



artbook

THE D.A.P. INTERNATIONAL CATALOGUE | FALL 2022

D.A.P. IS PROUD TO ANNOUNCE
A LIMITED-EDITION PRINT

Faith Ringgold: Unity Makes Us Stronger (2022)

WEISS PUBLICATIONS



Unity Makes Us Stronger is a limited-edition screen print that manifests Faith Ringgold’s positions on political and social issues and serves as a powerful affirmation. Since the 1960s, Ringgold has produced distinctive graphic works that convey their powerful and significant content readily and clearly. The vivid colors and bold technique of this print emphasize the dynamic and timely nature of Ringgold’s original work.

Unity Makes Us Stronger is based on an original felt pen and crayon drawing by Ringgold from 2010, in a composition she also employed in early paintings, collages and posters such as her feminist activist works from the 1960s and 1970s. The image is composed entirely of geometric colored areas and letters designed by Ringgold, a technique she developed inspired by Kuba textile designs. In all of these works, words are shaped into eight triangular sections and face in different directions, achieving what Ringgold calls “a poly-rhythmical space,” where content and form take up the entire image.

- **Edition of 100**
- **Four-color screen print**
- **11 x 14 in. (sheet), full margins**
- **Signed, dated and numbered in pencil, bottom margin**
- **Printed by Du-Good Press, New York**
- **ISBN 9783948318185**
- **U.S. \$2,500 GBP \$2,400 SDNR20**



Jeff Wall, *A Sudden Gust of Wind (after Hokusai)*, 1993. Transparency in lightbox, 90.25" x 148.5". © Jeff Wall. From *Jeff Wall*, published by the Glenstone Museum. See page 55.

artbook &
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FRONT COVER
Alison Elizabeth Taylor, *GSENM: Slot Canyon No. 1* (detail), 2018. Marquetry hybrid: wood veneer, oil, pigment print, and shellac, 69 x 59". Private Collection, Miami, FL. Image: © Alison Elizabeth Taylor; Photo credit: Dan Bradica. From *Alison Elizabeth Taylor: The Sum of It*, published by DelMonico Books/Addison Gallery. See page 59.

BACK COVER
Howardena Pindell, *Carnival: Bahia, Brazil*, 2017. Courtesy of the artist and Garth Greenan Gallery, New York. From *52 Artists: A Feminist Milestone*, published by Gregory R. Miller & Co. See page 42.

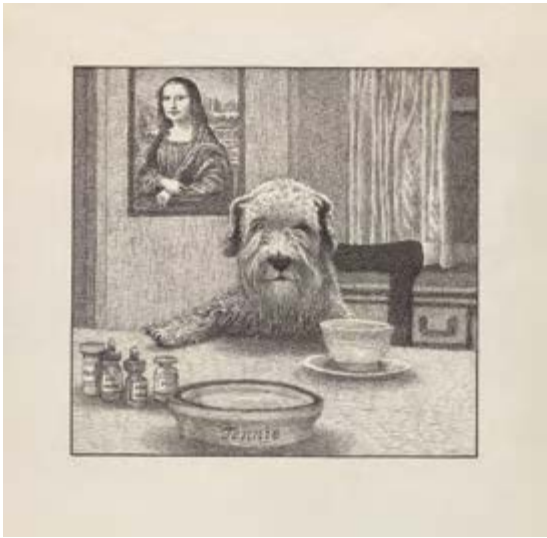
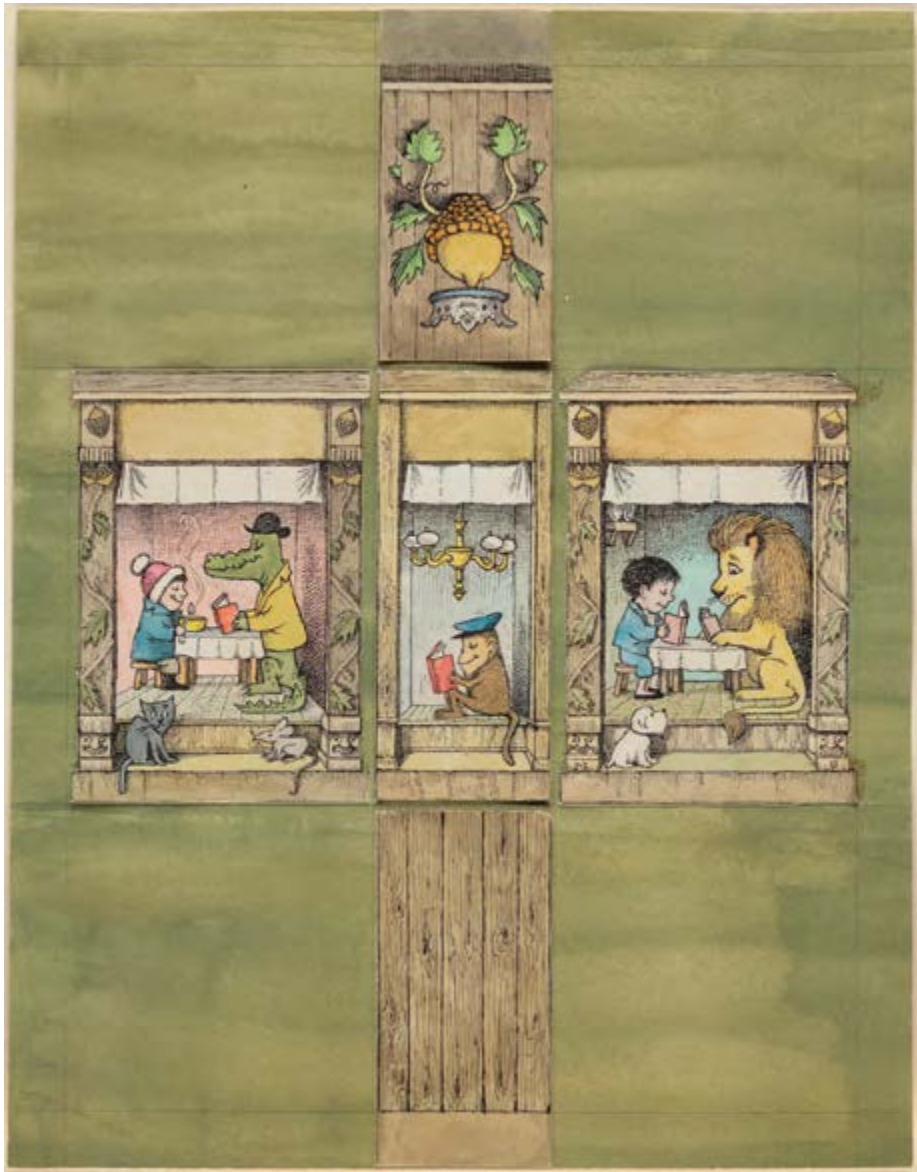
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Wild Things Are Happening: The Art of Maurice Sendak

