Urs Fischer: Madame Fisscher

KIITO-SAN

Introduction by Caroline Bourgeois. Text by Patricia Falguières, Michele Robecchi.

Bringing together more than 30 works from numerous international collections spanning almost two decades of genre-defying production, this volume presents an overview of the artist’s striking and often humorous work from the late 1990s to the present. It centers on an eponymously titled installation reconstituting the artist’s former studio within the exhibition space.

978-0-9847210-3-0
Flexi, 8 x 10 in. / 164 pgs / 120 color.
U.S. \$35.00 CDN \$35.00
July/Art



Marianne Vitale: What I
Need to Do Is Lighten The
Fuck Up About a Lot of Shit

ZACH FEUER GALLERY/IBID PROJECT/UKS

Text by Todd Colby, Mark Beasley, Linus Elmes.

Moving between sculpture, video, theater and drawing, New York-based artist Marianne Vitale (born 1973) cultivates an aesthetic of absurdity. This first monograph highlights reclaimed lumber sculptures that recall tombstones, outhouses and burned bridges, evoking the early American frontier days.

978-0-9768533-9-8
Pbk, 9.75 x 12 in. / 120 pgs / 62 color.
U.S. \$25.00 CDN \$25.00
July/Art



Urs Fischer: Skinny Sunrise

KIITO-SAN

Interview by Gerald Matt.

Documenting Urs Fischer’s solo exhibition of the same title at the Kunsthalle Wien in 2012, *Skinny Sunrise* presents a survey of the artist’s oeuvre. Among the new sculptures produced for the exhibition is Fischer’s first candle self-portrait, which is set alight and slowly burns down before our eyes, in the fashion of his acclaimed installation at the Arsenale di Venezia, which was described by the *Financial Times* as “the single most stunning new piece anywhere” in the 2011 Biennale.

978-0-9847210-2-3
Flexi, 8 x 10 in. / 124 pgs / 110 color.
U.S. \$30.00 CDN \$30.00
July/Art



Sturtevant: Image Over
Image

JRP|RINGIER

Edited by Fredrik Liew. Text by Daniel Birnbaum, Bruce Hainley, Fredrik Liew, Paul McCarthy, Stéphanie Moisdon, Beatrix Ruf, Elaine Sturtevant.

This new catalogue on legendary appropriation artist Elaine Sturtevant (born 1930) features 30 works, ranging from her repetitions of works by artists such as Andy Warhol, Marcel Duchamp, Jasper Johns and Felix González-Torres, to four of her most recent large video installations.

978-3-03764-282-5
Pbk, 5 x 8.25 in. / 108 pgs / 53 color / 10 b&w.
U.S. \$24.95 CDN \$24.95
July/Art



Luigi Ontani:
CoacerVolubilEllittico

JRP|RINGIER

Edited by Marianna Vecellio. Text by Jean-Christophe Ammann, Andrea Bellini, Andrea Cortellessa.

Since the early 1970s, Luigi Ontani (born 1943) has been building a corpus of works exploring ideas of the sacred and the profane, Occidental and Oriental, kitsch and high art. This volume provides an overview of his diverse activities, including his photographic portraits in which he impersonates Leonardo, Dante, Pinocchio or San Sebastian, ceramic and papier-mâché sculptures, paintings and video works.

978-3-03764-286-3
Hbk, 8 x 10.25 in. / 312 pgs / 237 color/ 66 b&w.
U.S. \$49.95 CDN \$49.95
July/Art



Hans Haacke 1967

MIT LIST VISUAL ARTS CENTER

Edited by Caroline A. Jones. Text by Edward F. Fry, Caroline A. Jones, Hans Haacke.

Hans Haacke 1967 documents the recreation in 2011 at the MIT List Visual Arts Center of a Haacke solo show held at MIT in 1967. Archival photographs from the original installations are included in the catalogue, as is the introductory essay to Haacke’s famously cancelled solo exhibition planned for the Guggenheim in 1971.

978-0-938437-77-2
Pbk, 8 x 10 in. / 80 pgs / 23 color / 48 b&w.
U.S. \$20.00 CDN \$20.00
July/Art



Shinji Turner-Yamamoto:
Global Tree Project

DAMIANI

Text by Patricia J. Graham, Justine Ludwig, Shinji Turner-Yamamoto.

The *Global Tree Project* is an initiative by Japanese artist Shinji Turner-Yamamoto (born 1965), whose site-specific installations, sculpture and paintings incorporate plants, in order to emphasize the bonds and similarities between the plant world and humanity. Projects documented in this catalogue took place in venues from New Delhi to the American Midwest.

978-88-6208-228-0
Hbk, 12 x 8 in. / 128 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
September/Art/Asian Art & Culture



Otto Piene: Lichtballett

MIT LIST VISUAL ARTS CENTER

Edited by João Ribas. Text by Otto Piene, Michelle Y. Kuo. Interview by João Ribas.

A leading figure in multimedia and technology-based art, Otto Piene (born 1928) was a founder of the influential Düsseldorf-based Group Zero in the late 1950s. This publication highlights the artist’s ongoing exploration of light as an artistic and communicative medium, from his original *Lichtballett* (light ballet) performances through their development into mechanized kinetic sculptural environments.

978-0-938437-78-9
Flexi, 7 x 10 in. / 96 pgs / 32 b&w. illust. throughout.
U.S. \$20.00 CDN \$20.00
July/Art



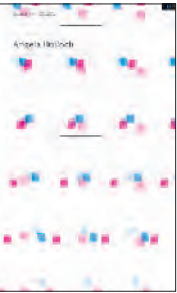
Nalini Malani: In Search of
Vanished Blood

HATJE CANTZ

Text by Carolyn Christov-Bakargiev, Andreas Huyssen, Livia Monnet.

One of India’s most influential contemporary artists, Nalini Malani (born 1946) creates paintings, wall drawings, theatrical works, video and shadow plays. Inherited iconographies and cherished cultural stereotypes are challenged from a contemporary urban, internationalist point of view. This catalogue accompanies her show at Documenta 13.

978-3-7757-3226-0
Hbk, 7.5 x 9.5 in. / 96 pgs / 100 color / DVD (PAL).
U.S. \$55.00 CDN \$55.00
September/Art/Asian Art & Culture



Angela Bulloch: Source Book 10

WITTE DE WITH PUBLISHERS

Edited by Amira Gad, Nicolaus Schafhausen, Monika Szewczyk. Introduction by Amira Gad, Nicolaus Schafhausen. Text by Nav Haq, John Miller, Christine Lang, Christoph Dreher. This *Source Book* combines critical essays and visual notes compiled by the Canadian-born, Berlin-based sculptor, installation and sound artist, over the course of a collaboration with composer and musician George van Dam and a TV script written by Christine Lang and Christoph Dreher.

978-94-91435-00-3
Pbk, 5 x 8 in. / 108 pgs / 34 color / 5 b&w.
U.S. \$15.00 CDN \$15.00
August/Art



Markus Lüpertz: Hercules Bozzetti for a Monument in the Ruhr region

KERBER

Text by Raimund Stecker, Eric Darragon. In 2010, the controversial sculptor Markus Lüpertz completed a public artwork for the German town of Gelsenkirchen. The 60-foot-tall aluminum sculpture is an unorthodox representation of the mythological hero Hercules as a lumpy character with stumpy legs and one arm. This catalogue focuses on 43 bronze maquettes that Lüpertz used to develop the final work.

978-3-86678-642-4
Hbk, 8.25 x 13.5 in. / 104 pgs / 54 color.
U.S. \$55.00 CDN \$55.00
August/Art



Elisabeth Wagner: The Stowed Space

KERBER

Edited by Martin Schick. Text by Beate Ermacora. *The Stowed Space* reproduces a series of sculptures that German artist Elizabeth Wagner (born 1954) has been working on since 2000. Using materials like cardboard, plaster, bubble wrap and wire, she creates portrait works based on famous paintings. The finely nuanced modeling of these pieces belies the crudeness of the media that composes them.

978-3-86678-562-5
Hbk, 6.75 x 9.5 in. / 104 pgs / 50 color / 2 b&w.
U.S. \$37.50 CDN \$37.50
August/Art



Helge Leiber: Poesie & Pose—Bronzen

JOVISART

Text by Christiane Bühling, Jürgen Schilling. Helge Leiber's dancing bronze figures are frozen at a moment of high energy, dancing solo or in pairs, their limbs flung out with abandon. Inspired by Impressionist masters such as Renoir and Degas, the artist forms his figures spontaneously, without preparatory drawings. His complete sculptures are published here for the first time.

978-3-86859-184-2
Hbk, 9.5 x 9.5 in. / 64 pgs / 87 color.
U.S. \$40.00 CDN \$40.00
October/Art



Rebecca Warren

FUEL PUBLISHING

Edited by Rebecca Warren, Damon Murray, Stephen Sorrell. Text by Bice Curiger. British artist Rebecca Warren (born 1965) is known for her exuberant, roughly-worked clay sculptures, bronzes and vitrines, which manage to invoke and skewer the work of familiar male artists like de Kooning, Fontana, Giacometti and R. Crumb. This first major monograph spans her career to date, including key pieces and installation shots.

978-0-9568962-0-9
Clth, 9 x 12 in. / 272 pgs / 250 color / 50 b&w.
U.S. \$60.00 CDN \$60.00
October/Art

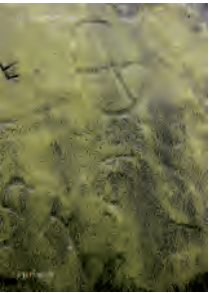


Robert Metzkes: Terracottas Works on Paper & Bronzes

KERBER

Edited by Jörg Makarinus. Text by Robert Metzkes. German sculptor Robert Metzkes' lifesize terracotta sculptures and bronzes seem to hail from a different era: the serene expressions and carefully modeled coiffures of his models recall ancient Greek and Roman marbles or eighteenth-century neoclassical French busts. This elegant monograph reproduces works from the past 20 years.

978-3-86678-612-7
Hbk, 9.5 x 12.5 in. / 54 pgs / 54 color.
U.S. \$37.50 CDN \$37.50
August/Art



Richard Hughes

JRP|RINGIER

Edited by Lionel Bovier. Text by Martin Clark, Tom O'Sullivan, Joanne Tatham. The sculptural installations of British artist Richard Hughes (born 1974) appear to be composed of banal everyday objects—old mattresses, tennis shoes, planters—but in fact these objects are carefully fabricated in fiberglass, resin and silicon, setting in motion a bizarre play between grungy reality and crafted artifice. This volume considers his work to date.

978-3-03764-239-9
Hbk, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$35.00
September/Art

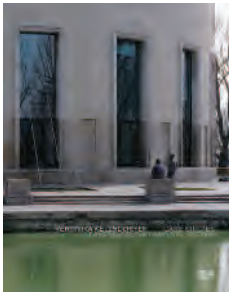


Piero Gilardi

JRP|RINGIER

Edited by Lionel Bovier. Text by Andrea Bellini, Benoît Porcher, Piero Gilardi, Diana Frassen. Piero Gilardi (born 1942) looms large in the annals of the European postwar avant-garde. A pioneer of Arte Povera and a promoter of Richard Long and Jan Dibbets, who also introduced American artists such as Bruce Nauman or Eva Hesse to a European audience, Gilardi is also a political activist. This retrospective monograph surveys his many activities.

978-3-03764-242-9
Hbk, 6.75 x 9.5 in. / 224 pgs / 150 color / 50 b&w.
U.S. \$55.00 CDN \$55.00
December/Art



Veronika Kellndorfer: Case Studies

Layers of Light and Reflection

HATJE CANTZ

Text by Marta Braun, Helga Lutz, Bernhart Schwenk, Bernhard Siegert. Interview by Marc Lee. Veronika Kellndorfer's *Case Studies* is an artist's book that alludes to 1960s architectural publications such as Esther McCoy's *Case Study Houses*. Kellndorfer's work is a unique amalgam of photography and architecture: she prints her photographs of various cities as silkscreen on glass.

978-3-7757-3405-9
Hbk, 9.25 x 11.75 in. / 128 pgs / illustrated throughout.
U.S. \$70.00 CDN \$70.00
October/Art



Stefan Wissel: Latent Resources

HATJE CANTZ

Edited by Oliver Zybok. Text by Hans-Jürgen Hafner, Magdalena Kröner, Oliver Zybok. German sculptor Stefan Wissel's (born 1960) minimalist sculptures are alterations and manipulations of familiar, often banal, objects and spaces. Based on his most recent works, this publication investigates the artist's creative process and demonstrates how Wissel works out the aesthetic potential of simple objects, revealing their inherent beauty.

978-3-7757-3307-6
Pbk, 6.75 x 9.5 in. / 128 pgs / 100 color.
U.S. \$30.00 CDN \$30.00
August/Art



Josiah McElheny: The Past Was a Mirage I'd Left Far Behind

WHITECHAPEL GALLERY

Edited by Daniel F. Herrmann. This catalogue documents Josiah McElheny's recent site-specific installation at the Whitechapel Gallery. A sculptor, performance artist, writer and filmmaker, McElheny is best known for his use of glass in combination with other materials. The installation presented here incorporated seven large-scale, mirrored sculptures upon which abstract films were projected.

978-0-85488-201-4
Pbk, 9.5 x 10.75 in. / 96 pgs / 60 color.
U.S. \$39.95 CDN \$39.95
June/Art



Roger Hiorns: Untitled (Alliance)

HAYWARD PUBLISHING

Foreword by Caroline Douglas. Text by Tom Morton. In 2010, British artist Roger Hiorns (born 1975) created a dramatic new work for the Art Institute of Chicago. The sculpture consists of two decommissioned aircraft engines, incorporating crushed anti-depressant medication. This pocket-size monograph is the first in a series of books highlighting single contemporary works in the collection of the British Arts Council.

978-1-85332-308-9
Pbk, 4.25 x 6.75 in. / 112 pgs / 30 color.
U.S. \$14.00 CDN \$14.00
October/Art



Previously Announced.
Oscar Tuazon: Die

THE POWER STATION

Text by Kim West, Ariana Reines, Oscar Tuazon. Seattle-born, Paris-based artist Oscar Tuazon (born 1975) works in the overlap between architecture and sculpture. His succinct structures evoke the raw armature of buildings, using the conventional construction materials of concrete, steel and wooden beams to outline areas that viewers are invited to move through. In this way, Tuazon’s works—at once forceful and subtle, monumental and discreet—allow his audience to experience everyday space as extraordinarily arbitrary in its divisions and enclosures. *Die* documents the production of Tuazon’s 2011 site-specific installation for the inaugural exhibition at The Power Station, a new venue for contemporary art in Dallas, Texas. For this installation, Tuazon produced two works, “Die” and “Dead Wrong.” These works are recorded in black-and-white and color photographs, as well as through sketches and plans. An essay by Kim West, a poem by Ariana Reines and a text by Tuazon meditate on the broader implications of Tuazon’s work.

978-0-9840230-0-4
Pbk, 7.5 x 10 in. / 58 pgs / illustrated throughout.
U.S. \$30.00 CDN \$30.00
Available/Art



Thomas Houseago

WALTHER KÖNIG, KÖLN

Edited by Chiara Parisi, Susanne Titz. Text by Georg Herold. Los Angeles-based Thomas Houseago (born 1972) draws reference to a multitude of styles such as Classicism, Cubism and Futurism for his intentionally clumsy forms, which are made out of plaster and found materials instead of the traditional bronze or marble. The large-scale structures included in this monograph thus appear incongruously flimsy for their size.

978-3-86335-123-6
Pbk, 9.5 x 32 in. / 128 pgs / 167 color.
U.S. \$49.95 CDN \$49.95
August/Art



Werner Pokorny

KERBER

Edited by Christof Trepesch. Text by Thomas Elsen, Sabine Heilig, Andreas Kühne, Ulrike Lorenz, Werner Meyer, Christof Trepesch, Kirsten Claudia Voigt. For the last three decades, German sculptor Werner Pokorny (born 1949) has employed the motif of the house in his wooden and steel sculptures. The smallest works resemble children’s blocks, while larger pieces consist of tilted, inverted and intertwined house shapes. This retrospective catalogue shows completed works as well as preparatory maquettes and sketches.

978-3-86678-610-3
Hbk, 9 x 11 in. / 184 pgs / 173 color / 7 b&w.
U.S. \$55.00 CDN \$55.00
August/Art



Christian Eisenberger: Reserve

Help Me Kill Me

KERBER

Text by Christian Eisenberger, Markus Gugatschka. Celebrated Austrian artist Christian Eisenberger (born 1978) does not wait for exhibitions. Instead, he presents his provocative objects and drawings for immediate public display, on the street or in other public venues, often intervening in some performative capacity. This is his first monograph.

978-3-86678-660-8
Hbk, 4.5 x 6.75 in. / 516 pgs / 519 color / 2 b&w.
U.S. \$35.00 CDN \$35.00
August/Art



Auke de Vries: Sculptures, Drawings and Works in Public Space

NAI PUBLISHERS

Text by Rudi Fuchs, Antoon Melissen, Renate Weihager. Dutch sculptor Auke de Vries (born 1937) is well known for the elegant, whimsical sculptures he has produced for urban spaces. His monumental creations stand in such cities as Amsterdam, The Hague, Berlin, Bangkok and Johannesburg. This book, the author’s first major monograph, provides a thorough catalogue of his 50-year career.

978-90-5662-860-4
Pbk, 9.25 x 12.75 in. / 464 pgs / 650 color / 200 b&w.
U.S. \$70.00 CDN \$70.00
September/Art

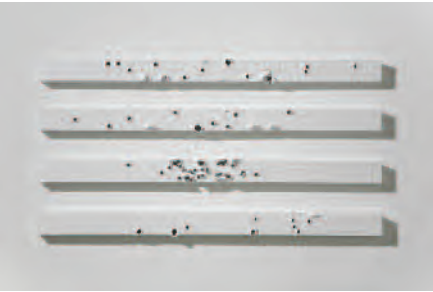


Dani Marti

HATJE CANTZ

Edited by Matt Price. Text by Morgan Falconer, Kirsten Lloyd, Colin Perry. Interview by Octavio Zaya. Spanish-Australian artist Dani Marti (born 1963) challenges the conventions of portraiture with his handwoven “canvases,” intricate networks of ropes and objects that, like Felix González-Torres’ candy spills, create a psychological representation of their subject. This first major monograph overviews his career, including his woven pieces and documentary-style—and sometimes sexually explicit—video portraits.

978-3-7757-3365-6
Hbk, 9.5 x 10.25 in. / 128 pgs / 118 color.
U.S. \$55.00 CDN \$55.00
August/Art

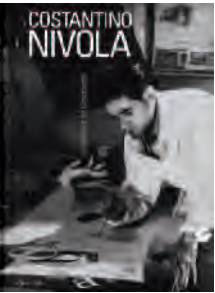


Margaret Evangeline: Sabachthani

CHARTA

Text by Margaret Evangeline, Dominique Nahas, Julie Fontenot Landry, Jonathan Goodman. American painter Margaret Evangeline (born 1943) is best known for her steel paintings, which she marks by shooting them with guns. The series depicted in her latest monograph *Sabachthani* were created in collaboration with American troops stationed in Iraq in 2011. Evangeline sent white metal bars to the soldiers, who shot and then returned them.

978-88-8158-848-0
Hbk, 9.5 x 6.75 in. / 64 pgs / 24 b&w.
U.S. \$24.95 CDN \$24.95
September/Art



Costantino Nivola: 100 Years of Creativity

CHARTA/ITALIAN CULTURAL INSTITUTE IN WASHINGTON

Edited by Renato Miracco. Text by Ugo Collu, Diane Lewis, Claire Nivola, Richard Ingersoll, Carl Stein, Frederick Licht. *100 Years of Creativity* charts the life and work of Italian-American graphic artist and sculptor Constantino Nivola (1911–1988). Nivola came to the United States in 1939 where he befriended artists such as de Kooning, Calder, Pollock and, especially, Le Corbusier, who became a mentor, encouraging Nivola in the development of his bold geometric sculptures and sandcast murals.

978-88-8158-836-7
Hbk, 8.5 x 11.25 in. / 96 pgs / 27 color /39 b&w.
U.S. \$39.95 CDN \$39.95
July/Art

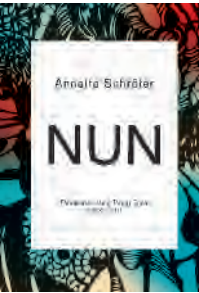


Heide Hatry: Not a Rose

CHARTA

Text by Giovanni Aloï, Stephen T. Asma, Chiara Barzini, John Baxter, Claudia Benthien, Dave Bergman, Erica Bernstein, Judith Bernstein, Mei-mei Berssenbrugge, et al. Posing as a coffee-table book of flowers, Heidi Hatry’s *Not a Rose* turns the genre inside out with her realistic “flowers” created from the offal and genitalia of animals. Text contributions by 80 prominent intellectuals, writers and artists such as Lucy Lippard, Steven Pinker, Siri Hustvedt and George Quashaexamine “the question of the flower” from a multiplicity of perspectives.

978-88-8158-843-5
Hbk, 6.75 x 9.5 in. / 248 pgs / 80 color.
U.S. \$49.95 CDN \$49.95
December/Art/Literature



Annette Schröter: Nun

Paper Cuts 2008–2011

MODERNE KUNST NÜRNBERG

Text by Kai Uwe Schierz. Around 2000, Leipzig School painter Annette Schröter (born 1956) switched from painting to the delicate art of paper cut-out. Gathered here are works from the past four years, some of them wall-sized, which showcase her mastery of the medium. Schröter’s marvelously intricate works incorporate fragments of old industrial architecture, graffiti, tags and logos.

978-3-86984-291-2
Clth, 8.5 x 125 in. / 128 pgs / 80 color.
U.S. \$55.00 CDN \$55.00
August/Art



Fernando Sinaga: Ideas K

EDICIONES POLIGRAFA

Edited by Gloria Moure. Spanish sculptor Fernando Sinaga (born 1951) makes large-scale freestanding or wall-mounted monochromatic sculptures that draw heavily on the industrial patina of American Minimalism. Published for Sinaga’s June 2011 retrospective at the MUSAC Museo de Arte Contemporáneo de Castilla y León, this volume surveys the sculptor’s output of the past 30 years, also including his prints and drawings.

978-84-343-1223-4
Hbk, 6.75 x 9.5 in. / 224 pgs / 104 color.
U.S. \$45.00 CDN \$45.00
August/Art



Christian Keinstar: Left Hand Path

KERBER
Edited and with introduction by Viola Weigel.
Text by Stephan Berg, Renate Puvogel.
Polish artist Christian Keinstar’s unsettling installations and video pieces suggest a kind of nihilistic anarchy. Explosions and their aftermath are everywhere, shown in video pieces and implied in sculptures of smashed-up reinforced concrete within which red neon tubes glow. This catalogue is published for his first solo museum show, and includes works made between 2001 and 2011.

978-3-86678-598-4
Hbk, 8.25 x 10.25 in. / 160 pgs / 91 color.
U.S. \$45.00 CDN \$45.00
August/Art



Medley Tour by Andy Hope 1930

WALTHER KÖNIG, KÖLN
Edited by Veit Görner, Antonia Lotz. Foreword by Veit Görner. Text by John C. Welchman, Antonia Lotz.
This collection of recent paintings, installations and works on paper by the German artist Andy Hope 1930 includes a new series he has called *Medleys* for the way in which he recombines images and themes from earlier works. These new pieces exhibit his characteristic themes of playful temporality and pop culture imagery.

978-3-86335-150-2
Hbk, 8.25 x 10.5 in. / 112 pgs / 41 color / 12 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



Gerard Byrne: Gestalt Forms of Loch Ness

Grid Site Sequence
JRP|RINGIER
Edited by Anthony Spira, Andrea Vilani. Text by Brian Dillon, Anthony Spira, Andrea Viliani.
Gestalt Forms of Loch Ness gathers ten years of research into the Loch Ness monster by Irish artist Gerard Byrne (born 1969). Using both the populist literature spawned by the Loch Ness myth and his own photographic material, Byrne has developed a project both humorous and melancholic, that ultimately reflects a crisis of belief in the photographic image.

978-3-03764-271-9
Hbk, 11.75 x 11.5 in. / 62 pgs / 75 b&w.
U.S. \$39.95 CDN \$39.95
July/Art



Michaela Meise: Ding und Körper

WALTHER KÖNIG, KÖLN
Text by Anja Casser, Manfred Hermes, Annette Maechtel.
German multimedia artist Michaela Meiser’s first monograph, *Ding und Körper* focuses on two groups of work which address respectively the inanimate object and the human body. Minimalist-style sculptures investigate the purpose and meaning of objects and tools, and in a series of self-portrait photographs Meise pays homage to artist Valie Export.

978-3-86560-775-1
Pbk, 8.5 x 11 in. / 176 pgs / 47 color / 100 b&w.
U.S. \$59.95 CDN \$59.95 **FLAT40**
August/Art



Katerina Seda

JRP|RINGIER
Edited by Fanni Fetzer. Text by Fanni Fetzer, Michal Hladík, Vladimír Kokolia, Ales Palán, Adam Szymczyk.
To develop her projects, which are usually made in collaboration with a community, Czech artist Katerina Seda (born 1977) uses media such as video, drawing and installation. Her art objects and idiosyncratic artist’s books document what would otherwise be ephemeral performance pieces. This catalogue is the first overview of her output to date.

978-3-03764-273-3
Pbk, 9.25 x 11.25 in. / 160 pgs / 247 color / 37 b&w.
U.S. \$55.00 CDN \$55.00
September/Art



Thomas Zipp: The World’s Most Complete Congress of Ritatin Treatments

KERBER
Preface by Veit Lörs.
This catalogue documents a recent installation piece by German artist Thomas Zipp (born 1966) for which he transformed the Kunstraum Innsbruck into a psychedelic laboratory: an environment filled with sculptures, drawings, portraits, Hammond organs and other objects arranged into a type of chapel and brought to life through music and stage performances.

978-3-86678-633-2
Hbk, 6.25 x 8.75 in. / 64 pgs / 40 color / 12 b&w.
U.S. \$25.00 CDN \$25.00
August/Art



Bustamante: Crystallisations

ACTES SUD
Text by Jacinto Lageira.
This beautifully designed volume comprises an overview of French artist, sculptor and photographer Jean-Marc Bustamante (born 1952), who since the early 1980s has frequently incorporated ornamental and architectural qualities into his installations and sculptures. Also included here are his recent Plexiglas abstractions of the past decade.

978-2-330-00156-8
Hbk, 8.75 x 11 in. / 312 pgs / illustrated throughout.
U.S. \$65.00 CDN \$65.00
August/Art



Vera Frenkel

HATJE CANTZ
Edited by Sigrid Schade. Text by Anne Bénichou, Elizabeth Legge, Griselda Pollock, Sigrid Schade, Frank Wagner.
Exhibiting internationally since the 1970s, the Czech-born Canadian artist Vera Frenkel (born 1938) receives her first survey with this monograph. Her installations, videos, writings and websites explore the politics of the archive, the impact of media on the shaping of cultural memory and forgetting and the interplay of institutional and individual narratives. Among the works included are “String Games,” “No Solution” and “Body Missing.”

978-3-7757-3247-5
Hbk, 9.25 x 11.75 in. / 296 pgs / 200 color.
U.S. \$60.00 CDN \$60.00
December/Art



Bettina Khano

HATJE CANTZ
Text by Marc Glöde, Helga Lutz, Annika Reich.
The installations, photographs and videos of Bettina Khano (born 1972) utilize fog, mirrors, dust and light to explore the mysteries of the body’s experience of space: dizziness, gravity, anti-gravity and qualities of light. This first publication on Khano’s repertoire of images includes essays by Ulrich Loock, Annika Reich, Helga Lutz and Marc Glöde.

978-3-7757-3391-5
Hbk, 6.75 x 9.5 in. / 128 pgs / 90 color.
U.S. \$70.00 CDN \$70.00
September/Art



Nezaket Ekici: Personal Map To Be Continued . . .

KERBER
Edited by Marta Herford. Text by Friederike Fast, Andrea Jahn, Beral Madra, Roland Nachtigäller.
This publication accompanies the first major museum retrospective of the performance artist Nezaket Ekici (born 1970), held at the MARTa Herford art museum in Germany. A former student of Marina Abramovic, Ekici challenges gender roles and the Muslim traditions of her native Turkey in performance pieces that range in tone from playful to disturbing.

978-3-86678-591-5
Pbk, 9.25 x 11.5 in. / 288 pgs / 504 color / 8 b&w.
U.S. \$55.00 CDN \$55.00
August/Art/Middle Eastern Art & Culture



Andrei Roiter: Runaway

MODERNE KUNST NÜRNBERG
Edited and with text by Roswitha Schild.
Andrei Roiter, born in 1960 in Moscow and now living between Amsterdam and New York, maintains a distinctive playfulness and Shrigleyesque sense of humor throughout his paintings, drawings, mock-shabby sculptures and photography. This catalogue looks at his recent *Runaway/Kolobok* project, which summates his philosophical preoccupations of the past 20 years.

978-3-86984-257-8
Pbk, 8.5 x 12 in. / 126 pgs / 110 color.
U.S. \$55.00 CDN \$55.00
August/Art



Jennifer Wen Ma

CHARTA
Foreword by Thomas Krens. Text by Jennifer Wen Ma, David Elliott
This first major monograph on Chinese-American artist Jennifer Wen Ma (born 1973) gives a thorough overview of Ma’s accomplishments across media as varied as media as varied as installation, video, drawing, fashion design and performance art. Her recent work investigates the material properties of Chinese ink.

978-88-8158-842-8
Pbk, 6.75 x 9.5 in. / 152 pgs / 120 color.
U.S. \$37.50 CDN \$37.50
December/Art/Asian Art & Culture



Susan Hiller: From Here to Eternity

MODERNE KUNST NÜRNBERG

Text by Richard Grayson, Jörg Heiser. Preface by Ellen Seifermann.

One of the U.K.'s most influential artists, Susan Hiller (born 1940) has used a broad spectrum of media, such as film and photography, print, found objects and audio and video installations, to represent collective experiences, such as states of trauma, memory, UFO encounters and near-death experiences. This volume surveys works from 1987 to 2011.

978-3-86984-282-0
Hbk, 8 x 10.25 in. / 80 pgs / 100 color.
U.S. \$45.00 CDN \$45.00
August/Art



Florian Germann

The Poltergeist Experimental Group
PEG Applied Spirituality and Physical Spirit Manifestation

JRP|RINGIER

Edited by Raphael Gygax, Heike Munder. Text by Alexandra Blaettler, Raphael Gygax. Swiss artist Florian Germann (born 1978) deploys sculptures, objects and scientific apparatus for his elaborate grand narratives, many of which deal with occult themes such as poltergeists and werewolves.

978-3-03764-270-2
Hbk, 6.75 x 9.25 in. / 148 pgs / 51 color / 30 b&w.
U.S. \$45.00 CDN \$45.00
July/Art



Pierre Joseph

JRP|RINGIER

Edited by Clément Dirié. Text by Nicolas Bourriaud, Liam Gillick, Stéphanie Moisdon. Alongside Philippe Parreno, Dominique Gonzalez-Foerster and Bernard Joisten, French artist Pierre Joseph was a crucial protagonist in the 1990s turn towards collaborative artmaking, exhibitions as social encounters and digital manipulation of reality. This selective overview includes a long conversation with British artist Liam Gillick, and a focus on Joseph's *Characters to Be Reactivated* series by the art critic and theoretician Nicolas Bourriaud.

978-3-03764-285-6
Hbk, 8 x 11.25 in. / 64 pgs / 45 color.
U.S. \$35.00 CDN \$35.00
November/Art



Miguel Angel Ríos: Walkabout

DES MOINES ART CENTER

Edited and with introduction by Gilbert Vicario. Text by Ruth Estévez, Julieta González, Raphael Rubinstein, Osvaldo Sánchez. *Walkabout* presents a selection of five video and multimedia installations by New York- and Mexico City-based artist Miguel Angel Ríos (born 1943), along with his paintings and works on paper from the past decade. Ríos relocated to New York City from Argentina in the mid-1970s to escape his native country's dire political situation, an experience that has determined much of his subject matter.

978-1-879003-62-0
Pbk, 6 x 9 in. / 160 pgs / 98 color.
U.S. \$35.00 CDN \$35.00
July/Art/Latin American Art & Culture



Dennis McNulty: Obscure Flows Boil Underneath

2004-2011

IRISH MUSEUM OF MODERN ART

Text by Chris Fite-Wassilak, Matt Packer, Jeff Derksen. This artist's book serves as a retrospective monograph on the Dublin-based multimedia artist Dennis McNulty (born 1970), documenting selected pieces starting with the artist's submission to the 2004 São Paulo Biennial and continuing through to the present. An electronic musician, McNulty employs audio as a sculptural material in his videos, sculptures, installations and performances.

978-1-907020-82-7
Clth, 6.75 x 9 in. / 96 pgs / 104 color.
U.S. \$30.00 CDN \$30.00
July/Art



Aya Ben Ron: Hanging

HATJE CANTZ

Edited by Suhail Malik. Text by Yechiel Michael Barilan, Michal Ben-Naftali, Suhail Malik, et al. The first major monograph on Israeli artist Aya Ben Ron (born 1967), this book features selected works from every series the artist has produced in the past ten years. In sculpture, video, drawing and installation, Ben Ron explores the perception of death and its relation to morality, and the unconscious collective memory of pain.

978-3-7757-3213-0
Hbk, 9.5 x 11 in. / 176 pgs / 120 color.
U.S. \$60.00 CDN \$60.00
September/Art/Middle Eastern Art & Culture

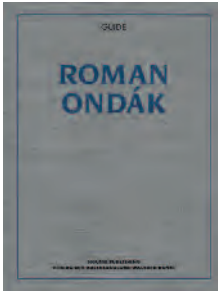


Roman Ondák

HATJE CANTZ

Text by Elena Filipovic, Friedhelm Hütte, Catrin Lorch, Christian Rattemeyer. In 2012 Slovakian artist Roman Ondák was honored as the Deutsche Bank's "Artist of the Year," an achievement celebrated in this catalogue. One of the world's most distinguished contemporary conceptual artists, Ondák creates (often participatory) works that elaborate philosophical and political dimensions from everyday experience.

978-3-7757-3343-4
Hbk, 11 x 11 in. / 176 pgs / 120 color.
U.S. \$75.00 CDN \$75.00
August/Art

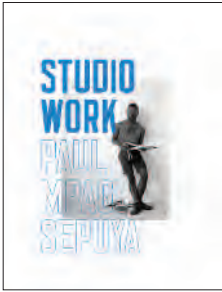


Roman Ondák: Guide

WALTHER KÖNIG, KÖLN

Edited by Eric Mangion, Hemma Schmutz, Andrea Viliani. Text by Luca Cerizza, Max Delany, Silvia Eibmayr, Luigi Fassi, Ryan Gander, Francesco Garutti, Patricia Grzonka, Jens Hoffmann, Adam Kleinman, Simone Menegoi, Vivian Rehberg, Elodie Royer, Chris Sharp, Andrea Viliani. This attractive artist's book presents a "guide" to works produced by Slovakian Conceptual artist Roman Ondák (born 1966) from 2007 to 2011. Organized by the city in which it was presented, each work is represented by photographic documentation and a brief description by a curator, journalist or fellow artist.

978-3-86335-131-1
Clth, 8 x 11 in. / 176 pgs / 220 color / 31 b&w.
U.S. \$49.95 CDN \$49.95
August/Art



Paul Mpagi Sepuya: Studio Work

FAMILIAR

Edited by Felix Burrichter. Text by Wayne Koestenbaum. Paul Mpagi Sepuya's *Studio Work* collects formal portraits, snapshots, still-lives and documentation of the studio space, created during his residency at the Studio Museum in Harlem from 2010-2011. The artist writes: "I am exploring how the studio environment, as the site of creation, editing, and accumulation affects and frames portraiture, and the performance of portraiture."

978-0-9851271-0-7
Pbk, 8 x 10.5 in. / 192 pgs / 82 color / 54 b&w.
U.S. \$39.95 CDN \$39.95
September/Photography/African American Art & Culture



Takehito Koganezawa: Luftlinien

WALTHER KÖNIG, KÖLN

Edited by Katja Blomberg. Text by Katja Blomberg, Alexander Hoffmann. Takehito Koganezawa's understated video animations, based on his drawings of figures and abstract shapes, often tackle the largest of themes with the humblest of means. His works in all media express a chasm between dailiness and an ever-lurking void. This volume is published for his 2012 exhibition at the Haus am Waldsee in Berlin.

978-3-86335-172-4
Pbk, 9 x 12.75 in. / 84 pgs / 50 color.
U.S. \$27.50 CDN \$27.50 **FLAT40**
July/Art/Asian Art & Culture



Oliver Husain: Spoiler Alert

ART GALLERY OF YORK UNIVERSITY

Text by Oliver Husain, Emelie Chhangur, Ian White, Chi-hui Yang. A filmmaker and installation artist based in Toronto, Oliver Husain has called his pieces "attractive traps," for the way in which they offer up an initial interpretation to the viewer which is eventually revealed to have been misleading. In a similar vein, Husain has inserted visual interruptions that interfere with the essays in this, his first monograph.

978-0-921972-63-1
Pbk, 10 x 13 in. / 72 pgs / 70 color.
U.S. \$40.00 CDN \$40.00
July/Art



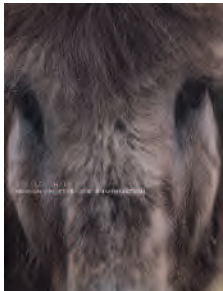
Aziz & Cucher: Some People

HATJE CANTZ

Edited by Lisa D. Freiman. Text by Lisa D. Freiman, Tami Katz-Freiman. *Some People* features a new body of work by the New York-based collaborative of Anthony Aziz (born 1961) and Sammy Cucher (born 1958). Working together since 1992, Aziz + Cucher are widely recognized as pioneers in the field of digital imaging.