Edited by Jonathan Weinberg. Introduction by Lynn Caponera. Text by Thomas Crow, John Bell, Tyler Fallas, Clara Nguyen. Interviews with Carroll Ballard, Brother Christopher, John Dugdale, Michael di Capua, Spike Jonze, Twyla Tharp, Arthur Yorinks.

The most comprehensive survey of the work of Maurice Sendak, the most celebrated picture book artist of all time—with previously unpublished archival materials

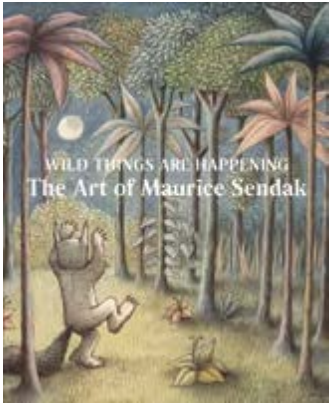
Published in conjunction with the eponymous Sendak retrospective touring museums in the United States and Europe in 2022–24, *Wild Things Are Happening* emphasizes Maurice Sendak's relationship to the history of art and the influences of his art collecting on his images. It features previously unpublished sketches, storyboards and paintings that emphasize Sendak's creative processes. Bringing together a broad diversity of perspectives on the award-winning artist, the book includes an extended essay by the renowned art historian Thomas Crow that traces the genesis and cultural contexts of Sendak's most famous book, *Where the Wild Things Are*. It also includes interviews and appreciations by many of Sendak's key collaborators, including Carroll Ballard, Michael Di Capua, John Dugdale, Spike Jonze, Twyla Tharp and Arthur Yorinks.

Maurice Sendak (1928–2012) was born in Brooklyn, New York, to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak wrote and illustrated over 150 books during his 60-year career, including *Kenny's Window*, *Very Far Away*, *The Sign on Rosie's Door*, *Nutshell Library* (consisting of *Chicken Soup with Rice*, *Alligators All Around*, *One Was Johnny and Pierre*), *Higglety Pigglety Pop!*, *Where the Wild Things Are*, *In the Night Kitchen* and *Outside Over There*. He collaborated with such celebrated authors as Meindert DeJong, Tony Kushner, Randall Jarrell, Ruth Krauss, Else Holmelund Minarik and Isaac Bashevis Singer, and he illustrated classics by the Brothers Grimm, Melville and Tolstoy.