978-3-7757-3386-1
Hbk, 9.75 x 11.75 in. / 144 pgs / 80 color.
U.S. \$55.00 CDN \$55.00
November/Art/Gay & Lesbian

EXHIBITION SCHEDULE
Indianapolis, IN: Indianapolis Museum of Art,
04/13/12-10/21/12



Eija-Liisa Ahtila:
The Annunciation

Marian Ilmestys

CRYSTAL EYE

Edited by Ilppo Pohjola. Introduction by Eija-Liisa Ahtila. Text by Mieke Bal. Finnish video artist and photographer Eija-Liisa Ahtila (born 1959) tells the stories of ordinary human beings undergoing what seem to be bouts of insanity or supernatural occurrence. This volume records her three-channel installation and film *The Annunciation*, reproducing its script and 100 stills from the work.

978-952-5368-18-5
Flexi, 8.5 x 10.75 in. / 200 pgs / 100 color.
U.S. \$45.00 CDN \$45.00
August/Art



Laura Horelli: n.b.k.
Ausstellungen Band 12

WALTHER KÖNIG, KÖLN

Edited and with foreword by Marius Babias, Kathrin Becker, Sophie Goltz. Preface by Klaus Wowereit. Text by Maeve Connolly, Dieter Roelstraete. In her video works, Berlin-based Laura Horelli (born 1976) uses the documentary idiom to explore communication and miscommunication in the globalized world, as well as memory and personal history, emphasizing reality as a subjective and malleable concept. This comprehensive catalogue documents her body of work to date.

978-3-86335-113-7
Flexi, 6.25 x 9 in. / 184 pgs / 180 color / 18 b&w.
U.S. \$29.95 CDN \$29.95 **FLAT40**
August/Art

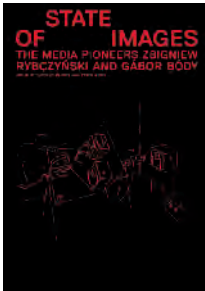


Anna Jermolaewa:
Step Aside

MODERNE KUNST NÜRNBERG

Text by Iara Boubnova, Christian Egger, Hedwig Sachsenhuber. Exploring issues such as migration, integration and globalization, Anna Jermolewa employs photography and video work to make a critical study of the balance of power between the individual and society and the manipulations of the media and consumer industry. *Step Aside* documents her most important works of the past ten years.

978-3-86984-272-1
Pbk, 8.25 x 10.75 in. / 120 pgs / 148 color.
U.S. \$55.00 CDN \$55.00
August/Art



Zbigniew Rybczyński &
Gábor Bódy: State of Images

Media Pioneers

MODERNE KUNST NÜRNBERG

Edited by Siegfried Zielinski, Peter Weibel. Preface by Klaus Staeck. Text by Siegfried Zielinski, Peter Weibel, Piotr Krajewski, Zbigniew Rybczyński, et al. This publication introduces two pioneers of new media: Zbigniew Rybczyński, from Poland, and Gábor Bódy, from Hungary. Rybczyński (born 1949) is a creator of experimental animations and a multimedia artist. Bódy (1946–1985) was considered one of the most important Hungarian filmmakers.

978-3-86984-275-2
Pbk, 5.25 x 9.25 in. / 156 pgs / 80 color.
U.S. \$40.00 CDN \$40.00
August/Art



Joana Hadjithomas
& Khalil Joreige

JRP|RINGIER

Edited by Clément Dirié, Michèle Thériault. Text by Suzanne Cotter, Jean-Michel Frodon, Michèle Thériault. The Lebanese video artists, documentarians and photographers Joana Hadjithomas and Khalil Joreige have been a duo since the 1990s, making works that address the turbulent history of their homeland. This monograph surveys the duo’s projects, including their most recent series of installations and research on the now defunct Lebanese space exploration program.

978-3-03764-240-5
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
November/Art/Middle Easern Art & Culture



Pilvi Takala

HATJE CANTZ

Edited by Silke Opitz. Pilvi Takala (born 1981) deals with the constitutions and limits of social groups and communities. Her videos, books and installations are based on interventions in semi-public spaces and this first monograph documents most of her work since 2005. The design of this publication reflects Takala’s artistic strategies and the narrative nature of her work.

978-3-7757-3352-6
Pbk, 8.25 x 9.5 in. / 208 pgs. / 292 color.
U.S. \$55.00 CDN \$55.00
August/Art



Douglas Gordon

KERBER

Edited by Susanne Gaensheimer, Klaus Görner. Preface by Susanne Gaensheimer. Text by Michael Fried, Klaus Görner, Caoimhin Mac Giolla Léith. Interview by James Franco. Famed for his *24-Hour Psycho*, Scottish-born, New York-based artist Douglas Gordon (born 1966) is one of the most influential video and film artists of his generation. Produced in close collaboration with the artist, this catalogue looks at his latest works in the context of his earlier oeuvre.

978-3-86678-628-8
Hbk, 9.75 x 11.5 in. / 234 pgs / 189 color / 30 b&w.
U.S. \$65.00 CDN \$65.00
August/Art



Nina Fischer & Maroan el
Sani: Spelling Dystopia

JRP|RINGIER

Edited by Nina Fischer, Maroan el Sani. Text by Mami Kataoka. This publication documents the making of the film *Spelling Dystopia*, which tells the story of the Japanese island Hashima. A site of rich coal deposits, Hashima was the center of a bustling mining operation from the late 1800s until it was completely abandoned in 1974, and today it is a notorious wasteland.

978-3-03764-275-7
Pbk, 8.25 x 11.25 in. / 128 pgs / 91 color / 13 b&w.
U.S. \$39.95 CDN \$39.95
September/Art/Asian Art & Culture



Previously Announced.

Frances Stark: My Best Thing

WALTHER KÖNIG, KÖLN

Edited by Jenifer Papararo, Kitty Scott. Foreword by Nigel Prince, Kitty Scott. Text by Mark Godfrey. Afterword by Jenifer Papararo. This intimate publication focuses on Frances Stark’s feature-length video “My Best Thing,” a digital video animation that traces the development of two sexual encounters into conversations about film, literature, art, collaboration and subjectivity. Mark Godfrey’s essay explores the artist’s use of online sex-chat rooms to generate material for the video.

978-3-86335-142-7
Pbk, 4 x 5.75 in. / 88 pgs / 36 color.
U.S. \$19.95 CDN \$19.95
Available/Art



Nasan Tur: Breaking Records
Premiere 2

KERBER

Preface by Ulrike Lorenz. Text by Stefanie Müller, Anne Söll. *Breaking Records* is an installation by German multimedia artist Nasan Tur (born 1974). Projections on multiple screens show the artist repeatedly attempting and failing to break records for simple activities such as jumping rope and dribbling a basketball. Documented here are this installation and other pieces by Tur, whose work plays on our perceptions of everyday life.

978-3-86678-574-8
Hbk, 9.5 x 11.75 in. / 80 pgs / 79 color / 1 b&w.
U.S. \$35.00 CDN \$35.00
August/Art/Middle Eastern Art & Culture



Chantal Akerman:
Too Far, Too Close

LUDION

Edited by Anders Kreuger. Introduction by Dieter Roelstraete. Text by Giuliana Bruno, Tim Griffin, et al. Interview by Elisabeth Lebovici. This retrospective monograph documents the career of director Chantal Akerman (born 1950), who made her breakthrough in 1975 with *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, a film about the everyday activities of a housewife. Her work since then has continued to investigate ideas of biography, gender, identity and memory.

978-94-6130-044-7
Pbk, 8.75 x 10.5 in. / 112 pgs / 55 color / 25 b&w.
U.S. \$40.00 CDN \$40.00
August/Art/Film & Video



Daria Martin:
Sensorium Tests

JRP|RINGIER

Edited by Anthony Spira, Cleo Walker. Text by Melissa Gronlund, Daria Martin, Anthony Spira. This monograph revolves around Daria Martin’s new film *Sensorium Tests* (2011), which uses the recently diagnosed condition of mirror-touch synesthesia to explore how sensations are transmitted, shared and created in film—raising the question, can a spectator experience a bodily reaction to film? The publication includes related texts selected by Martin, by writers and thinkers from Mary Shelley to Maurice Merleau-Ponty.

978-3-03764-272-6
Pbk, 8 x 11 in. / 152 pgs / 78 color / 36 b&w.
U.S. \$30.00 CDN \$30.00
July/Art/Film & Video



Yvette Brackman:
Systems And Scenarios

JRP|RINGIER
Edited by Sabine Russ. Text by Helene Lundbye Petersen, Heike Munder.

Systems and Scenarios is the first monograph on the projects of the American-born, Denmark-based artist, writer and curator Yvette Brackman (born 1967). Brackman’s paintings, sculptures and performances of the early- to mid-1990s investigated aspects of bodily experience, from the medical and the abject to the sensual and the sexual, producing serial works such as *Cast-Off*, *Dis-Ease* and *Auto-Erotic Lingerie*. Subsequently Brackman began to combine crafted elements and time-based media to create narratives and engage audiences performatively in issues of common responsibility, social relations, the legacies of wars and broader themes of memory and identity. Conceptualized by the artist, *Systems and Scenarios* spans 20 years of work and is organized around five interviews conducted by Helene Lundbye Petersen in New York in the fall of 2011.

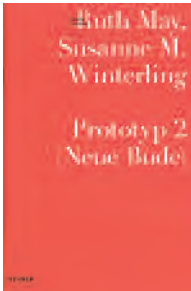
978-3-03764-280-1
Pbk, 6.75 x 9.5 in. / 200 pgs / 120 color.
U.S. \$45.00 CDN \$45.00
November/Art



Brigitte Kowanz:
In Light of Light

MODERNE KUNST NÜRNBERG
Edited by Beate Ermacora, Brigitte Kowanz. Text by Beate Ermacora, Gregor Jansen.
The installations of Austrian artist Brigitte Kowanz (born 1957) use neon signs and mirrors to create luminous semiotic environments. This artist’s book records works from the late 1990s to the present, in a novel layout that expands on the sign-based character of her work.

978-3-86984-283-7
Hbk, 7 x 11 in. / 100 pgs / 30 color / 50 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



Ruth May & Susanne M.
Winterling: Prototype 2
(New Hangout)

KERBER
Edited by Meike Behm. Text by Meike Behm, Kerstin Stakemeier.
The history of the former railway works in Lingen, Germany, whose buildings now house facilities for the art, media and business communities, inspired artists Ruth May and Susanne M. Winterling to create an installation for the Kunsthalle Lingen. Ruth May’s fabric and paper collages, ink drawings and costumes, and Susanne M. Winterling’s films, objects and photographs explore the theme of motion implied by the location.

978-3-86678-641-7
Pbk, 7.75 x 11.75 in. / 64 pgs / 9 color / 42 b&w.
U.S. \$30.00 CDN \$30.00
August/Art



Esther Shalev-Gerz

JRP|RINGIER
Edited by Nicole Schweizer. Text by Nora M. Alter, Georges Didi-Huberman, Nicole Schweizer, Annika Wik, James E. Young.
For the past 20 years, Lithuanian-born artist Esther Shalev-Gerz (born 1948) has undertaken research into the construction of public memory through films, video installations, photographs and site-specific works that disrupt the discourses of such historiographic disciplines as anthropology, ethnology and museology. This volume surveys her work.

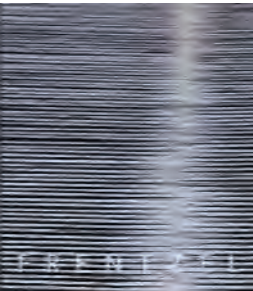
978-3-03764-276-4
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
November/Art



Franz Wanner:
The Presumption

KERBER
Edited by Franz Wanner. Text by Babylonia Constantinides, Michael Hirsch, Tobias Hülsch, Res Ingold, Johannes Vogt.
This artist’s book serves as a retrospective monograph for German photographer and video and performance artist Franz Wanner (born 1975). Descriptions and documentation are given for the projects and installations he has created since 1996. Wanner makes frequent use of the security camera and open doors to make works about voyeurism and security in society.

978-3-86678-583-0
Hbk, 8.5 x 10.25 in. / 148 pgs / 144 color / 33 b&w.
U.S. \$49.95 CDN \$49.95
August/Art



Gunter Frentzel

MODERNE KUNST NÜRNBERG
Text by Ulrike Lorenz, Dorothea Strauss, Konrad Tobler, Christoph Vögele.
This catalogue provides an overview of the career of German-born sculptor Gunter Frentzel (born 1935), whose elegant minimal sculptures made of metal, concrete, wood and beams of light make simple geometric assemblages. His trademark works are formed of unconnected metal rods that are stacked and balanced on each other to create waves, rings and columns.

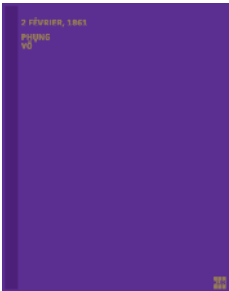
978-3-86984-249-3
Hbk, 9.5 x 10.75 in. / 172 pgs / 14 color / 125 b&w.
U.S. \$60.00 CDN \$60.00
August/Art



Silvia Bächli: Far Apart Close
Together

MODERNE KUNST NÜRNBERG
Edited by Konrad Bitterli. Text by Konrad Bitterli, Jürg Halter, Eva Kuhn, Roman Kurzmeyer, Maja Naef, et al.
This comprehensive reader examines the career of Swiss illustrator Silvia Bächli (born 1956), who translates objects into a loose, abstract graphic form. *Far Apart Close Together* looks at her room-filling table installations, multi-part drawing ensembles hung on walls, large-scale paper pieces and recent photographic work.

978-3-86984-297-4
Clth, 6.5 x 9.5 in. / 240 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
August/Art



Phung Võ: 2009–2012

KUNSTHAUS BREGENZ
Introduction by Danh Võ.
This book accompanying Danh Võ’s solo exhibition at the Kunsthauus Bregenz pays homage to the artist’s father, Phung Võ, and his contributions to his son’s projects. Together with *Dahn Võ: 2004-2012*, this volume constitutes a Danh Võ catalogue raisonné.

978-3-86335-166-3
Hbk, 7.25 x 9.25 in. / 224 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
August/Art/Asian Art & Culture

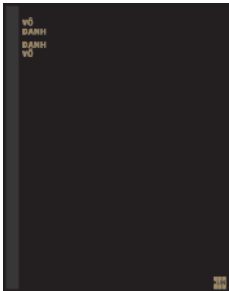
EXHIBITION SCHEDULE
Bregenz, Austria: Kunsthauus Bregenz,
04/21/12–06/24/12



Solo for Lia Perjovschi:
Knowledge Museum Kit

MODERNE KUNST NÜRNBERG
Preface by Barbara Barsch, Ev Fischer. Text by Angelika Nollert. Interview by Barbara Barsch.
Romanian artist Lia Perjovschi (born 1961) refers to her installations of text-image collages, which often continue through several rooms, as visual representations of her knowledge, her experiences and memories. Her *Knowledge Museum* is an ongoing, imaginary constellation of knowledge fulfilling the classic requirements of a museum: the archiving, organizing and presentation of social, political and artistic knowledge. This volume surveys her work.

978-3-86984-285-1
Pbk, 6.5 x 10 in. / 116 pgs / 116 color.
U.S. \$45.00 CDN \$45.00
August/Art



Danh Võ: 2004–2012

KUNSTHAUS BREGENZ
Edited and with introduction by Yilmaz Dziewior. Text by Julie Ault, Doryun Chong, Oscar Faria.
The installations of Danh Võ, born in 1975 in Vietnam and now based in Berlin, are composed of arrangements of objects, photographs, documents and souvenirs in which his own biography meets political history. This catalogue accompanies a solo exhibition at the Kunsthauus Bregenz in Austria, and will include installation views.

978-3-86335-165-6
Hbk, 7.25 x 9.25 in. / 224 pgs / illustrated throughout.
U.S. \$55.00 CDN \$55.00
August/Art/Asian Art & Culture



Solo for Dan Perjovschi:
Daily Weekly Monthly

MODERNE KUNST NÜRNBERG
Preface by Barbara Barsch, Ev Fischer. Interview by Barbara Barsch.
Dan Perjovschi’s black felt-tip drawings, done directly onto the walls of the venues in which they are exhibited, satirize current affairs, both globally and in his native Romania. Perjovschi is a member of the Group of Social Dialogue collective, which publishes the *Revista 22* newspaper, one of Romania’s most prestigious intellectual journals.

978-3-86984-284-4
Pbk, 6.5 x 10 in. / 136 pgs / 20 color / 67 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



Brigitte Cornand:
Grabigouji, to My Friend
Louise Bourgeois

WALTHER KÖNIG, KÖLN

Text by Brigitte Cornand.

Filmmaker Brigitte Cornand first met Louise Bourgeois in 1994 while working on her first of three documentaries about the artist, and the two formed a close friendship lasting until Bourgeois’ death in 2010. This intimate book collects Cornand’s memories of Bourgeois in anecdotes and conversations, illustrated with photographs of the artist in her home and studio.

978-2-916275-99-4
Hbk, 9.25 x 7 in. / 68 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
August/Art



Iñaki Bonillas:
J. R. Plaza Archive

JRP|RINGIER

Edited by Ekaterina Alvarez, Maria Minera. Text by Luigi Amara, Michel Blancsubé, Sarah Demeuse, Rubén Gallo, Veronica Gerber, Claudio Isaac, Lorena Marron, Tom McDonough, Dieter Roelstraete, et al. In 2003, Mexican artist Iñaki Bonillas (born 1981) began to incorporate his grandfather’s photographic archive into his own work. This volume assembles various theoretical and literary digressions by writers, philosophers and poets, on 20 of the works that Bonillas has generated through the archive.

978-3-03764-247-4
Hbk, 4.5 x 7 in. / 126 pgs / 20 b&w.
U.S. \$29.95 CDN \$29.95
July/Artists’ Book/Latin American Art & Culture



Carsten Höller:
The Double Club

PROGETTO PRADA ARTE SRL

Text by Hans Ulrich Obrist.

Carsten Höller’s chunky artist’s book *The Double Club* documents the London nightclub of the same name, which operated in 2008–09. Each room in the space was divided into Congolese and Western areas, creating an environment where guests enjoyed the fruitful coexistence of two different cultures.

978-88-87029-52-9
Hbk, 5.75 x 7.75 in. / 944 pgs / illustrated throughout.
U.S. \$100.00 CDN \$100.00
August/Art



Darren Bader:
Life As a Readymade

KIITO-SAN

Text by Darren Bader.

Darren Bader’s *Life As a Readymade* is a four-part disquisition on contemporary art culture and his doubts about its terms of engagement. Addressing inanities, profanities and vanities in the contemporary world of art, the first section is an “open letter to the art world”; the second a meditation on the art fair phenomenon; the third is about “naming things in the face of no names”; the final section addresses what the artist regards as “a paucity of poetics.”

978-0-9847210-0-9
Flexi, 6 x 7.25 in. / 80 pgs / 3 color.
U.S. \$25.00 CDN \$25.00
July/Art



Come On In My Kitchen:
The Robert Johnson Book

JRP|RINGIER

Edited by Christoph Keller, Ata Macias. Text by Tobias Rehberger, Ricardo Villalobos, DJ Harvey, Theo Parrish. Located in Offenbach am Main, near Frankfurt, and founded more than a decade ago, Robert Johnson is an internationally renowned club, where art, design, fashion and culture meet in a whirlwind of hedonism. This volume records the club’s history through photographs of, and anecdotal testimony by, musicians, artists, photographers, designers, fashion groupies and nightclubbers.

978-3-03764-274-0
Pbk, 7.75 x 10.75 in. / 376 pgs / 243 color / 190 b&w.
U.S. \$55.00 CDN \$55.00
July/Music/Photography



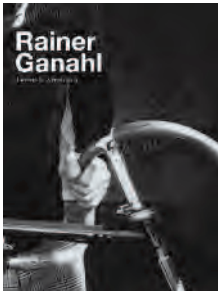
Timm Ulrichs

MODERNE KUNST NÜRNBERG

Text by Gottfried Jäger.

Sculptor, poet and performance artist Timm Ulrichs (born 1940) is considered one of the most influential German conceptual and action artists. This funny and charming artist’s book tackles an ongoing project of his: taking photographs in places where that activity is expressly prohibited. A delight in flaunting authority is immediately palpable in these furtive snapshots.

978-3-86984-287-5
Clth, 8 x 9.5 in. / 72 pgs / 60 color.
U.S. \$35.00 CDN \$35.00
August/Artist’s Books



Rainer Ganahl: I Wanna
Be Alfred Jarry

MODERNE KUNST NÜRNBERG

Text by Martha Schwendender. Interview by Heike Eipeldauer.

This volume gathers Rainer Ganahl’s numerous works devoted to Alfred Jarry, the playwright, novelist, avid cyclist and chief theorist of Pataphysics. Ganahl, in whose art bicycles are a recurrent motif, here presents a series of staged photographs of himself with a bike, costumed as Jarry, as well as Jarry-related sculptures and drawings, weaving a semi-fictional portrait of the great man.

978-3-86984-318-6
Hbk, 6.5 x 9.25 in. / 128 pgs / 50 color.
U.S. \$50.00 CDN \$50.00
October/Art



Karl Haendel: Shame

KLTB

Karl Haendel’s *Shame* is a compilation of anonymous shameful episodes and confessions culled from various websites, message boards and online community support groups. The artist brings together a broad range of experiences, mistakes, regrets, lies, misdeeds, dishonors, shortcomings, and embarrassments, and unites them through their communal shame. *Shame* comes with a Bible-style plastic slipcover to keep the book clean on the outside (if not on the inside).

978-0-9831578-8-5
Pbk, 6.75 x 8.75 in. / 168 pgs.
U.S. \$39.95 CDN \$39.95
July/Art

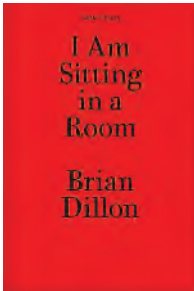


Volker März: Kafka in Search
of Pina Bausch

MODERNE KUNST NÜRNBERG

With *Kafka in Search of Pina Bausch*, German artist Volker März (born 1957) continues his fictional biography of Franz Kafka, realized in clay figurines and paintings. In this latest installment, Kafka, recently fallen from heaven to the West Bank, falls in love with choreographer Pina Bausch, whom he pursues to South Africa.

978-3-86984-271-4
Hbk, 6.5 x 10 in. / 80 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
August/Art



Previously Announced.
I Am Sitting in a Room

CABINET BOOKS

Edited by Jeffrey Kastner, Sina Najafi.

The inaugural volume in Cabinet’s new *24-Hour Book* series, *I Am Sitting in a Room*—written and designed in one day—explores the scenography and architecture of writing itself. Brian Dillon’s text is both a personal reflection on the theatrics of the study, the library and the office, and a historical consideration of such writerly paraphernalia as Proust’s bed, Nabokov’s index cards and Philip Roth’s moustache.

978-1-932698-54-1
Pbk, 5 x 7.5 in. / 74 pgs / 7 color / 11 b&w.
U.S. \$12.00 CDN \$12.00
Available/Literature



Thomas Hirschhorn:
Kurt-Schwitters-Plattform
Untere Kontrolle

WALTHER KÖNIG, KÖLN

Foreword and text by Carina Plath. Text by Michael Diers.

In 2011, the Swiss artist Thomas Hirschhorn (born 1957) was awarded the Kurt Schwitters Prize, given annually to an artist whose work references that of Schwitters. The award enabled Hirschhorn to make two new installations in homage to Schwitters, the notes, plans and sketches for which are documented here.

978-3-86335-112-0
Pbk, 9 x 13 in. / 64 pgs / 45 color.
U.S. \$35.00 CDN \$35.00 **FLAT40**
August/Art



Thomas Evans: Furniture
without Rest

PTT EDITIONS

Furniture without Rest is an illustrated board book introducing British-born artist Thomas Evans’ Pedestrian Thought Theatre: a theatre composed of linked stages, upon which thoughts are arranged as walks. These thoughts are realized as objects of “mental furniture”—emblems, walking sticks, prosthetics, ladders and traps—which are combined in sequences to form the walk.

978-1-935202-88-2
Hbk, 7 x 5.25 in. / 26 pgs / 28 color.
U.S. \$15.00 CDN \$15.00
October/Art



New Relations in Art and Society

JRP|RINGIER
Edited by Friederike Wappler. Text by Claire Bishop, Franz Erhardt Walther, Thomas Hirschhorn, Lawrence Weiner, Jacques Rancière, Astrid Wege, et al.

Theodor W. Adorno described artworks as “window-less monads”: closed, autonomous worlds that both contain society and turn away from it. This essential contradiction is at the core of any discussion of art that aspires to shake off the exhibition space and extend itself into the social sphere. In 2011, in conjunction with the unveiling of a new documentary artwork by Mischa Kuball, a conference was held in Germany on socially engaged art. *New Relations in Art and Society* is the result, gathering together a range of writers reflecting on the role of participation in art: the theoretical frameworks that have redefined the relationship between artwork and viewer; art projects that have employed participation effectively; the political and institutional challenges in promoting participatory art; and the transformation in curatorial practices that has resulted. Essayists include Claire Bishop, Beatrice Gibson, Thomas Hirschhorn, Sandra Höpftner, Kristin Marek, Nina Möntmann, Eva Schmidt, Gerald Schröder, Beate Söntgen and Apolonia Suster-sic.

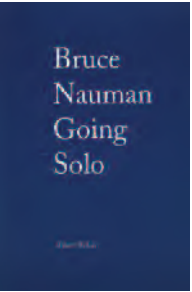
978-3-03764-189-7
Pbk, 7 x 9.5 in. / 338 pgs / 80 color / 39 b&w.
U.S. \$47.50 CDN \$47.50
July/Art/Nonfiction Criticism



Conversations in Cáceres with Hans Ulrich Obrist

THIS SIDE UP/FUNDACIÓN HELGA DE ALVEAR
Interviews by Hans Ulrich Obrist.
On the occasion of the inauguration of the Centro de Artes Visuales Fundación Helga de Alvear, Hans Ulrich Obrist interviewed a range of architects and artists associated with the venue. His interviewees include Emilio Tuñón and Luis Moreno Mansilla, Doug Aitken, Helena Almeida, Fernando Bryce, Angela Bulloch, James Casebere, Thomas Demand, Cristina Iglesias, Isaac Julien, Ernesto Neto and others.

978-84-934916-3-5
Pbk, 5,5 x 8.5 in. / 240 pgs / 28 b&w.
U.S. \$19.95 CDN \$19.95
July/Art/Nonfiction & Criticism



Bruce Nauman: Going Solo

COMPANION EDITIONS, DOUGLAS F. COOLEY MEMORIAL ART GALLERY, REED COLLEGE
Edited and introduction by Stephanie Snyder. Text by Robert Slifkin.
Bruce Nauman: Going Solo is the first volume in Companion Editions’ series of pocketbook readers. Robert Slifkin’s meditation on Nauman’s early films and conceptual sculptures explore the significance of the studio environment and Nauman’s relationship to privacy, identity, subjectivity and intimacy.

978-0-9824240-8-7
Pbk, 5 x 7.5 in. / 48 pgs / 2 duotone.
U.S. \$12.95 CDN \$12.95
July/Art/Nonfiction & Criticism



Smoke Shadows: Jannis Kounellis Interviewed by Jérôme Sans

BLUE KINGFISHER LIMITED
Jannis Kounellis: Smoke Shadows is the first in a series of pocket-book interviews with key cultural figures by internationally renowned curator, cultural agitator and pioneer Jérôme Sans. Here, Sans looks back with Kounellis over the artist’s 40-year career and the early days of the Arte Povera movement.

978-988-15064-9-8
Pbk, 4,5 x 7.25 in. / 96 pgs / illustrated throughout.
U.S. \$14.95 CDN \$14.95
October/Art/Nonfiction & Criticism



The Wit of the Staircase By Raul Ruiz.

DIS VOIR
This novel is the final publication of the Chilean filmmaker and author Raul Ruiz (1941–2011), who died last year, and who put the finishing touches to this book a few days before his death. Here, Ruiz narrates his life not as himself, but as a ghost. *The Wit of the Staircase* follows his novel *In Pursuit of Treasure Island* and the two *Poetics of Cinema* volumes, also published with Dis Voir.

978-2-914563-72-7
Pbk, 6,5 x 8.5 in. / 250 pgs / color.
U.S. \$27.50 CDN \$27.50
November/Literature



Johanna Calle: Abecé

S/W EDICIONES
Abecé is a facsimile reproduction of a suite of drawings by Columbian artist Johanna Calle. On antique paper, Calle made a drawing for each letter of the alphabet, repeating each letter across the page while making small variations in size and orientation—demonstrating how a sign can be manipulated without altering its linguistic meaning.

978-0-9844504-1-1
Clth, 11.25 x 12 in. / 80 pgs / 27 color.
U.S. \$65.00 CDN \$65.00
August/Art/Latin American Art & Culture



Wulf Kirschner: Drawings 1978–2011

KERBER
Edited by Alexander Sairally. Preface by Andreas Stolzenburg. Text by Jonas Beyer.
Wulf Kirschner (born 1947) is well known as a sculptor of abstract metal bodies, but like most sculptors, he has also maintained a drawing practice, which he has further developed in prints. Kirschner’s graphic oeuvre is unveiled in this volume for the first time.

978-3-86678-590-8
Hbk, 8.25 x 11.5 in. / 64 pgs / 87 color.
U.S. \$39.95 CDN \$39.95
August/Art



Bertrand Lavier

SILVANA EDITORIALE
Text by Lóránd Hegyi, Catherine Millet.
Made up of 225 square meters of carpet, French artist Bertrand Lavier’s recent installation “Composition en Quatre Couleurs, Détail” breaks up and reconceives a familiar pattern: the lines that make up a basketball court. This new monograph features this and related pieces by Lavier, whose works thwart the viewer’s optical expectations.

978-88-366-2192-7
Pbk, 6,5 x 8 in. / 96 pgs / 37 color.
U.S. \$25.00 CDN \$25.00
September/Art



Max Gimblett

CHARTA
Text by Alexandra Munroe, Lewis Hyde.
This latest monograph on New Zealand-born and New York-based painter Max Gimblett (born 1935) includes paintings and works on paper completed between 2002 and 2012. These recent works continue his focus on the shapes of the quatrefoil, the square and the circle, often covered in gold leaf and showing the influence of Asian art and calligraphy.

978-88-8158-846-6
Hbk, 9,5 x 10.75 in. / 128 pgs / illustrated throughout.
U.S. \$47.50 CDN \$47.50
December/Art



Imi Knoebel: Kartoffelbilder

KERBER
Text by Martin Schulz.
Imi Knoebel (born 1940) is a leading figure of 1960s abstraction, and one of its most popular contemporary exponents. Working in between painting and sculpture, Knoebel layers individual elements which are repeatedly juxtaposed in ever-changing variations. Over the course of his nearly five-decade-long career, he has consistently found new ways to work between intuition and calculation, and to reconceive the building blocks of geometric form and color. This catalogue presents three new cycles of work: the *Anima Mundi* series, begun in 2010, which consists of brightly hued variations on a single structure, in which the four side of the frame are taken as a geometric component; the *Kartoffelbilder* (potato paintings) (2011), which feature oval shapes irregularly positioned atop one another, as well as triangles and squares; and the *Cut-Up* cycle (2011), in which color is reduced to black, white and silvery greys, in dynamically layered strips or ribbons of color that pay homage to William S. Burroughs’ technique of the same name, as well as to the Suprematism of Malevich.

978-3-86678-646-2
Pbk, 6,25 x 9 in. / 64 pgs / 15 color / 15 b&w.
U.S. \$29.95 CDN \$29.95
August/Art



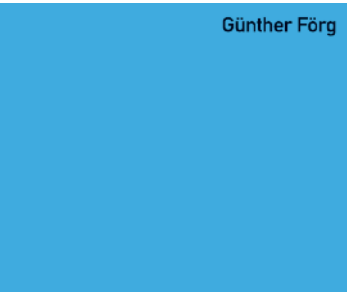
Georg Baselitz & Arnulf Rainer: Comedy

KERBER

Text by Rudi Fuchs.

This catalogue juxtaposes recent works by two towering figures of contemporary German painting: Georg Baselitz (born 1938) and Arnulf Ranier (born 1929). Although Ranier’s overpainted reproductions of landscapes and classical portraits differ in style from Baselitz’s abstract gesturalism, the work of both artists share a vivid palette and an infectious joie de vivre. Published for an exhibition at the Arnulf Rainer Museum in Baden, this volume celebrates their mutual qualities of comedic vitality. The works reproduced here date from around 2008 to the present, and range in character from warm, messy, de Kooningesque abstraction (Baselitz) to luminous, bold overpaintings of art historical reproductions and old photographs (Rainer)—all exhibiting an insistent freshness and freedom.

978-3-86678-550-2
Hbk, 9.25 x 11.5 in. / 96 pgs / 74 color.
U.S. \$49.95 CDN \$49.95
August/Art



Günther Förg: 1987–2011

HOLZWARTH PUBLICATIONS

Text by Bernd Reiss.

Günther Förg (born 1952) has been a leading voice in European painting for more than 30 years. His abstract canvases reference and subvert the modernist repertoire, while his architectural photographs feel like an approximation of the geometry and color palette of the paintings. This catalogue documents a retrospective overview of work groups from all periods.

978-3-935567-57-2
Hbk, 11.5 x 9.5 in. / 96 pgs / 49 color.
U.S. \$50.00 CDN \$50.00 **FLAT40**
July/Art



Pat Rosenmeier: Paintings 001–057

KERBER

Text by Christian Malycha. Interview with Henrick Lakeberg.

German painter Pat Rosenmeier (born 1979) works in pure abstraction, using very wet acrylic paints to model waves and filigrees of color. This catalogue reproduces the 57 major paintings she has completed to date, from an early series of O’Keefe-like flower paintings through works that play with gradients of shadow and fields of ocean blue.

978-3-86678-668-4
Clth, 4.5 x 6.25 in. / 160 pgs / 57 color / 1 b&w.
U.S. \$25.00 CDN \$25.00
August/Art



Özcan Kaplan

KERBER

Edited by Özcan Kaplan. Text by Hubert Beck, Martin Engler, Angelica Horn.

This catalogue collects recent works in painting and sculpture by Turkish artist Özcan Kaplan (born 1964). Purely abstract, Kaplan’s large canvases are explorations in color and gesture, and his sculptural works are three-dimensional continuations of his paintings, such as his stacked towers of dried oil paints, and monochrome gray cement casts of canvases.

978-3-86678-645-5
Hbk, 9.5 x 11.5 in. / 100 pgs / 57 color.
U.S. \$50.00 CDN \$50.00
August/Art/Middle Eastern Art & Culture



Roger Wardin: Strangeness

KERBER

Edited by Gallery Börgmann. Text by Peter Funken, Jana Sperling.

The diaphanous layering and dappled effects in the works of German painter Roger Wardin (born 1971) are created by pouring first water and then diluted oil paints on the canvas. Later, Wardin adds outlines of trees and houses, which float on the fantastic landscapes. This catalogue collects new works dating from 2008 to 2011.

978-3-86678-649-3
Hbk, 9.5 x 11 in. / 64 pgs / 44 color.
U.S. \$35.00 CDN \$35.00
August/Art



Eddie Martinez: Drawings

PAPER CHASE PRESS

Text by Glenn O’Brien.

This monograph on Brooklyn-based painter and draughtsman Eddie Martinez (born 1977) presents a collection of 40 ink drawings made between 2010 and 2012. Best known for his paintings and mixed-media works, Martinez’s expressionistic works show the influence of Picasso, de Kooning, Guston and Hockney, to which he adds the edge of contemporary graffiti art.

978-0-9852044-0-2
Flexi, 8 x 11 in. / 46 pgs / 40 color.
U.S. \$19.00 CDN \$19.00
July/Art



Raptuz: Mother Road

DAMIANI

Text by Lorenzo Bonini, Raptuz.

Mother Road tells the story of Luigi “Raptuz” Muratore. Born in the suburbs of Milan, Raptuz entered the illicit world of graffiti art after graduating from the Scuola del Fumetto (the “School of Comics”) in Milan. Collected here are images and stories from a 25-year career spent evading the police and finding acceptance in the art world.

978-88-6208-229-7
Hbk, 9 x 9 in. / 144 pgs / illustrated throughout.
U.S. \$35.00 CDN \$35.00
September/Art



Jonathan Meese: Totalste Totalzelbstportrait

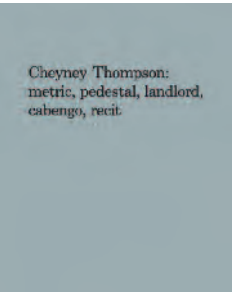
WALTHER KÖNIG, KÖLN

Edited by Doede Hardemann, Doris Mampe.

Foreword by Benno Temple. Text by Lynne van Rhijn.

“To express yourself in art is horrible,” German artist Jonathan Meese (born 1970) once said. In this volume, he proves his point with a body of work that consists exclusively of self-portraits ranging from graffitied photos to collages, and paintings both realistic and abstracted, until their subject, himself, loses its personal significance.

978-3-86335-097-0
Clth, 7 x 9.75 in. / 200 pgs / 111 color.
U.S. \$49.95 CDN \$49.95 **FLAT40**
August/Art



Cheyney Thompson: Metric, Pedestal, Landlord, Cabengo, Recit

WALTHER KÖNIG, KÖLN

Introduction by Paul C. Ha. Text by Simon Baier, Yve-Alain Bois, Ann Lauterbach. Interview by Joao Ribas.

Cheyney Thompson has made the technology, production and distribution of painting the subject of his work. His *Chronochromes* (2009–2011) are composed using the color system devised by Albert H. Munsell in the early 1900s. Thompson grafts this system onto a calendar: each day is assigned a complementary hue pair, with every hour changing the value, and every month changing the saturation, of each brushstroke.

978-3-86335-154-0
Clth, 9.5 x 11.75 in. / 200 pgs / 104 color / 52 b&w.
U.S. \$59.95 CDN \$59.95
July/Art



Jonathan Meese: Totalste Graphik

Catalogue Raisonné 2003–2011

WALTHER KÖNIG, KÖLN

Edited by Björn Egging. Text by Björn Egging, Friederike Fast.