EXHIBITION

Columbus, OH: Columbus Museum of Art, 10/28/22–03/12/23

Paris, France: Museum of the Art & History of Judaism, 04/19/23–08/27/23



DELMONICO BOOKS/THE COLUMBUS MUSEUM OF ART

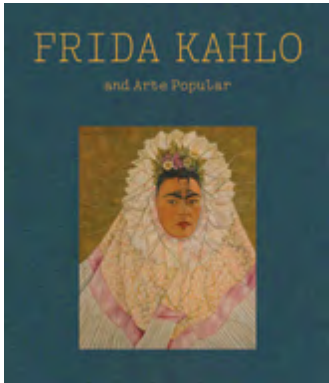
ISBN 9781636810522

U.S. \$49.95 GBP £41.00

Hbk, 8.5 x 10.5 in. / 248 pgs / 233 color.

August/Art/Childrens

Territory: WORLD



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
 ISBN 9780878468881
 U.S. \$50.00 GBP £42.00
 Clth, 9 x 10.5 in. / 240 pgs / 120 color.
 October/Art
 Territory: WORLD

Frida Kahlo and Arte Popular

Text by Layla Bermeo.

How Kahlo collected, celebrated and depicted Mexican folk arts in both her painting and her persona

The visionary and supremely self-fashioning artist Frida Kahlo (1907–54) drew inspiration throughout her career from arte popular—painted ceramics, embroidered textiles, religious votives, effigies and children’s toys, and other objects created in Mexico’s rural and Indigenous communities. The hundreds of folk-art objects that filled her home and studio attest to her nationalist politics and her fascination with the work of carvers, weavers, sculptors of papier-mâché and vernacular painters. She depicted these objects in her paintings and adopted elements of traditional dress and ornament in her own self-presentation, playing on modernist fascination with folk culture and on her own relation to layered Mexican identity. This bilingual book, the first in-depth exploration of Kahlo’s varied and sophisticated responses to arte popular, situates her within the broad artistic and intellectual movements of her time, examines her professional ambitions and illuminates the innovative techniques she used in her lifelong encounter, both playful and powerful, with the folk art of Mexico.

Henry Taylor: B Side

Edited by Bennett Simpson. Foreword by Johanna Burton. Text by Wanda Coleman, Karon Davis, Charles Gaines, Harmony Holiday, Bob Kaufman, Walter Price, Bennett Simpson, Frances Stark. Conversation with Henry Taylor, Hamza Walker.

Painting on canvases, cereal boxes and cigarette packs, Taylor creates a grand pageant of contemporary Black life in America

Surveying 30 years of Henry Taylor’s work in painting, sculpture and installation, this comprehensive monograph celebrates a Los Angeles artist widely appreciated for his unique aesthetic, social vision and freewheeling experimentation. Taylor’s portraits and allegorical tableaux—populated by friends, family members, strangers on the street, athletic stars and entertainers—display flashes of familiarity in their seemingly brash compositions, which nonetheless linger in the imagination with uncanny detail. In his paintings on cigarette packs, cereal boxes and other found supports, Taylor brings his primary medium into the realm of common culture. Similarly, the artist’s installations often recode the forms and symbolisms of found materials (bleach bottles, push brooms) to play upon art historical tropes and modernism’s appropriations of African or African American culture. Taken together, the various strands of Taylor’s practice display a deep observation of Black life in America at the turn of the century, while also inviting a humanist fellowship that pushes outward from the particular. Raised in Oxnard, California, **Henry Taylor** (born 1958) took art classes at Oxnard College in the 1980s and studied under James Jarvaise, who became a mentor. From 1984 through 1995 Henry Taylor worked as a psychiatric technician at Camarillo State Mental Hospital (a facility that is now California State University Channel Islands) while concurrently attending the California Institute of the Arts (CalArts) in Valencia, where he obtained his Bachelor of Fine Art degree in 1995. Taylor has had institutional solo exhibitions at MoMA PS1 and the Studio Museum in Harlem. He lives and works in Los Angeles.

EXHIBITION

Los Angeles, CA: The Museum of Contemporary Art, Los Angeles, 11/06/22–04/30/23
 New York, NY: Whitney Museum of American Art, 10/04/23–01/24



DELMONICO BOOKS/THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

ISBN 9781636810560
 U.S. \$60.00 GBP £50.00
 Hbk, 9 x 11 in. / 240 pgs / 191 color.
 October/Art
 Territory: WORLD