Over the last 15 years, German artist Jonathan Meese (born 1970) has created around 100 printed works, which are presented here in their entirety along with a formal catalogue raisonné of his print production. The large-format lithographs, etchings and woodcuts generally depict effigies, which serve both as metaphors of cultural history and the alter ego of the artist.

978-3-86335-083-3
Hbk, 6.75 x 9.5 in. / 224 pgs / 100 color.
U.S. \$59.95 CDN \$59.95 **FLAT40**
August/Art



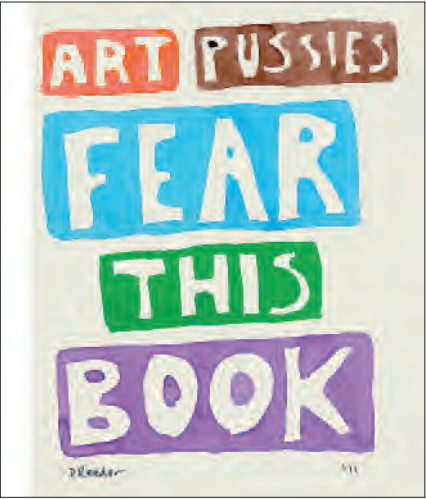
Julio González: Complete Works Vol. III 1919–1929

EDICIONES POLIGRAFA

Edited by Tomás Llorens.

This is the third volume in Poligrafa’s multivolume *Julio González: Complete Works* project. Credited with introducing Picasso to welded sculpture, González was also an important influence on the American Abstract Expressionist sculptor David Smith. This monumental project is published in collaboration with the Instituto Valenciano de Arte Moderno in Spain, which possesses the largest collection of González’s work.

978-84-343-1224-1
Hbk, 12 x 12 in. / 790 pgs / 822 color.
U.S. \$395.00 CDN \$395.00 SDNR30
November/Art



Dan Reeder: Art Pussies Fear this Book

MODERNE KUNST NÜRNBERG

Text by Thomas Heyden, Karl Bruckmaier. Over the past 25 years, the American-born, Nuremberg-based painter and musician Dan Reeder (born 1954) has amassed some 1,000 paintings, watercolors, posters, drawings and prints humorously (and sometimes satirically) depicting the follies of twenty-first-century humankind. Operating on the motto “I paint what I am thinking,” Reeder pokes gentle fun at all walks of life, and all the foibles of mankind—from a portrait of an academic being led into an arid landscape by a walking cerebellum (title: “Mister Brain leads another Doktor Professor into the desert where nothing can live”) to numerous images satirizing art, the art world and art history. As many of these works attest, Reeder is also not afraid to laugh at himself (see his “Self Portrait as a Shaved Goat on a Short Rope”). Reeder’s deliberately awkward paintings, which occupy a deliberately awkward place in the art world, are both modest and scornful, melancholic and euphoric. This volume offers a first overview of his work, which fans of David Shrigley will particularly enjoy.

978-3-86984-280-6
Hbk, 8.5 x 9.75 in. / 176 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
August/Art



Corinne Wasmuht: Collagen 1986–2001

MODERNE KUNST NÜRNBERG

Text by Georg Fröhner, Klaus Gallwitz, Edith Schreiner. This volume gathers 15 years of collage work by German artist Corinne Wasmuht (born 1964). Wasmuht’s collages are made from materials she collects on a daily basis—newspapers, magazines, labels and packaging. In one work, Wasmuht discovers rhyming shapes between a soldier and a Roman statue; others place actual events beside their counterparts in the movies.

978-3-86984-262-2
Pbk, 8.5 x 12 in. / 240 pgs / 214 color.
U.S. \$60.00 CDN \$60.00
August/Art



Max Neumann

KERBER

Edited by Thomas Levy. Text by Herwig Guratzsch. German painter Max Neumann (born 1949) turns the human figure into a symbol, abstracting his subjects into outlines and silhouettes. Splashes of color suggest the preoccupations of these somber characters: a red bird, a yellow dot, a green wash of pooling water. This monograph collects works from 2009 to 2011.

978-3-86678-632-5
Hbk, 6 x 6 in. / 144 pgs / 63 color / 10 b&w.
U.S. \$29.95 CDN \$29.95
August/Art



Ariella Azoulay: Different Ways Not to Say Deportation

FILLIP EDITIONS

This volume is a collection of drawings and captions for “unshowable” photographs taken in Palestine in 1947–50, gathered from the International Committee of the Red Cross archives in Geneva by the well-known author and cultural critic Ariella Azoulay, author of *The Political Ontology of Photography* and *The Civil Contract of Photography*.

978-0-9868326-8-0
Pbk, 5.5 x 8.5 in. / 32 pgs / 25 b&w.
U.S. \$8.00 CDN \$8.00
September/Art/Middle Eastern Art & Culture



Tomak: 1 Introspective

MODERNE KUNST NÜRNBERG

Text by Heike Curtze, Wolfgang Haas, Martin Nussbaum, Florian Rist, Tomak. Interviews by Emilie Mayer, Gerald A. Matt. This opulent volume offers the first comprehensive overview on Austrian artist Tomak (born 1970). Examples of Tomak’s work in drawing, painting, sculpture and performance are all included, but the main focus is on his series of works on paper, which combine handwritten text with images painstakingly reproduced in pencil from various printed sources.

978-3-86984-305-6
Clth, 11.25 x 9.25 in. / 268 pgs / 180 color.
U.S. \$75.00 CDN \$75.00
August/Art



Helen Verhoeven: Part Pretty

SCHUNCK

Edited by Helen Verhoeven, Vera Rammelmeyer. Text by Tom Morton. Interview by Maria Barnas. With her monumental, epic paintings—including the cycles *Event* (2008), *Half After* (2009), *The Thingly Character* (2010) and *Stage Disasters* (2012)—Helen Verhoeven’s work appears to examine the collective memory of ceremonial gatherings. She paints a burlesque world, reminiscent of the Weimar period, without social norms and in which taboos are explored. This is the first monograph on her work.

978-94-90624-22-4
Clth, 8 x 10 in. / 180 pgs / 72 color / 70 b&w.
U.S. \$29.95 CDN \$29.95
August/Art



Veron Urdarianu

MODERNE KUNST NÜRNBERG

Text by Jhim Lamoree, Milco Onrust, Ludwig Seyfarth. Romanian-born, Amsterdam-based artist Veron Urdarianu (born 1951) paints pale, melancholy landscapes, with silhouettes of houses and figures hovering vulnerably on an indeterminate or unstable pictorial plane. This volume offers a concise survey of his works.

978-3-86984-279-0
Hbk, 6.5 x 9.5 in. / 152 pgs / 84 color / 4 b&w.
U.S. \$50.00 CDN \$50.00
August/Art



Ali Banisadr: We Haven’t Landed on Earth Yet

GALERIE THADDAEUS ROPAC

Edited by Alessandra Bellavita, Anna Maria Koppenwallner. Text by Maryam Ekhtiar, Greg Lindquist. Born in Tehran but raised in the U.S., Ali Banisadr (born 1976) once remarked that his childhood memories, particularly of the Islamic revolution, were a mix of recognizable and abstract images. The recent works in this catalogue, inspired by the art of the Persian miniature, similarly swarm with characters that oscillate between abstract and figurative.

978-3-901935-46-6
Flexi, 9 x 11 in. / 60 pgs /21 color.
U.S. \$25.00 CDN \$25.00
August/Art/Middle Eastern Art & Culture



Sergej Jensen: Dogs

PORK SALAD PRESS

This volume introduces a new body of work by Danish artist Sergej Jensen (born 1973). Known for his minimalist textile works and paintings, over a five-year period Jensen produced nearly 200 witty, surreal and cartoonish drawings of dogs, which have never before been published and are collected for the first time.

978-87-91409-63-9
Flexi, 8.75 x 11.5 in. / 88 pgs / 150 color.
U.S. \$35.00 CDN \$35.00
October/Art



Ilya Kabakov: A Return to Painting

KERBER

Edited by Ulrich Krempel. Text by Karin Hellandsjø, Ilya Kabakov, Ulrich Krempel. Since about 2000, Ilya Kabakov has been slowly turning away from the installation pieces for which he is best known to return to his first medium, painting, with which he addresses personal experiences from the recent past as well as his childhood in Stalin’s Soviet Union. This catalogue presents 60 paintings and three models for unfinished installations.

978-3-86678-652-3
Clth, 11.5 x 11.5 in. / 180 pgs / 93 color / 19 b&w.
U.S. \$69.95 CDN \$69.95
August/Art

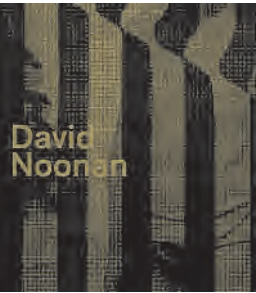


Raqib Shaw: Of Beasts and Super-Beasts

GALERIE THADDAEUS ROPAC, PARIS/SALZBURG

Edited by Alessandra Bellavita. Text by Norman Rosenthal. Calcutta-born, London-based painter Raqib Shaw (born 1974) builds his mythic universe from early-nineteenth-century French colonial art. His man-animal characters and fantastic landscapes starts as line drawings that are filled in with ink and paint and then further enhanced with enamel, lead glass and gilding. This volume is published for his first solo show in Paris.

978-2-910055-48-6
Hbk, 9 x 12 in. / 168 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
August/Art/Middle Eastern Art & Culture



David Noonan

JRP|RINGIER

Edited by Lionel Bovier. Text by Michael Bracewell, Jennifer Higgie, Dominic Molon.

Australian artist David Noonan (born 1969) uses found imagery as the basis for his screenprinted canvases and sculptures. Enigmatic figures, printed in grainy black and white or sepia, pose in these elaborate artworks, invoking covert and futuristic rituals. This monograph will be the first comprehensive overview of Noonan’s work.

978-3-03764-205-4
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
November/Art



Paulina Olowska

JRP|RINGIER

Edited by Lionel Bovier. Text by Adam Szymczyk, Jan Verwoert.

Paulina Olowska’s paintings, collages, and knitted works explore Communist Poland’s fascination with Western consumerism and celebrates the spirit of what Polish writer Leopold Tyrmand called the “Applied Fantastic,” or the vernacular recreations of Western styles—while also paying tribute to American Pattern and Decoration art of the 1970s. This first overview includes an interview with Adam Szymczyk and an essay by Jan Verwoert.

978-3-03764-287-0
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$55.00
November/Art



Uwe Wittwer: Paintings

HATJE CANTZ

Edited Juerg Judin, Etienne Lullin, Ben Tufnell.

The Swiss painter Uwe Wittwer (born 1954) finds the source material for his still lifes, interiors, landscapes and portraits on the Internet, digitally manipulating the images before finally endowing them with texture by realizing them through paint on canvas and paper. This is the first comprehensive survey of his work.

978-3-7757-3316-8
Clth, 11 x 11 in. / 208 pgs / 80 color.
U.S. \$75.00 CDN \$75.00
September/Art



Kim Reuter

JOVISART

Text by Eckhard Hollmann, Christoph Tannert.

Cologne-based artist Kim Reuter (born 1971) paints radiant and serene portraits, landscapes, interiors and still lifes, infusing them with a delicate and obsessively detailed naturalism, and carefully capturing the play of light across a mountain-ringed lake or the face of a child. This first monograph collects her entire oeuvre to date.

978-3-86859-182-8
Hbk, 9.5 x 9.5 in. / 64 pgs / 40 color / 10 b&w.
U.S. \$40.00 CDN \$40.00
October/Art



John Fincher

RADIUS BOOKS

Text by James Moore, William Peterson, Mira Pajes Merriman.

John Fincher’s paintings of towering poplars, pine limbs set against crystalline skies, richly hued desert hillsides and cropped prickly pears unravel the manifold cultural meanings inscribed within representations of the mythic American West. This is the first comprehensive volume dedicated to Fincher’s 40-year career.

978-1-934435-53-3
Hbk, 10 x 13 in. / 192 pgs / illustrated throughout.
U.S. \$60.00 CDN \$60.00
November/Art



Anja Ganster: Passageways

KERBER

Edited and text by Martin Stather, Roland Scotti.

Anja Ganster’s (born 1968) *Passageways* show halls, foyers and passages—“in-between” places that are not quite inside or outside. Highly detailed but infused with a sense of unreality, these fascinatingly lucid paintings are a blend of fact and fiction, dream and reality. This volume gathers the series.

978-3-86678-640-0
Hbk, 11.5 x 9 in. / 96 pgs / 52 color.
U.S. \$40.00 CDN \$40.00
August/Art



Maja Vukoje

MODERNE KUNST NÜRNBERG

Edited by Hemma Schmutz, Maja Vukoje. Text by Christian Kravagna.

Maja Vukoje (born 1969) uses acrylics, oils and spray paint in her large-scale paintings, to which she applies objects such as hair, glitter, mirrors and straw. Her subject matter is influenced by a study of the religious practices of Afro-American cultures. This monograph presents a large selection of recent paintings and drawings.

978-3-86984-301-8
Hbk, 9.5 x 9.5 in. / 116 pgs / 50 color.
U.S. \$49.00 CDN \$49.00
August/Art



Jochen Plogsties: Art Prize Leipziger Volkszeitung 2011

KERBER

Edited by Hans-Werner Schmidt. Preface by Bernd Radestock, Hans-Werner Schmidt. Text by Veit Görner, Britt Schlehahn.

Familiar paintings by such masters as Rembrandt, Vermeer, Ingres and Picasso are craftily reinterpreted by Leipzig painter Jochen Plogsties (born 1974) in this introductory monograph. He “copies” in oils not the original works, but reproductions of those works as he finds them in books, magazines and on the internet.

978-3-86678-636-3
Hbk, 7.5 x 9.5 in. / 64 pgs / 11 color / 18 b&w.
U.S. \$30.00 CDN \$30.00
August/Art



Justine Otto: Helter Skelter

KERBER

Text by Jean-Christophe Ammann, Verena Titze.

Polish artist Justine Otto (born 1974) depicts in oils a simultaneously seductive and disturbing world of girls and women. Her characters, wearing knowing expressions, engage in mysterious activities, operating machinery or lounging in interiors upon which the natural world of plants and animals seems to encroach. This catalogue collects works from the past four years.

978-3-86678-587-8
Hbk, 11.5 x 9.25 in. / 80 pgs / 52 color.
U.S. \$45.00 CDN \$45.00
August/Art



Sven Drühl: Strategies Against Architectures

KERBER

Edited by Thomas Levy. Text by Belinda Grace Gardner.

Strategies Against Architectures collects recent works by German painter Sven Drühl (born 1968). There is more to his meticulous and reductive landscapes and architectural scenes than initially meets the eye; they are drawn not from life but are interpretations of works by artists from Caspar David Friedrich to Ed Ruscha.

978-3-86678-639-4
Hbk, 8.25 x 11 in. / 80 pgs / 31 color.
U.S. \$40.00 CDN \$40.00
August/Art



Maik Wolf: Frontier Spirit

KERBER

Text by Martin Engler. Interview by Christoph Tannert.

The buildings that German artist Maik Wolf (born 1964) paints could almost exist in the real world, but they are set against backgrounds that are always either a little too fantastic or too featureless. Bereft of human figures, they nonetheless beckon the viewer into a world of precise detail and brilliant color.

978-3-86678-582-3
Hbk, 9.5 x 11.75 in. / 96 pgs / 52 color.
U.S. \$50.00 CDN \$50.00
August/Art



Koen Vermeule: Dreamer

JOVISART

Text by Eckhard Hollmann, Christoph Tannert, Heike Endter.

Dutch painter Koen Vermeule (born 1965) has said that the title of one of his paintings, “Out and About,” would be “a good title for the rest of my work,” as his subject material is found from his travels around the world. Brightly lit figures in the street and on the beach dominate this collection of his paintings.

978-3-86859-180-4
Hbk, 9.5 x 9.5 in. / 80 pgs / 91 color.
U.S. \$40.00 CDN \$40.00
October/Art



Cornelia Schleime:
The Colour, the Body,
the Face, the Eyes

KERBER
Edited and with text by Jean-Christophe Ammann, Anna Wesle.
German artist Cornelia Schleime’s (born 1953) most frequent subject is the female form, merging or coexisting with the kinds of animals one might expect to find in the European countryside—rabbits, deer, turtles and fish. Infused with a subtle eroticism, her paintings, drawings and watercolors exert a fascination that is amply conveyed in this monograph.

978-3-86678-666-0
Hbk, 9,5 x 11 in. / 80 pgs / 69 color.
U.S. \$49.95 CDN \$49.95
October/Art



Daniel Lezama: Travelers

JOVISART
Edited by Juergen Krieger. Text by Eric Castillo, Hilario Galguera, Mauricio Galguera, Harald Kunde, Francesco Pellizzi.
Following in the footsteps of the great muralists, Mexican painter Daniel Lezama’s large-format, epic pictorial stories reflect the long, often dark history of Mexico, as well as its present. His figures appear violent and animated, but simultaneously full of hope and tender affection. This expansive first monograph gathers his best known works.

978-3-86859-187-3
Hbk, 11,5 x 12.75 in. / 208 pgs / 112 color / 11 b&w.
U.S. \$75.00 CDN \$75.00
October/Art



Cornelia Schleime:
Zungenschlaf

JOVISART
Edited by Eckhard Hoffmann, Juergen Krieger. Text by Wolfgang Buescher, Christiane Buehling, Cornelia Schleime.
Cornelia Schleime’s (born 1953) works on paper depict a world in which women morph into antlered creatures and rabbits wear hunting coats. Immigrating from East Germany to the West in 1984, Schleime left her early works behind; this catalogue collects her work from that year to the present.

978-3-86859-179-8
Pbk, 6,5 x 8,5 in. / 216 pgs / 143 color.
U.S. \$55.00 CDN \$55.00
October/Art



Michael Wutz

KERBER
Preface by Jutta Moster-Hoos, Friedrich Scheele. Text by Andreas Schalhorn, Alban von Stockhausen, Henriette Huldisch.
Michael Wutz’s etchings, sepia drawings and watercolors of strange, gloomy scenes crawl with intricate details. Hidden among the skulls, gallows trees and silhouettes of skylines are references to the cults of the dead and burial rituals of other cultures, which are extended in the interdisciplinary texts accompanying his works.

978-3-86678-594-6
Pbk, 9,5 x 11,5 in. / 106 pgs / 111 color / 16 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



Yüksel Arslan: Artures

HATJE CANTZ
Edited by Oliver Zybok. Text by Elodie Evers, Beatrix Ruf, Oliver Zybok, et al.
Born in Istanbul in 1933, artist Yüksel Arslan migrated to Paris in the early 1960s with the assistance of André Breton, Jean Dubuffet and Jean-Paul Sartre, where he continues to produce delicate and surreal works on paper using pigments he mixes himself from plant extracts, oil, charcoal and stone.