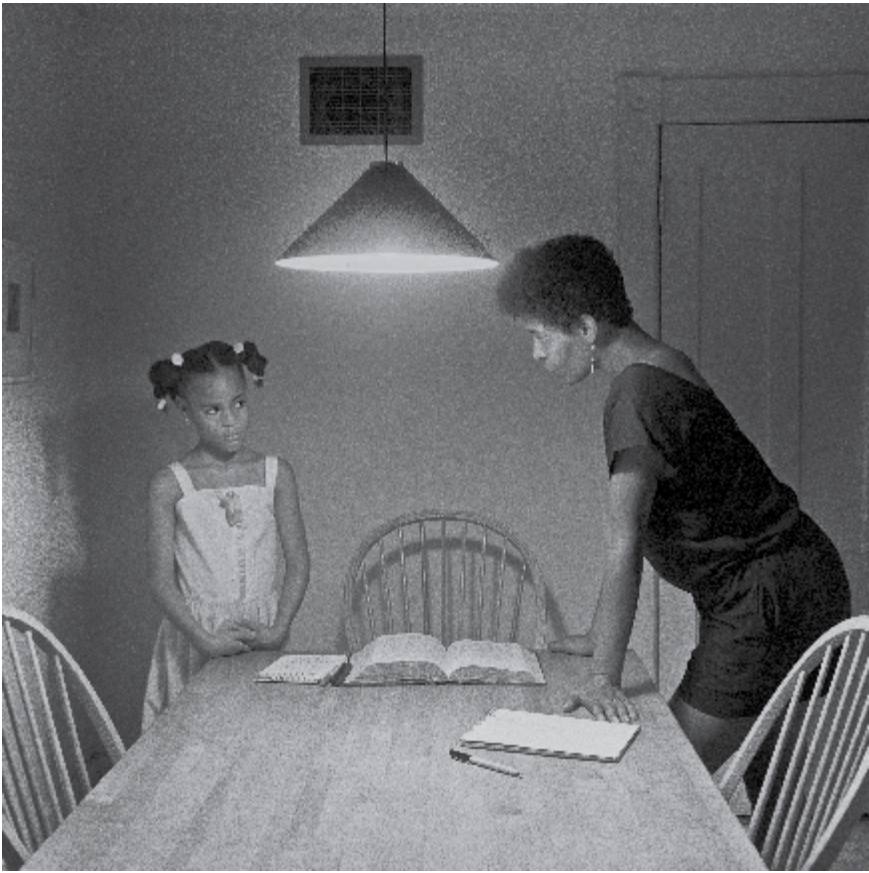
NEW REVISED EDITION

Carrie Mae Weems: Kitchen Table Series

Foreword by Sarah Elizabeth Lewis.

“In book form, *Kitchen Table* is more intimate.... Unlike the experience of meandering through a museum, stepping back to appreciate the images and nearing the text panels to skim them, the pace of exploration is now in a person’s hands.”
–Hilary Moss, *New York Times*

This publication is dedicated solely to the early and canonical body of work by American artist Carrie Mae Weems (born 1953). The 20 photographs and 14 text panels that make up *Kitchen Table Series* tell a story of one woman’s life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships—with lovers, children, friends—and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. As Weems describes it, this work of art depicts “the battle around the family ... monogamy ... and between the sexes.G6 Weems herself is the protagonist of the series, though the woman she depicts is an archetype. *Kitchen Table Series* seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist’s words, “unrequited love.”



MW EDITIONS
ISBN 9781735762968 U.S. \$55.00 GBP £46.00
Hbk, 9.75 x 13.5 in. / 78 pgs / 34 b&w.
August/Photography
Territory: WORLD



Carrie Mae Weems

Preface by Iris Dressler, Elvira Dyangani Ose. Text by LaCharles Ward, Fred Moten. Chronology and glossary by Raul Muñoz.

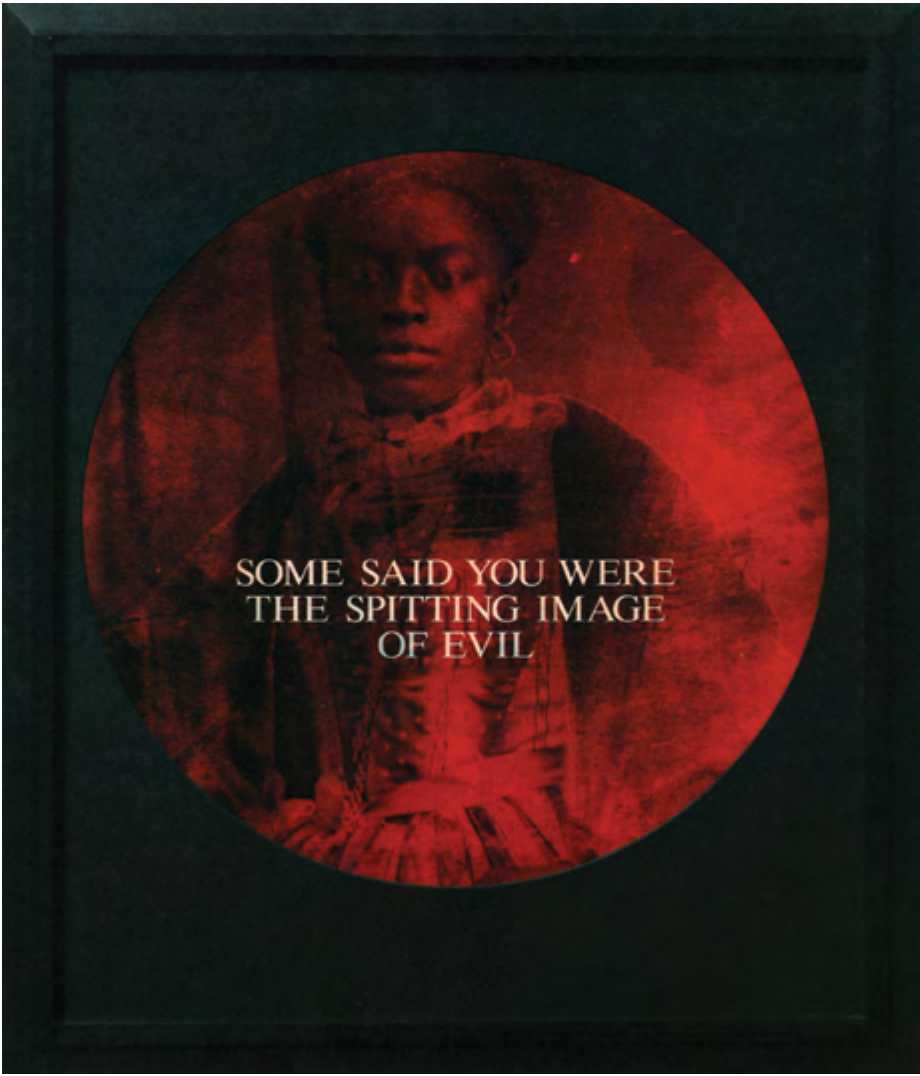
The most comprehensive survey of Weems’ genre-defying oeuvre yet published

One of the most influential American artists working today, Carrie Mae Weems has investigated narratives around family, race, gender, sexism, class and the consequences of power for more than 40 years. Her complex oeuvre—always ahead of its time, and profoundly formative for younger generations of artists—has employed photography (for which she is best known), fabric, text, audio, digital images, installation and video. Writing in the *New York Times*, Holland Cotter succinctly described Weems as “a superb image maker and a moral force, focused and irrepressible.”

This volume, spanning four decades of work, is the most thorough survey yet published. It includes Weems’ earliest series, such as *Family Pictures and Stories*, for which she photographed her relatives and close friends; the legendary *Kitchen Table Series*, in which she posed in a domestic setting; and other critically acclaimed works and series such as *Ain’t Jokin’*, *Colored People*, *From Here I Saw What Happened and I Cried*, *Not Manet’s Type*, *The Jefferson Suite*, *Monuments*, *Roaming*, *Museums*, *Constructing History* (*A Class Ponders the Future*), *Slow Fade to Black* and the *Obama Project*, among many others. Contextualizing these pieces are essays by LaCharles Ward and Fred Moten and a chronology by Raul Muñoz. The accompanying exhibition is organized by Fundación MAPFRE in collaboration with Fundación Foto Colectania, Barcelona and Württembergischer Kunstverein, Stuttgart, where the exhibition *Carrie Mae Weems. The Evidence Of Things Not Seen* took place from April 2 through July 10, 2022.

Carrie Mae Weems (born 1953) has received numerous awards, grants and fellowships, and is represented in public and private collections around the world, including the Metropolitan Museum of Art, the Museum of Fine Arts, Houston, the Museum of Modern Art and the Museum of Contemporary Art, Los Angeles. Weems lives in Brooklyn and Syracuse, New York.

EXHIBITION
Barcelona, Spain: KBr Fundación MAPFRE Barcelona Photo Center, 10/22–01/23



D.A.P./FUNDACIÓN MAPFRE
ISBN 9781636810751
U.S. \$75.00 GBP £60.00
Hbk, 9.5 x 12 in. / 296 pgs / 200 color.
November/Photography
Territory: WORLD Except Spain



“One of the things that interests me is: How do we find the visual component in 20th-century American writers who have been more often than not as influenced by film as they’ve been by literature? ... I’m fascinated by what we’re able to do with literature, which is to make a kind of three-dimensional cinema based on these artists who give us the gift of their visualization.”
 –Hilton Als



DELMONICO BOOKS/HAMMER MUSEUM
 ISBN 9781636810577 U.S. \$39.95 GBP £32.99
 Hbk, 9 x 12.5 in. / 120 pgs / 55 color / 10 b&w.
 September/Art
 Territory: WORLD

Joan Didion: What She Means

Edited by Hilton Als, Connie Butler. Introduction by Ann Philbin. Text by Hilton Als, Joan Didion. Chronology by Ikechúkwú Onyewuenyi.