978-3-7757-3306-9
Hbk, 9.75 x 12 in. / 170 pgs / 170 color.
U.S. \$60.00 CDN \$60.00
August/Art/Middle Eastern Art & Culture

EXHIBITION SCHEDULE
Vienna, Austria: Kunsthalle, Spring 2013



Johannes Steidl:
Nero d’inferno

CHARTA
Text by Doris von Drathen, Peter Truschner.
The abstracted, expressionistic animals in Johannes Steidl’s (born 1958) ink paintings on canvas, cardboard and polyethylene emerge dimly out of the shadows. Leaping rabbits, splayed turtles and hunched ravens dominate these murky scenes. *Nero d’inferno* gathers Steidl’s work from 2003 to the present.

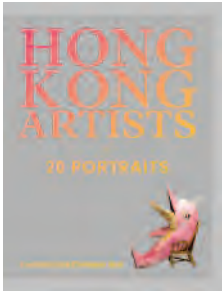
978-88-8158-838-1
Pbk, 9,5 x 12 in. / 120 pgs / 69 color.
U.S. \$49.95 CDN \$49.95
September/Art



Zhan Wang: My Personal
Universe

BLUE KINGFISHER LIMITED
Edited by Paula Tsai, Cindy Carter, Michelle Woo, Guo Xiaoxia. Foreword by Yves Carcelle, Jérôme Sans. Text by Zhan Wang, Jérôme Sans, Paula Tsai. Interviews by Jérôme Sans.
This volume records the making of Chinese artist Zhan Wang’s work “My Personal Universe.” To create this installation, a massive boulder was exploded in mid-air, while being filmed from multiple angles. These films were projected on the walls of a room in which were suspended stainless steel replicas of rock fragments.

978-988-15064-4-3
Flexi, 6,5 x 9.25 in. / 290 pgs / 20 color.
U.S. \$24.95 CDN \$24.95
November/Art/Asian Art & Culture



Hong Kong Artists
20 Portraits

MODERNE KUNST NÜRNBERG
Edited by Cordelia Noe, Christoph Noe. Text by Connie Lam, Anthony Yung, Pauline J. Yao, Philip Tinari, Kito Nedo.
Hong Kong Artists is the first international publication dedicated to a new generation born between the late 70s and early 80s, currently emerging in the Hong Kong art scene. This catalogue introduces 20 artists working in a variety of media, including Nadim Abbas, Ho Sin Tung, Lam Tung-pang, Tsang Kin-Wah, Wong Wai Yin and Adrian Wong.

978-3-86984-322-3
Flexi, 8,5 x 10 in. / 240 pgs / 150 color.
U.S. \$60.00 CDN \$60.00
September/Art/Asian Art & Culture



Lin Jingjing: The Method of
Paradox

BLUE KINGFISHER LIMITED
Text By Gu Zhengqing. Interview by Mi Zhuang.
Lin Jingjing (born 1970) is one of only a few women artists visibly active in the contemporary Chinese art scene, and her work accordingly addresses the complexities of female identity in contemporary China. Her paintings, photos, sculptures and installations incorporate “women’s work” such as sewing. This volume records her two-decade-plus career to date.

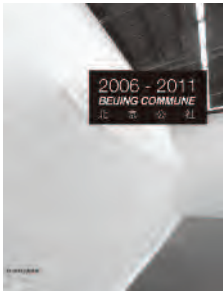
978-988-15063-9-9
Hbk, 11,5 x 12 in. / 280 pgs / 166 color / 22 b&w.
U.S. \$60.00 CDN \$60.00
October/Art/Asian Art & Culture



Focus Asia
Insights into the Wemhöner Collection

KERBER
Edited by Philipp Bollmann. Text by Ulrike Münter.
Focus Asia is the first publication in a series on works from the Wemhöner Collection, specializing in works in all media by Asian artists and Asian-influenced Western art. This volume includes artists such as Nobuyoshi Araki, Hai Bo, island6, Isaac Julien, Richard Serra, Wei Guangqing, Yang Fudong, Yue Minjun and Zuoxiao Zuzhou.

978-3-86678-588-5
Hbk, 9,5 x 11 in. / 192 pgs / 92 color / 20 b&w.
U.S. \$55.00 CDN \$55.00
August/Art/Asian Art & Culture



Beijing Commune 2006–2011

BLUE KINGFISHER LIMITED
Introduction by Leng Lin.
Founded by independent curator and writer, Leng Lin, the Beijing Commune art space has hosted over 30 exhibitions over the past five years, by major Chinese artists such as Yin Xiuzhen, Song Dong, Zhang Xiaogang, Yue Minjun and Zhao Bandi. Shows at the space have frequently served as springboards for Chinese artists to enter the international art world.

978-988-15063-2-0
Hbk, 9 x 11.75 in. / 312 pgs / 238 color.
U.S. \$60.00 CDN \$60.00
October/Art/Asian Art & Culture



Visual Anxiety

LA FÁBRICA/FUNDACIÓN TELEFÓNICA
This volume looks at the relationship between image production and conditions of anxiety across the booming economies of Asia, from Korea to China to Japan. Contributing artists include Wang Guofeng, Lee Yongbaek, Matteo Basile, Chen Wei, Liu Bo, Miao Xiaochun, Jitish Kallat, Nobiyoshi Araki, Marcos Chaves and Wu Daxin.

978-84-15303-71-8
Hbk, 8,75 x 10.25 in. / 176 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Art/Asian Art & Culture



Closer than Fiction
American Visual Worlds Around 1970

WALTHER KÖNIG, KÖLN

Edited and with introduction by Brigitte Franzen, Anna Sophia Schultz. Foreword by Isabel Pfeiffer-Poensgen, Hortensia Völckers. Text by Kathrin Barutzki, et al. *Closer than Fiction* serves as the reading companion to the 2011 *Hyper Real* exhibition of photorealist art held at the Ludwig Forum für Internationale Kunst in Germany. Scholarly essays place American hyperrealism and photorealism in a comprehensive art historical context. Installation photos of the exhibition illustrate the text.

978-3-86335-119-9
Flexi, 7.75 x 9.5 in. / 384 pgs / 150 color.
U.S. \$40.00 CDN \$40.00
August/Art/Nonfiction Criticism



The Circus as a Parallel Universe

MODERNE KUNST NÜRNBERG

Preface by Gerald A. Matt. Text by Birgit Peter, Matthias Christen, Verena Konrad. Interview by Gerald A. Matt, Verena Konrad. *The Circus as a Parallel Universe* takes the circus as a metaphor for the art world—a platform for transgression against the existing world order. Artists brought forward to exemplify this perspective include Diane Arbus, Matthew Barney, Alexander Calder, Roni Horn, Bruce Nauman, Ulrike Ottinger, Marion Peck, Ugo Rondinone, Joe Scanlan and Cindy Sherman.

978-3-86984-317-9
Pbk, 8.5 x 11.25 in. / 296 pgs / 160 color.
U.S. \$65.00 CDN \$65.00
August/Art



Creative Ireland
The Visual Arts

IRISH MUSEUM OF MODERN ART

Edited by Noel Kelly, Seán Kissane. *Creative Ireland* provides a rigorous appraisal of Irish contemporary visual arts practice across all forms of media. It profiles 100 leading Irish visual artists active between 2000–2011, including Gerard Byrne, Dorothy Cross, Blaise Drummond, McDermott & McGough, Tom Molloy, Richard Mosse, Clive Murphy, Seamus Nolan, Alan Phelan, Hannah Starkey and Donovan Wylie.

978-1-907683-11-4
Pbk, 7.5 x 10 in. / 244 pgs / 144 color.
U.S. \$20.00 CDN \$20.00
July/Art



Stroll

JRP|RINGIER

Edited by Balthazar Lovay. Text by Daniel Baumann, Balthazar Lovay. Invited to curate an exhibition at the museum Le Manoir de Matigny in Switzerland, artist Balthazar Lovay displayed the work of 60 artists, photographers and press cartoonists among a collection of artifacts, mixing works of different genres and time periods. Thus a piece by artist duo Guyton/Walker is seen alongside fourteenth-century religious sculpture, among other combinations.

978-3-03764-284-9
Pbk, 4.25 x 6.5 in. / 64 pgs / 25 color / 2 b&w.
U.S. \$15.00 CDN \$15.00
July/Art



Thinking Europe:
The Scenario Book

JOVISART

Edited by Barbara Steiner. *Thinking Europe: The Scenario Book* is a curatorial project that aims to construct a representation of the European community from the perspective of the arts. Ten curators from Europe and Asia were asked to participate by contributing three scenarios each—proposals for projects to be implemented in various cities across Europe.

978-3-86859-188-0
Pbk, 8.5 x 11.75 in. / 264 pgs / 150 color / 30 b&w.
U.S. \$40.00 CDN \$40.00
October/Art



Ironie
The Subtle Irony of Art

KERBER

Edited by Claudia Emmert. Text by Claudia Emmert, Susanne Witzgall, Jens Kulenkampff. This volume explores the many applications of irony in art, from matters of gender to depictions of nature and self-reflexivity. The contributing artists are John Bock, Shannon Bool, Thorsten Brinkmann, Mark Dion, Anton Henning, Brigitte Kowanz, Ragnar Kjartansson, Peter Land, Patrick Mimran, Ahmet Öğüt, Şener Özmen and Claude Wall.

978-3-86678-433-8
Hbk, 8 x 10.5 in. / 128 pgs / 88 color / 1 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



Audience as Subject

YERBA BUENA CENTER FOR THE ARTS

Text by Betti-Sue Hertz, Nick Kaye, Gabriella Gian-nachi, Andrew Weiner, Stephen Wright. *Audience as Subject* is the catalogue to a two-part exhibition that considers the audience broadly as a living organism of participating viewers of live events. The two parts, “Part 1: Medium” and “Part 2: Extra Large” examine audiences at gatherings of correspond-ing sizes. Participating artists include Andreas Gursky, Ryan McGinley, Paul Pfeiffer and Melanie Smith.

978-0-9826789-5-4
Pbk, 6 x 9 in. / 120 pgs / illustrated throughout.
U.S. \$27.00 CDN \$27.00
July/Art



Expanded Territory

KERBER

Text by Zdenek Felix, Julia Höner, Julia Schleis, Monika Schnetkamp, Thomas Wulffen. The four artists in *Expanded Territory*—Agnieszka Brzezanska, Giulio Frigo, Eva Kotátková and Āida Ruilov—hail from Poland, Italy, the Czech Republic and the United States, respectively, but were all born between the 70s and early 80s, placing them within a generation united by its experience of radical change in social political systems, an influence this volume examines.

978-3-86678-554-0
Hbk, 6.75 x 9.5 in. / 72 pgs / 34 color.
U.S. \$29.95 CDN \$29.95
August/Art



Body as Protest

HATJE CANTZ

Edited by Klaus Albrecht Schröder, Walter Moser. Text by Walter Moser, Christina Natlacen. *Body as Protest* highlights the photographic representation of the human body as a radical expression of protest against social, political and aesthetic norms. Centering on a series by John Coplans, it also includes works by Hannah Wilke, Ketty La Rocca, Hannah Villiger, Bruce Nauman, Robert Mapplethorpe and Tatiana Lecomte.

978-3-7757-3423-3
Hbk, 8.25 x 11.5 in. / 144 pgs / 60 color.
U.S. \$45.00 CDN \$45.00
December/Art/Photography

EXHIBITION SCHEDULE
Vienna, Austria: Albertina, 09/05/12–12/02/12



Past Desire

KERBER

Edited by Beate Ermacora, Jürgen Tabor. Preface by Beate Ermacora. Text by Julia Brennacher, Lotte Dinse, Beate Ermacora, Christina Nägele, Jürgen Tabor, Moshe Zuckermann. Investigating the fickleness of personal memory and the influence of the unconscious upon memory, *Past Desire* brings together ten international artists who work with the themes of history and memory: Yael Bartana, Ulla von Brandenberg, Chen Chieh-Jen, Martin Gostner, Franz Kapfer, Anne-Mie Van Kerck-hoven, David Makjovic, Rosell Meseguer, Lorraine O’Grady and Margaret Salmon.

978-3-86678-608-0
Pbk, 6.25 x 9 in. / 112 pgs / 77 color / 43 b&w.
U.S. \$35.00 CDN \$35.00
August/Art



Coming After

THE POWER PLANT

Text by Jon Davies, Sharon Hayes, Zoe Leonard. *Coming After* looks at the work of artists who “came after” the queer politics and AIDS activism of the mid-1980s to early 1990s: Ulrike Müller, Jimmy Robert, Pauline Boudry/Renate Lorenz, Aleesa Co-hene, Glen Fogel, Onya Hogan-Finlay, Christian Hol-stad, Danny Jauregui, Adam Garnet Jones, Jean-Paul Kelly, Tim Leyendekker, Benny Nemerofsky Ramsay, James Richards, Emily Roysdon, Dean Sameshima, Jonathan VanDyke and Susanne M. Winterling.

978-1-894212-35-9
Flexi, 5.25 x 8 in. / 124 pgs / 38 color.
U.S. \$26.00 CDN \$26.00
July/Art/Gay & Lesbian



Utopia Gesamtkunstwerk

WALTHER KÖNIG, KÖLN

Edited by Agnes Husslein-Arco, Harald Krejci, Bettina Steinbrügge. *Utopia Gesamtkunstwerk* presents a contemporary perspective on the historical idea of the *Gesamtkunstwerk*, or total work of art, first defined by Wagner as an art that unites all art forms. Works by 50 artists from the 1950s to today are included, from Marcel Broodthaers, Daniel Buren and Martin Kippenberger to Valie Export and Gelitin.

978-3-86335-140-3
Flexi, 8 x 9.75 in. / 242 pgs / 63 color.
U.S. \$49.95 CDN \$49.95
August/Art



Object Atlas
Fieldwork in the Museum

KERBER

Edited by Clémentine Deliss. Text by Lothar Baumgarten, Clémentine Deliss, Mathis Esterhazy, Hubert Fichte, Vanessa von Gliszczyński, et al.

Object Atlas presents objects from the Weltkulturen Museum's ethnographic collection alongside new works produced by eight artists who lived and worked in the museum's laboratory during 2011: Alf Bayrle, Helke Bayrle, Thomas Bayrle, Marc Camille Chaimowicz, Sunah Choi, Antje Majewski, Otobong Nkanga, Simon Popper and Hans-Jürgen Heinrichs.

978-3-86678-651-6
Pbk, 6.5 x 9 in. / 508 pgs / 187 color / 8 b&w.
U.S. \$47.50 CDN \$47.50
August/Art



Town-Gown Conflict

JRP|RINGIER

Edited by Beatrix Ruf. Text by Constance Barrère Dangleterre, Catriona Duffy, Kris Krimpe, Lucy McEachan, Lucy McKenzie, Anne Pontegnies, Isabella Anna-Maria Ritter, Philipp Traun, Beatrix Ruf, Peter York.

Town-Gown Conflict records an exhibition held at Zürich's Museum Bärengrasse of textiles by women artists and designers who explore the social ramifications of couture and industrial/manual fabric production. Participating artists include Lucy McKenzie, Verena Dengler, Lucile Desamory, Caitlin Keogh, Beca Lipscombe, Pelican Avenue and Elizabeth Radcliffe.

978-3-03764-288-7
Hbk, 8 x 10.5 in. / 112 pgs / 64 color.
U.S. \$35.00 CDN \$35.00
September/Art/Fashion



Frauenzimmer

KERBER

Edited by Stefanie Kreuzer. Preface by Markus Heinzelmann. Text by Lilian Haberer, Stefanie Kreuzer.

This volume presents works by seven women who work in the field of conceptual sculpture: Sara Barker, Carol Bove, Karla Black, Thea Djordjadze, Isa Genzken, Kitty Kraus and Tatiana Trouvé. Varying in approach from installation to processual works and found objects, each of these artists has significantly expanded the terms of contemporary sculpture.

978-3-86678-586-1
Hbk, 7.75 x 10.25 in. / 116 pgs / 55 color / 4 b&w.
U.S. \$45.00 CDN \$45.00
August/Art



The Great Subtraction
By Gabriele Guercio.

ASA PUBLISHERS

Since at least the 1960s, Italian artists have resisted creating art that expresses a national identity, making “Italian art” elusive to define. This quality of “subtraction” is examined here in the work of Giovanni Anselmo, Elisabetta Benassi, Gino De Dominicis, Francesco Matarrese, Marisa Merz, Luigi Ontani, Cesare Pietroiusti, Michelangelo Pistoletto and Emilio Prini.

978-94-6117-016-3
Pbk, 6.75 x 9.5 in. / 112 pgs / 24 color.
U.S. \$32.00 CDN \$32.00
July/Art/Nonfiction & Criticism



Cass Sculpture Foundation
20 Years of Commissioning Large Scale Sculpture

HATJE CANTZ

Since its inception in 1992, the Cass Sculpture Foundation has commissioned and exhibited over 400 works from important contemporary artists including Anthony Caro, Tony Cragg, Andy Goldsworthy, Marc Quinn, Kiki Smith, Gavin Turk, Marianne Vitale and Rachel Whiteread. These have been displayed across the Foundation's 26 acres of woodland in West Sussex, in the U.K. This volume surveys the collection.

978-3-7757-3427-1
Hbk, 11.75 x 11.75 in. / 304 pgs / illustrated throughout.
U.S. \$85.00 CDN \$85.00
September/Art



Resonance and Silence
Goetz Collection in the Haus der Kunst

HATJE CANTZ

Text by Okwui Enwezor, Ingvild Goetz, León Krempel, et al.

Resonance and Silence is the third volume in a series produced in collaboration between the Goetz Collection and Munich's Haus der Kunst. The theme of this latest installment is the role of sound, music and accompaniment in the context of moving pictures. Participating artists include Yael Bartana, David Claerbout, Christian Marclay and Wolfgang Tillmans.

978-3-7757-3288-8
Hbk, 7 x 8.75 in. / 112 pgs / 101 color / 13 b&w.
U.S. \$40.00 CDN \$40.00 [SDNR30](#)
August/Art



Valeria Napoleone's Catalogue of Exquisite Recipes

WALTHER KÖNIG, KÖLN

Text by Valeria Napoleone, Barry Schwabsky.

The collector Valeria Napoleone has made a name for herself by exclusively collecting the work of living women artists, but she has no other limitations—just that the work be something she wants to “live with.” With this book, she combines her two chief passions, pairing her favorite artworks with recipes from her homeland, Italy.

978-3-86335-124-3
Clth, 9.5 x 12.75 in. / 160 pgs / 80 color.
U.S. \$59.95 CDN \$59.95
August/Art



The Hubert Looser Collection

HATJE CANTZ

Edited by Ingrid Brugger, Florian Steininger. Text by Evelyn Benesch, Heike Eipeldauer, Lisa Kreil, et al.

With its emphasis on Abstract Expressionism, Minimalism and Arte Povera, the Fondation Hubert Looser is one of the most outstanding private collections of modern and contemporary art in Switzerland. This publication gathers works by Willem de Kooning, John Chamberlain, Cy Twombly, David Smith, Agnes Martin, Giuseppe Penone, Arshile Gorky, Alberto Giacometti, Pablo Picasso, Anselm Kiefer and many others.