An exploration of the visual corollary to Didion’s life and work and the feeling that each generates in her admirers, detractors and critics—including artists from Helen Lundeberg to Diane Arbus, Betye Saar to Maren Hassinger, Vija Celmins and Andy Warhol

In *Joan Didion: What She Means*, the writer and curator Hilton Als creates a mosaic that explores Didion’s life and work and the feeling each generates in her admirers, detractors and critics. Arranged chronologically, the book highlights Didion’s fascination with the two coasts that made her. As a Westerner transplanted to New York, Didion was able to look at her native land, its mores and fixed rules of behavior, with the loving and critical eyes of a daughter who got out and went back. (Didion and her late husband moved from New York to Los Angeles in 1964, where they worked as highly successful screenwriters, producing scripts for 1971’s *The Panic in Needle Park* and 1976’s *A Star Is Born*, among other works, before returning to New York 20 years later.) And from her New York perch, Didion was able to observe the political scene more closely, writing trenchant pieces about Clinton, El Salvador and most searingly the Central Park Five. The book includes 50 artists ranging from Brice Marden and Ed Ruscha to Betye Saar, Vija Clemins and many others, with works in all mediums including painting, ephemera, photography, sculpture, video and film. Also included are three previously uncollected texts by Didion: “In Praise of Unhung Wreaths and Love” (1969); a much-excerpted 1975 commencement address at UC Riverside; and “The Year of Hoping for Stage Magic” (2007).

EXHIBITION
 Los Angeles, CA: Hammer Museum, 10/09/22–01/08/23

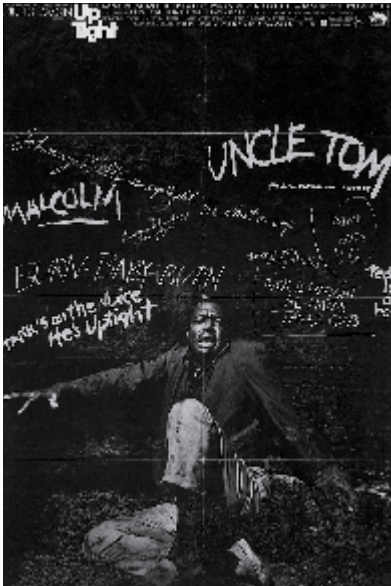
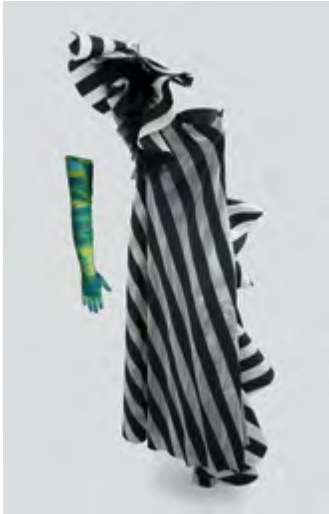
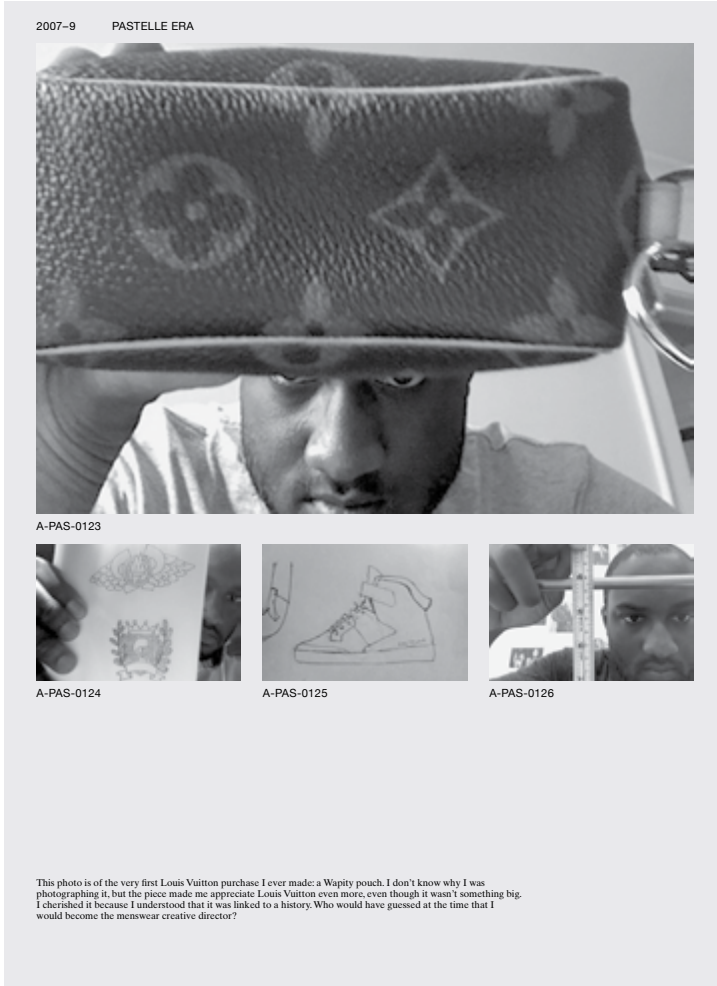
Pattie Boyd: My Life in Pictures

A deluxe visual treasure trove of photographs, letters, diaries and more from the iconic fashion model, photographer, wife of George Harrison and Eric Clapton, and one of the most famous muses of the 20th century

Pattie Boyd (born 1944) was at the epicenter of the London music and pop-culture scene in the 1960s and 1970s. *Pattie Boyd: My Life in Pictures* features over 300 photographs and artworks, with Boyd sharing full and intimate access to her personal archive for the first time. Former wife of George Harrison and Eric Clapton, Boyd is famously the inspiration for Harrison’s “Something” and Clapton’s “Layla” and “Wonderful Tonight.” Boyd’s love of photography developed around the time of her marriage to Harrison. She documented their life together, and later also her second marriage to Clapton, capturing a vast archive of images not just as part of two of the most famous marriages of all time, but also documenting their close friends and contemporaries, including Twiggy, David Bailey, Mick Jagger, Billy Preston and the Beatles. Boyd’s archive also includes letters from her marriages and from friends, including John and Yoko. It includes diary entries, artifacts and artworks, most famously the original *Layla* album cover painting by Emile Frandsen. It features extensive photographs from her early modeling career for *Vogue* and *Vanity Fair* among other publications, giving a fascinating snapshot into the sea change that occurred in the modeling industry from the postwar demure black-and-white approach to the psychedelic, short-skirt, swinging ’60s. It includes portraits and photographs of Boyd taken by some of the greatest photographers of the 20th century, such as David Bailey, Eric Swayne, Terence Donovan, Robert Freeman and Robert Whitaker. The pictorial feast is further animated by Boyd’s accompanying stories and recollections.



REEL ART PRESS
 ISBN 9781909526907 U.S. \$49.95
 Hbk, 9 x 10.75 in. / 240 pgs / 80 color / 120 b&w.
 October/Photography/Biography/
 Fashion
 Territory: NA LA ASIA AFR ME



Regeneration: Black Cinema, 1898–1971

Edited with text by Doris Berger, Rhea L. Combs. Foreword by Whoopi Goldberg. Text by Donald Bogle, Cara Caddoo, Terri Simone Francis, Michael Boyce Gillespie, J. Raúl Guzmán, Shola Lynch, Ron Magliozzi, Ellen C. Scott, Jacqueline N. Stewart.

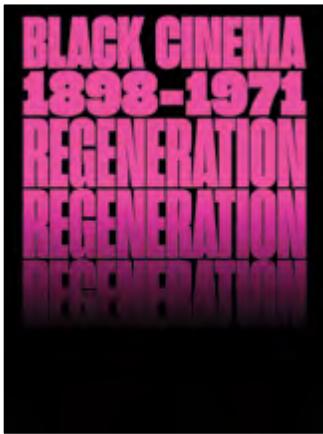
The overlooked yet vibrant history of Black participation in American film, from the beginning of cinema through the civil rights movement

From the dawn of the medium onward, Black filmmakers have helped define American cinema. Black performers, producers and directors—Bert Williams, Oscar Micheaux, Herb Jeffries, Lena Horne, Dorothy Dandridge, Ruby Dee and William Greaves, to name just a few—had a vast and resounding impact. Black film artists not only developed an enduring independent tradition but also transformed mainstream Hollywood, fueled and reflected sociopolitical movements, captured Black experience in all its robust complexity, and influenced generations to come. As harrowing as it is beautiful, this history of Black cinema and its legacy is often overlooked.

Regeneration accompanies a first-of-its-kind exhibition at the Academy Museum of Motion Pictures exploring seven decades of Black participation in American cinema. Amplifying this underrepresented history in colorful and striking detail, the book features an in-depth curatorial essay and scholarly case-study texts on topics such as early Black independent filmmaking, Black spectatorship during the Jim Crow era and home movies as an essential form of Black self-representation. The volume also makes meaningful connections to the present through interviews with award-winning contemporary Black filmmakers Charles Burnett, Julie Dash, Ava DuVernay, Barry Jenkins and Dawn Porter. An extensive filmography and chronology offer an essential resource for anyone interested in Black cinema, while images of contemporary visual artworks further illustrate the volume throughout.