978-3-7757-3235-2
Hbk, 9.75 x 11.75 in. / 240 pgs / 120 color.
U.S. \$55.00 CDN \$55.00
September/Art



Ca' Corner della Regina, Fondazione Prada

PROGETTO PRADA ARTE SRL

Edited by Germano Celant.

The Fondazione Prada vigorously supports the contemporary arts through exhibitions, installations and publications. This volume documents the breadth of its activities, from its preservation work on the eighteenth-century building housing its Venice exhibition space, to collaborations with artists such as Thomas Demand, to its special collection, including works by Louise Bourgeois, Donald Judd, Jeff Koons, Frank Stella, Damien Hirst and many more.

978-88-87029-53-6
Flexi, 8.5 x 11 in. / 400 pgs / illustrated throughout.
U.S. \$80.00 CDN \$80.00
August/Art



Rectangle and Square
Rupf Collection 2

KERBER

Edited by Hermann Rupf, Margrit Rupf. Text by Matthias Frehner, Susanne Friedli, et al.

Rectangle and Square provides a comprehensive view of the holdings of Hermann and Margrit Rupf—one of the most important European collections of modern art, not least because many of the works were acquired in the year of their creation. Pieces by Hans Arp, Joseph Beuys, George Braque, André Derain, Lyonel Feininger, Lucio Fontana, Donald Judd, Ilya Kabakov, Wassily Kandinsky and many others are included.

978-3-86678-581-6
Pbk, 9.5 x 11.5 in. / 192 pgs / 97 color / 10 b&w.
U.S. \$59.95 CDN \$59.95
August/Art



Julia Stoschek Collection, Number Five
Cities of Gold and Mirrors

HATJE CANTZ

This publication documents new works acquired for the Julia Stoschek Collection, as well as site-specific interventions in its exhibition space. Featured artists include Francis Alÿs, Olafur Eliasson, Cyprien Gaillard, Andreas Gursky, Nancy Holt, Mark Manders, Gordon Matta-Clark, Robin Rhode, Christoph Schlingensief, Wolfgang Tillmans, Andro Wekua, Christoph Westermeier, Tobias Zielony and many others.

978-3-7757-3308-3
Hbk, 8.25 x 10.75 in. / 200 pgs / 71 color / 134 b&w.
U.S. \$60.00 CDN \$60.00 [SDNR30](#)
August/Art



The Language of Less
(Then and Now)

MUSEUM OF CONTEMPORARY ART CHICAGO

Foreword by Madeleine Grynsztejn. Text by Michael Darling, David Raskin.

The Language of Less (Then and Now) accompanies an exhibition at MCA Chicago inspired by the museum's rich holdings of Minimalist and post-Minimalist art of the 60s and 70s. These are complemented by works from a younger generation of artists, such as Leonor Antunes, Carole Bove, Jason Dodge, Gedi Sibony and Oscar Tuazon.

978-0-933856-91-2
Hbk, 8 x 11 in. / 64 pgs / 43 color.
U.S. \$29.95 CDN \$29.95
August/Art



Color in Flux

KERBER

Edited by Peter Frieze. Preface by Bernd Neumann, Jens Böhrnsen. Text by Guido Boulboulé, et al. *Color in Flux* examines how artists have deployed free-flowing color. The works of leading Abstract Expressionist and color-field painters are combined with more contemporary works: among those included are Ai Weiwei, John Baldessari, Willi Baumeister, Lynda Benglis, Katharina Grosse, Kitty Kraus, Joseph Marioni, Bernhard Martin, Paul McCarthy, Sigmar Polke, Jackson Pollock, Gerhard Richter, Dieter Roth, Thomas Ruff and Oskar Schlemmer.

978-3-86678-595-3
Hbk, 8.75 x 11 in. / 208 pgs / 76 color / 5 b&w.
U.S. \$59.95 CDN \$59.95
August/Art



Public Art Vienna

Departures, Works, Interventions

MODERNE KUNST NÜRNBERG

Edited by Roland Schöny. Text by Christian Höller, Gaby Gappmayr, Annelie Pohlen, Roland Schöny. Vienna has hosted a number of ambitious collaborative public art projects in recent years, started by the Public Art Vienna program. This volume gives an overview of the initiative, documenting installations by artists such as Peter Fattinger, Heinz Gappmayr, Liam Gillick, Maria Hahnenkamp, Oliver Hangl, Ken Lum, Inés Lombardi, Veronika Orso, Michael Rieper and Franziska and Lois Weinberger.

978-3-86984-188-5
Hbk, 6,5 x 9,5 in. / 212 pgs / 150 color.
U.S. \$55.00 CDN \$55.00
August/Art



Fresh Paint

CHARTA

Edited by Selene Wendt. Text by Paco Barragán, Tommy Olsson, Michele Robecchi, Trevor Schoonmaker, Selene Wendt. *Fresh Paint* brings together an international group of contemporary painters whose use of that most traditional of media is as fresh and challenging as any work being done in photography, video or installation. Participating artists include Katharina Grosse, Barkley Hendricks, Brad Kahlhamer, Kerry James Marshall, Julie Mehretu, Wangechi Mutu, Elizabeth Peyton and Kehinde Wiley.

978-88-8158-844-2
Hbk, 8,5 x 10,75 in. / 128 pgs / 78 color.
U.S. \$47.50 CDN \$47.50
September/Art



CyberArts 2012

HATJE CANTZ

Edited by Hannes Leopoldseder, Christine Schöpf, Gerfried Stocker. Text by Hannes Leopoldseder, Christine Schöpf. 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, and continues to be a trailblazer in discovering technologically innovative art. This book documents outstanding works from the Prix Ars Electronica 2012, and includes a DVD, plus reproductions of works and texts by artists.

978-3-7757-3435-6
Hbk, 6,5 x 9,5 in. / 317 pgs / 333 color.
U.S. \$75.00 CDN \$75.00
November/Art



BMW Art Guide by Independent Collectors

HATJE CANTZ

Text by Silvia Anna Barrilà, Nicole Büsing, Heiko Klaas, Christiane Meixner, Andreas Schmid. Published with the internationally esteemed initiative Independent Collectors, this volume compiles more than 150 private contemporary art collections all over the world that are open to the public. More than 4,000 collectors from over 85 countries have registered with Independent Collectors, and the *BMW Art Guide* includes more than 17,200 artworks in over 1,600 private online exhibitions.

978-3-7757-3259-8
Hbk, 5,25 x 7 in. / 164 pgs / 59 color.
U.S. \$30.00 CDN \$30.00
September/Art



Ars Electronica 2012

The Big Picture

HATJE CANTZ

Edited by Hannes Leopoldseder, Christine Schöpf, Gerfried Stocker. Text by Gerfried Stocker, et al. 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 2012, for which the festival is collaborating with the prestigious CERN institute.

978-3-7757-3434-9
Pbk, 6,75 x 9,5 in. / 424 pgs / 645 color.
U.S. \$45.00 CDN \$45.00
November/Art



The 18th Biennale of Sydney

All Our Relations

THE 18TH BIENNALE OF SYDNEY

Edited by Catherine de Zegher, Gerald McMaster. Text by Catherine de Zegher, Gerald McMaster, Jean Fisher, Bruno Latour, Michael Hardt, Everlyn Nicodemus, Erin Manning, Brian Massumi, et al. This full-color catalogue provides a thorough record of the 18th Biennale of Sydney, its artists and the ideas that inform it. The publication features a number of commissioned essays by leading international writers, as well as information on the participating artists and exhibition venues.

978-0-646-57199-7
Clth, 7,5 x 10,25 in. / 320 pgs / 300 color.
U.S. \$50.00 CDN \$50.00
August/Art



Frieze Art Fair

London Catalogue

FRIEZE

Published for the annual Frieze Art Fair in London, this volume is an indispensable publication for anyone interested in contemporary art, and features critical texts and biographical notes on over 170 emerging and established artists written by acclaimed art critics and curators. These artist profiles are accompanied by multiple color reproductions of the artists' work.

978-0-9553201-9-4
Flexi, 9 x 11 in. / 500 pgs / illustrated throughout.
U.S. \$39.95 CDN \$39.95
October/Art



7th Berlin Biennale for Contemporary Art

Forget Fear

WALTHER KÖNIG, KÖLN

Edited by Artur Żmijewski, Joanna Warsza. This reader accompanies the seventh Berlin Biennale for Contemporary Art, with text and interviews that address the premise of this year's iteration: How can art transform politics and bring about real change in our society? Contributors include Paweł Althamer, Yael Bartana, Christian Boltanski, Jón Gnarr, Teresa Margolles, Srđa Popović, Fernando Vallejo and Voina.

978-3-86335-129-8
Flexi, 6 x 8,5 in. / 416 pgs / 19 color / 32 b&w / Audio CD
U.S. \$45.00 CDN \$45.00
August/Art



Manifesta 9

The Deep of the Modern

SILVANA EDITORIALE

Text by Cuahtémoc Medina, Dawn Ades, Katerina Gregos. The 2012 Manifesta—the nomadic European Biennial of Contemporary Art—explores the impact that industrial practices such as the production of coal have had on some of the most innovative artists of the twentieth and twenty-first centuries. This catalogue to the bien-nial is loosely based on the format of an encyclopedia.

978-88-366-2326-6
Pbk, 6,75 x 9,5 in. / 320 pgs / 200 color.
U.S. \$50.00 CDN \$50.00
September/Art



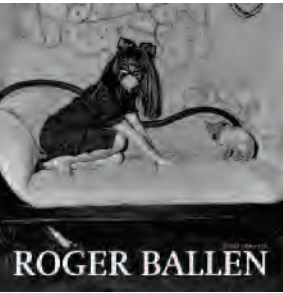
Art Basel Miami Beach 2012

6-9 Dec 2012

HATJE CANTZ

Art Basel Miami Beach is the American sister-event of Art Basel in Switzerland, the most important annual art fair in the world. At Art Basel Miami Beach, an exclusive selection of 260 leading art galleries from North America, Latin America, Europe, South Africa and Asia will exhibit art of the twentieth and twenty-first centuries by over 2,000 artists. Art Basel Miami Beach has established itself as a new kind of cultural event, combining the vibrancy of an international art show with an exciting program of special exhibitions, parties and crossover events reaching into the realms of music, film, architecture and design. This accompanying catalogue, with around 330 color illustrations, is a valuable tool for understanding current art trends and the prevailing international art market. It is an essential reference book for all art professionals and collectors, with a special focus on the art world of the Americas.

978-3-7757-3388-5
Pbk, 8,25 x 11,75 in. / 652 pgs / 330 color.
U.S. \$70.00 CDN \$70.00
December/Art



Previously Announced.
**Roger Ballen:
Animal Abstraction**

REFLEX EDITIONS
Introduction by Wim Pijbes.
Animal Abstraction collects one body of work by photographer Roger Ballen (born 1950). Enigmatic, beautiful and often disturbing, these black-and-white photographs are staged in desolate interiors where humans interact with animals to create mysterious tableaux that reflect Ballen’s fascination with the animal kingdom.

978-90-71848-00-1
Hbk, 12 x 12.25 in. / 100 pgs / 49 tritone.
U.S. \$79.95 CDN \$79.95
Available/Photography



**Andrea Stappert:
Under the Radar**
Photographs 1985–2011

KERBER
Edited by Andrea Stappert. Text by Jonathan Drons-field, Marc Glöde, Veith Loeers, Julie Sylvester.
German artist Andrea Stappert (born 1958) has made a life’s work of documenting the art world’s most interest-ing personalities. Originally trained as a painter, her first photographs were of fellow artist and friend Martin Kippenberger. Those portraits appear here alongside those of Peter Doig, Lawrence Wiener, Pipilotti Rist, Rikrit Tirvanija, Jonathan Meese and many others.

978-3-86678-568-7
Hbk, 9.5 x 11.75 in. / 240 pgs / 47 color / 110 duotone.
U.S. \$85.00 CDN \$85.00
August/Photography



Carina Linge
KERBER
Preface by Ulla Seeger, Monique Förster, Cornelia Nowak. Text by Klaus Honnef, Silke Feldhoff.
The luminous photographs of Carina Linge (born 1976) reference the classic still life and memento mori: glass bottles overflow with flowers just begin-ning to droop, and the light plays off the contrasting textures of a cut lemon and a dish of sardines. Her solemn portraits, although clearly of modern-day women, express the quietude of a Vermeer.

978-3-86678-542-7
Pbk, 8.25 x 10.5 in. / 104 pgs / 69 color.
U.S. \$49.95 CDN \$49.95
August/Photography



**Ziad Antar: Portrait of a
Territory**
ACTES SUD
Text by Christine Macel.
This volume presents a seven-year project by Lebanese photographer Ziad Antar (born 1978), for which he recorded the coastline of the United Arabic Emirates between 2004 and 2011. *Portrait of a Territory* tells the story of an economic boom and its shortcomings through images of both monumental architectural structures and the abandoned work sites of unfinished construction projects.

978-2-330-00527-6
Hbk, 7.75 x 10 in. / 304 pgs / illustrated throughout.
U.S. \$49.95 CDN \$49.95
August/Photography/Middle Eastern Art & Culture



**Martin Roemers:
The Eyes of War**
HATJE CANTZ
Text by Cees Nooteboom, Martin Roemers, et al.
Having made a portrait of a blind war victim, Martin Roemers (born 1962) realized there was a tremendous potency in the image, and began to make photo-graphs of thousands of people who had lost their eye-sight as children or young soldiers during the Second World War. *The Eyes of War* features around 40 portraits of war victims from Germany, Great Britain, the Netherlands, Belgium, the Ukraine and Russia.

978-3-7757-3400-4
Hbk, 9.75 x 11 in. / 128 pgs / 38 duotone.
U.S. \$55.00 CDN \$55.00
September/Photography



**Mathias Braschler & Monika
Fischer: China**
HATJE CANTZ
Foreword by Jonathan Watts. Text by Mathias Braschler, Monika Fischer.
For their 19,000-mile journey across China, Swiss photographers Monika Fischer and Mathias Braschler made one portrait every day. The resulting series of documentary photos depicts both the winners and losers of the country’s economic transformations, from the small farmer who still plows his fields with water buffaloes to the wealthy yacht club owner posing with his Lamborghini.

978-3-7757-3336-6
Hbk, 9.75 x 12.25 in. / 160 pgs / 76 color.
U.S. \$60.00 CDN \$60.00
August/Photography



Nora Bibel: Que Huong
KERBER
Edited by Nora Bibel. Text by Ingo Schöningh, Kristina Stang.
Over the course of numerous trips to Vietnam, Nora Bibel (born 1971) photographed and interviewed various people who had lived in Germany for several years but had since returned to Vietnam. *Que Hong* offers a portrait of the human negotiation of displace-ment and home.

978-3-86678-625-7
Hbk, 11.75 x 9.5 in. / 112 pgs / 52 color.
U.S. \$45.00 CDN \$45.00
August/Photography/Asian Art & Culture



Claudia Rogge: EverAfter
HATJE CANTZ
Text by Carl Aigner, David Galloway, Ralph Gueth.
The large tableaux in Claudia Rogge’s new series *EverAfter* correspond to passages in Dante’s *Divine Comedy*. Recalling classic religious art with their complex but cohesive compositions, the scenes take one from hell to purgatory and into heaven, acted out by masses of nude bodies stitched together digitally into elaborate collages.

978-3-7757-3303-8
Hbk, 11.75 x 9.75 in. / 112 pgs / 95 color.
U.S. \$55.00 CDN \$55.00
August/Art



Wilma Hurskainen: Heiress
KERBER
Edited by Wilma Hurskainen. Text by Ann-Christin Bertrand.
This monograph on young Helsinki School photogra-pher Wilma Hurskainen (born 1979) includes her *No Name* series, which explores themes of childhood and memory. Hauntingly beautiful and enigmatic portraits in interiors and the natural world are linked with short texts that situate them as childhood memories, both real and fabricated.

978-3-86678-604-2
Hbk, 8.75 x 10.75 in. / 112 pgs / 48 color.
U.S. \$40.00 CDN \$40.00
August/Photography



**Robert Knoth & Antoinette
de Jong: Poppy**
Trails of Afghan Heroin
HATJE CANTZ
Edited by Iris Sikking. Text by Antoinette de Jong, Robert Knoth.
Roberth Knoth and Antoinette de Jong spent two decades documenting the historic Silk Road that once linked East Asia and the West, covering the rise of the Taliban, the American intervention after September 11, 2001, and the recent surge in opium production. Begin-ning in Afghanistan and ending in London, the photo-graphs reveal yet another dark side of globalization.

978-3-7757-3337-3
Hbk, 6.75 x 9.5 in. / 384 pgs / 180 color.
U.S. \$60.00 CDN \$60.00
August/Photography



**Nicolas Henry: The Play-
houses of Our Grandparents**
ACTES SUD
Nicolas Henry’s *The Playhouses of Our Grandparents* is a portrait of the older generation across the world, from France to Vanuatu via India, Brazil, Morocco, New Zealand and Sweden. For each portrait, some sort of shack or temporary shelter was constructed using the subject’s familiar possessions. This volume reproduces a selection of these portraits, taken over the past five years.

978-2-330-00084-4
Hbk, 13 x 11.25 in. / 184 pgs / 81 color.
U.S. \$55.00 CDN \$55.00
August/Photography



Lekha Singh: Pop Up Pianos
DAMIANI
Pop-Up Pianos was a 2011 initiative of the nonprofit arts group Sing for Hope, originated by the artist Luke Jerram, for which 88 grand and upright pianos—one for each key on the keyboard—were decorated by artists ranging from Isaac Mizrahi and Diane von Furstenberg to Olek to public school children. These pianos were then placed outdoors in all five of New York’s boroughs for a period of two weeks. Photogra-pher Lekha Singh’s documentation of this event—the world’s largest street piano installation to date—capture the revels and the euphoria of the project.

978-88-6208-233-4
Hbk, 13.5 x 9.25 in. / 144 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Francesc Català-Roca:
PHotoBolsillo

LA FÁBRICA

Text by Luis Revenga.

The career of Spanish photographer Francesc Català-Roca (1922–1998) receives a concise overview in this *PHotoBolsillo* pocket monograph. The first half of his adult life was spent under the Franco dictatorship, and he is best known for his photographs from the 1950s and 60s, capturing the spirit of postwar Spain in its city streets.

978-84-15303-63-3
Pbk, 5.25 x 7 in. / 108 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
September/Photography



Chema Madoz:
PHotoBolsillo

LA FÁBRICA

Foreword by Fernando Castro Flórez.

This new volume in the PHotoBolsillo series features the work of Spanish photographer Chema Madoz (born 1958), best known for precise and luminous surreal still lifes in black and white. With wry humor, he creates visual jokes and puns: a spoon casts the shadow of a fork or a burnt match becomes a thermometer bulb.

978-84-15303-62-6
Pbk, 5.25 x 7 in. / 108 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
September/Photography



Rosa Muñoz:
Constructed Memories

LA FÁBRICA

Text by Francisco Carpio.

With her new photographic series and video installation, together called *Constructed Memories*, Spanish photographer Rosa Muñoz (born 1963) honors the modest charm of the urban shop in contrast to the alienation of the superstores and shopping malls that are increasingly prevalent across the world. This volume documents the project.

978-84-15303-77-0
Flexi, 10.75 x 12.5 in. / 96 pgs /illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Dag Alveng: Racing

FORLAGET PRESS

Norwegian photographer Dag Alveng’s new project, *Racing*, has allowed him to combine his vocation of photography with his passion for car racing (specifically 1980s Italian motorcars). Alveng’s lustrous black-and-white images of these classic cars and their finely sculpted components reveal them as works of art in themselves.

978-82-7547-534-1
Hbk, 11.5 x 11.75 in. / 132 pgs / illustrated throughout.
U.S. \$75.00 CDN \$75.00
July/Photography



Corinne L. Rusch:
Transient Confessions

KERBER

Edited by Corinne L. Rusch. Text by Virginia Dellenbaugh.

Transient Confessions explores the fascinating and surreal world of the major grand hotels in Switzerland and northern Italy, where the rich and beautiful have gathered since the middle of the nineteenth century. Rusch’s staged photographs of glamorous women in states of ennui or drunken collapse recall the heyday of these fin-de-siècle settings.

978-3-86678-644-8
Hbk, 6.25 x 9.5 in. / 132 pgs / 24 color.
U.S. \$37.50 CDN \$37.50
August/Photography



Wilhelm Schürmann:
Road Map to Happiness

Pictures of a Street, 1979–1981

HATJE CANTZ

Text by Gabriele Conrath-Scholl.

Wilhelm Schürmann (born 1946) took the photographs in *Road Map to Happiness* between 1979 and 1981, on the street on which he grew up in the city of Dortmund, Germany. Published here for the first time, Schürmann’s black-and-white images of storefront displays and living rooms present a funny and moving portrait of postwar Germany.

978-3-7757-3309-0
Hbk, 9.75 x 11.5 in. / 160 pgs / 10 color / 120 duotone.
U.S. \$75.00 CDN \$75.00
October/Photography



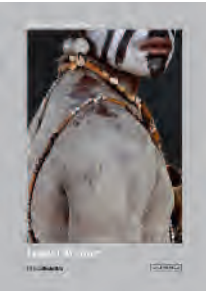
Ricardo Cases:
PHotoBolsillo

LA FÁBRICA

Text by Luis López Navarro.

This volume in the PHotoBolsillo series features the work of contemporary Spanish photojournalist Ricardo Cases (born 1971). His work is distinguished by a use of intense colors, whether he is documenting traditional activities in rural Spain or gently poking fun at the peculiarities of city living.

978-84-15303-64-0
Pbk, 5.25 x 7 in. / 108 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
September/Photography



Isabel Muñoz:
PHotoBolsillo

LA FÁBRICA

One of the most renowned female contemporary photographers in Spain, Isabel Muñoz (born 1951) makes color and black-and-white photographs that offer an exploration of the body in motion—particularly bodies of dancers, as in her series on the traditional forms of tango and flamenco. Her work is surveyed in this *PHotoBolsillo* pocket monograph.

978-84-15303-65-7
Pbk, 5.25 x 7 in. / 108 pgs / illustrated throughout.
U.S. \$20.00 CDN \$20.00
September/Photography



Lluís Bussé: Barcelona's
Multiverse

DAMIANI

Lluís Bussé’s black-and-white photographs of iconic sights around the city of Barcelona come with a twist: this is the Barcelona of a parallel universe. Each image is a collage creating surprising conjunctions. The book also contains texts from scientists around the world, as well as Bussé’s own story.

978-88-6208-220-4
Hbk, 8.25 x 11 in. / 64 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
September/Photography



Marcus Schwier: Intérieurs

KERBER

Edited by Stefan Feucht. Preface by Eduard V. Habsburg-Lothringen.

In *Interiors*, photographer Marcus Schwier takes the viewer inside baroque palaces in Germany, Austria and Switzerland. After grand depictions of magnificent reception halls, Schwier portrays more private scenes, rooms in the midst of restoration projects and living spaces with the humble signs of actual habitation, like jumbled childrens’ toys or half-completed ironing.

978-3-86678-601-1
Hbk, 9.5 x 11.75 in. / 112 pgs / 70 color / 10 b&w.
U.S. \$55.00 CDN \$55.00
August/Photography



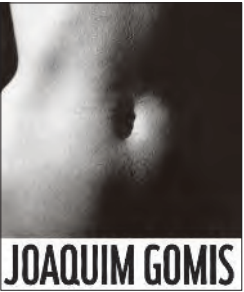
Karen Knorr:
The Oblique Gaze

LA FÁBRICA/UNIVERSIDAD DE CÓRDOBA

Text by Quentin Bajac, Kathy Kubicki, Alfonso de la Torre.

This catalogue accompanies the first retrospective of Karen Knorr (born 1954), winner of the Fifth Pilar Cítolet International Contemporary Photography Award. The full range of her 35 years of work is presented here, from *Punks* (1976–1977), *Gentlemen* (1981–1983) and *Connoisseurs* (1986–1990), to *Academies* (1994–2005), *Fables* (2003–2008) and *India Song* (2008–2011).

978-84-15303-66-4
Pbk, 6.75 x 8.5 in. / 240 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
September/Photography



Joaquim Gomis:
The Oblique Gaze

LA FÁBRICA/FUNDACIÓ JOAN MIRÓ

Edited by Juan Naranjo.

The Oblique Gaze charts the career of Spanish photographer Joaquim Gomis (1902–1991), placing particular emphasis on his “photoscopes,” albums in which he developed a language somewhere between that of the cinema and of reportage to document the work of contemporaries such as Joan Miró, Antoni Tàpies and Antoni Gaudí.

978-84-15303-70-1
Hbk, 8.25 x 9.75 in. / 200 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Yann Mingard: Repaires

HATJE CANTZ
Text by Nathalie Herschdorfer, Phillip Prodger.
Trained as a horticulturalist, Swiss photographer Yann Mingard (born 1973) offers a wonderfully intimate view of nature with his close-up views of undisturbed forest underbrush. Mingard takes all his photographs at dusk with a long exposure, revealing fragments of withered grass and dark earth.

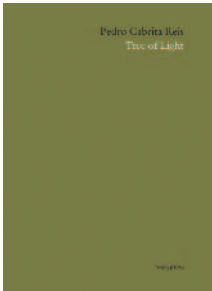
978-3-7757-3315-1
Hbk, 11.75 x 9.75 in. / 96 pgs / 33 color.
U.S. \$55.00 CDN \$55.00
August/Photography/Garden & Landscape



Michael Lange: Wald

HATJE CANTZ
Text by Wolfgang Denkel, Christoph Schaden.
This large-format monograph follows the tracks of German photographer Michael Lange (born 1953) as he wanders in the pathless underbrush of Germany’s vast deciduous and coniferous forests. Taken at dusk or twilight, his finely nuanced and atmospheric compositions convey an experience best characterized by the German Romantic term *Waldeinsamkeit*, or “woodland solitude.”

978-3-7757-3355-7
Hbk, 13.5 x 10.25 in. / 80 pgs / 35 color.
U.S. \$75.00 CDN \$75.00
August/Photography/Garden & Landscape



Pedro Cabrita Reis: Tree of Light

IVORYPRESS
Edited by Elena Ochoa Foster.
This pocket-sized monograph records a recent body of work from the much-admired Portuguese artist Pedro Cabrita Reis (born 1956). The black-and-white photographs in *Tree of Light* are intimate portraits of thousand-year-old olive trees that the artist maintains in a grove near his home in the Algarve.

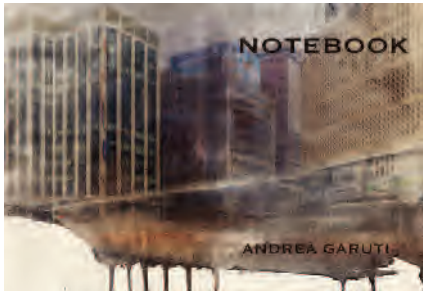
978-84-939498-0-8
Pbk, 4.25 x 6 in. / 120 pgs / 109 b&w.
U.S. \$25.00 CDN \$25.00
July/Photography/Garden & Landscape



Dan Martensen: Photographs from the American Southwest

DAMIANI
New York native Dan Martensen began taking road trips to the American Southwest in 2001, drawn to the beautiful decay of the desert environment. This first monograph collects his photographs from 2001 to 2011, depicting a world of Jesus Christ billboards, foreclosure signs and big-box stores, pitched against the backdrop of the lonely desert landscape.

978-88-6208-232-7
Clth, 11.75 x 9.5 in. / 100 pgs / illustrated throughout.
U.S. \$50.00 CDN \$50.00
September/Photography



Andrea Garuti: Notebook

DAMIANI
Italian photographer Andrea Garuti (born 1965) has a passion for cityscapes, traveling around the world to capture the spirit of different cities in his light-streaked, impressionistic works. This new monograph departs from his earlier books in its inclusion of notes and drawings, which, along with his photographs, create a scrapbook travelogue.

978-88-6208-245-7
Hbk, 9.25 x 13.25 in. / 120 pgs / illustrated throughout.
U.S. \$40.00 CDN \$40.00
September/Photography



Lidwien van de Ven: Rotterdam

Sensitive Times
WITTE DE WITH PUBLISHERS
Edited by Amira Gad. Interview by Monika Szewczyk.
The latest photographer commissioned by the Witte de With Center for Contemporary Art to document Rotterdam is Lidwien van de Ven (born 1963). Rather than presenting a photojournalist depiction, van de Ven travelled to cities around the world tracing the repercussions of the murder of Pim Fortuyn.

978-90-73362-99-4
Hbk, 6.75 x 9.5 in. / 156 pgs / 49 color / 6 b&w.
U.S. \$32.00 CDN \$32.00
August/Photography



Caleb Cain Marcus: A Portrait of Ice

DAMIANI
Text by Marvin Heiferman, Robin Bell, Caleb Cain Marcus.
Photographer Caleb Cain Marcus’ second monograph, *A Portrait of Ice* finds breathtaking worlds of color in the glaciers of Patagonia, Iceland, Norway, New Zealand and Alaska. Devastatingly lonely, yet beautiful, these landscapes where ice meets sky seem to belong to a world where man has never set foot.

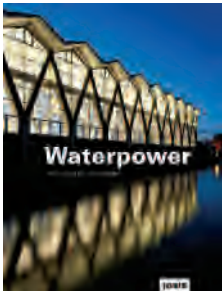
978-88-6208-234-1
Pbk, 12 x 14.5 in. / 72 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
September/Photography



Michael Najjar: High Altitude

KERBER
Edited by Michael Najjar. Text by Michael Najjar, Kevin Slavin, Paul Wombell.
In 2009, together with a six-person expedition group, the photographer and artist Michael Najjar climbed to the summit of Mount Aconcagua. Najjar’s photographic material from the three-week expedition forms the basis for his *High Altitude* cycle, recorded here, which portrays the stock-market performance of the world’s most important key indices over the last 20 to 30 years as mountain ranges.

978-3-86678-654-7
Hbk, 11.5 x 11.75 in. / 64 pgs / 29 color / 34 b&w.
U.S. \$45.00 CDN \$45.00
August/Photography/Latin American Art & Culture



Christian Helmle: Waterpower

JOVIS
A wide variety of twentieth-century architectural trends can be found in the power stations, dam walls and reservoirs that Swiss photographer Christian Helmle has documented in *Waterpower*. The deeply impressive and powerful shapes of these massive structures are put in perspective by the landscape around them: the high-altitude Alpine region of Europe.

978-3-86859-173-6
Hbk, 8.5 x 11 in. / 160 pgs / 180 color.
U.S. \$45.00 CDN \$45.00
October/Photography



Roads of Arabia
The Archeological Treasures of Saudi Arabia

WASMUTH
Edited by Ute Franke, Joachim Gierlichs.
Roads of Arabia provides a unique cultural historical panorama of the Arabian Peninsula: the first hand axes, 6,000 year-old anthropomorphic stele, monumental Egyptian giant statues, Roman glass and metal works, early Islamic ceramics and other spectacular objects from such cities as Mecca and Kaaba.

978-3-8030-3356-7
Pbk, 8 x 10.75 in. / 308 pgs / 387 color.
U.S. \$65.00 CDN \$65.00 **FLAT40**
August/Art/Middle Eastern Art & Culture



Perception and Image of China in Early Photographs
... and the Chinese Cliffs Emerged Out of the Mist

ARBOR VITAE
Text by Filip Suchomel, Marcela Suchomelová, Hana Dvořáková.
Through archival albumen prints and illustrations from magazines and books, this publication looks at nineteenth-century depictions of the life and customs of the people of China. The practice of photography, introduced by visiting foreigners, was quickly taken up by local photographers who established their own thriving studios.

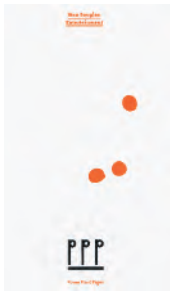
978-80-87164-47-1
Hbk, 12 x 9.5 in. / 296 pgs / illustrated throughout.
U.S. \$68.00 CDN \$68.00
August/Photography/Asian Art & Culture



Hiroshi Masaki: Uwajima
Private Landscape

RM/TOLUCA EDITIONS
Foreword by Daido Moriyama. Text by Hiroshi Masaki.
Uwajima is the first photobook by Japanese photographer and rare book dealer Hiroshi Masaki (born 1949). The black-and-white photographs in this collection were all taken between 2008 and 2010 in the artist’s hometown of Uwajima. Reminiscent of the New Topographics idiom, they show the streets and buildings of the city devoid of people.

978-84-15118-03-9
Hbk, 11.75 x 7.25 in. / 112 pgs / illustrated throughout.
U.S. \$45.00 CDN \$45.00
August/Photography/Asian Art & Culture



Stan Douglas: Entertainment

THE POWER PLANT

Introduction by Melanie O'Brian. Text by Louis Kaplan, Maria Muhle.

Entertainment is a critical reader accompanying the Vancouver artist's recent exhibition of photographs at The Power Plant in Toronto. This body of work is a meticulous studio project for which Douglas assumed the identity of a character working as a Weegee-esque photojournalist and commercial photographer in midcentury Vancouver.

978-1-894212-34-2
Pbk, 4.75 x 5.5 in. / 72 pgs / illustrated throughout.
U.S. \$15.00 CDN \$15.00
June/Photography



Floris Michael Neusüss

HATJE CANTZ

Text by Sophia Greiff, Fabian Knierim, Michael Krüger, Ulrich Pohlmann, Floris Michael Neusüss. Since the 1950s, Floris Neusüss (born 1937) has devoutly extended the tradition, practice and teaching of the photogram. This first comprehensive overview of his oeuvre includes his early "dream pictures," later conceptual works and historical projects, as well as his portraits of artists at Documenta 5 (1972).

978-3-7757-3358-8
Hbk, 9 x 11.5 in. / 192 pgs / 20 color / 180 duotone.
U.S. \$55.00 CDN \$55.00
October/Photography



Conversations

Photography from the Bank of America Collection

IRISH MUSEUM OF MODERN ART

Edited by Mary Cremin. Introduction by Enrique Juncosa. Foreword by Rena De Sisto. Text by Matthew S. Witkovsky, Anne Havinga, et al. *Conversations* comprises a selection of more than 100 photographs drawn from the Bank of America Collection. The publication traces the history of photography through the eyes and imagination of iconic photographers such as Harry Callahan, Robert Frank, Dorothea Lange, Paul Strand and Hiroshi Sugimoto.

978-1-907020-81-0
Flexi, 8.75 x 10 in. / 160 pgs / 98 color.
U.S. \$30.00 CDN \$30.00
July/Photography



Walter Niedermayr: MOSE

WALTHER KÖNIG, KÖLN

Edited by William Guerrieri, Tiziana Serena. Text by Tiziana Serena. Tidal flooding has long threatened the Venetian lagoon, a danger that the high-tech MOSE (Modulo Sperimentale Elettromeccanico) project was founded to address. This volume collects photographs taken by Walter Niedermayr in 2008 of the lagoons and islands affected by the new system, captured with his characteristic use of dazzling light.

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Kill Your Darlings

Emerging Photography

KERBER

Edited and with text by Ute Noll.

The Kill Your Darlings group is composed of 19 photographers whose work addresses social and political themes, and who subject each other's work to constant rigorous evaluation (hence the name). All were students of Peter Bialobrzeski; among them are Johanna Ahlert, Jörg Brüggemann, Sebastian Burger, Tine Casper, Franziska von den Driesch, Sonja Eicke, Anja Engelke and Cosima Hanebeck.

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Sabine Hornig

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Text by Hans Belting, Inka Graeve Ingelmann.

Interview by Sophie Tottie.

This volume focuses on the photography of multimedia artist Sabine Hornig (born 1964), in particular the *Windows* series, begun in 2001, which now comprises some 50 large-scale photographs. Hornig presents the windows as pictures that unite several perspectives at once: the view into an interior, the reflection of the world outside on the window pane and the window pane itself.

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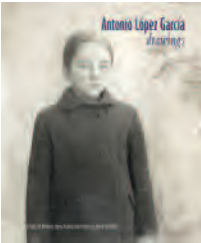
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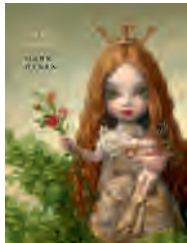
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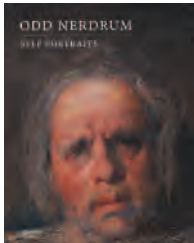
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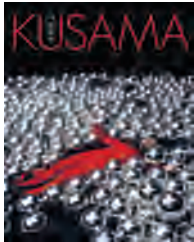
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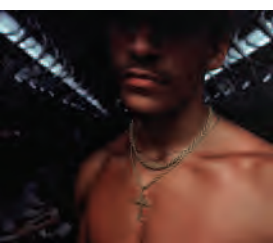
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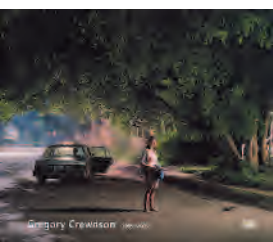
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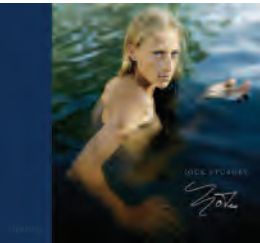
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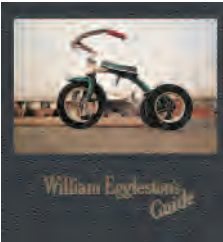
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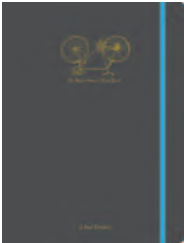
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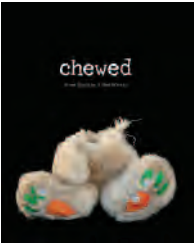
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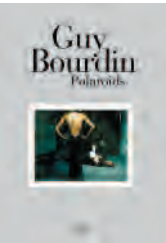
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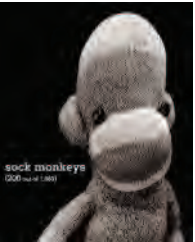
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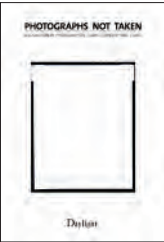
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