EXHIBITION

Los Angeles, CA: Academy Museum of Motion Pictures, 08/21/22–04/09/23



DELMONICO BOOKS/ACADEMY MUSEUM OF MOTION PICTURES

ISBN 9781636810515 U.S. \$49.95 GBP £41.00
Hbk, 9 x 12 in. / 288 pgs / 80 color / 182 b&w.
September/Film & Video
Territory: WORLD

BACK IN PRINT

Virgil Abloh: Figures of Speech

Edited with text by Michael Darling. Foreword by Madeleine Grynsztejn. Text by Virgil Abloh, Samir Bantal, Anja Aronowsky Cronberg, Rem Koolhaas, Michael Rock, Taiye Selasi, Lou Stoppard, George Condo, Cali Thornhill Dewitt, Tremaine Emory, Kim Jones, Ben Kelly, Michèle Lamy, Heron Preston, Samuel Ross, Justin R. Saunders, Diane Solway, Amy Verner, Matthew Williams, Anna Wintour.

The essential volume on the great fashion designer, entrepreneur and Louis Vuitton artistic director, back in print

This authoritative Virgil Abloh compendium, created by the designer himself, accompanies his acclaimed landmark 2019–23 touring exhibition and offers in-depth analysis of his career and his inspirations. More than a catalog, *Figures of Speech* is a 500-page user's manual to Abloh's genre-bending work in art, fashion and design. The first section features essays and an interview that examine Abloh's oeuvre through the lenses of contemporary art history, architecture, streetwear, high fashion and race, to provide insight into a prolific and impactful career that cuts across mediums, connecting visual artists, musicians, graphic designers, fashion designers, major brands and architects. The book also contains a massive archive of images culled from Abloh's personal files on major projects, revealing behind-the-scenes snapshots, prototypes, inspirations and more—accompanied by intimate commentary from the artist. Finally, a gorgeous full-color plate section offers a detailed view of Abloh's work across disciplines.

Virgil Abloh (1980–2021) was a fashion designer and entrepreneur, and the artistic director of Louis Vuitton's men's wear collection from 2018 to 2021. He was also CEO of the Milan-based label Off-White, a fashion house he founded in 2013. Born in Rockford, Illinois, to Ghanaian parents, he entered the world of fashion with an internship at Fendi in 2009 alongside rapper Kanye West. The two began an artistic collaboration that would launch Abloh's career with the founding of Off-White. *Time* magazine named him one of the 100 most influential people in the world in 2018.

EXHIBITION

Brooklyn, NY: Brooklyn Museum, 07/01/22–01/29/23



DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO

ISBN 9781636810744
U.S. \$79.95 GBP £67.99
Clth, 9.5 x 12.75 in. / 496 pgs /
200 color / 1732 b&w.
July/Fashion
Territory: WORLD

Vampire Cinema: The First One Hundred Years

By Christopher Frayling.

A century of classic vampire cinema—in posters, stills and artwork—from Murnau to *True Blood* and beyond

This visual feast celebrates classic vampire cinema—mainstream and niche—through the many colorful ways in which the key films have been marketed and consumed.

F.W. Murnau’s haunting film *Nosferatu* had its premiere in Berlin in March 1922. Bram Stoker’s widow, Florence, tried hard to sue the production company for breach of copyright but had to settle in the end for a court order to destroy all prints and negatives. The film kept resurrecting, though, and is now considered the first, and one of the greatest, of all vampire movies—the founder of a dynasty of prints of darkness.

The bloodline has spread from *Nosferatu* to Hollywood’s *Dracula* and progeny (1931–48); from Hammer’s *Dracula/Horror of Dracula* and sequels (1958–74) to versions of Sheridan Le Fanu’s story “Carmilla” and other lesbian vampires (1970–2020); from the bestselling novels *Salem’s Lot* and *Interview with the Vampire* to vampires who have shed their capes, hereditary titles and period trappings to become assorted smalltown oddballs, addicts, delinquents, psychopaths, rednecks, fashionistas, gay icons, comedians and even comic-book heroes (1975–2022).

This book is dripping with stills, posters, artworks, press books—many of which have not seen the light of day for a very long time—and is authored by cultural historian and connoisseur of the Gothic Christopher Frayling, who has been called “the Van Helsing de nos jours.”

Christopher Frayling (born 1946) is a recognized authority on Gothic fiction and horror movies. His study *Vampyres* (1978, 1990, 2016) and his classic four-part television series *Nightmare: The Birth of Horror* (1996) have helped to move Gothic horror from margin to mainstream. He is the author of *Frankenstein* and *Once upon a Time in the West*.



REEL ART PRESS

ISBN 9781909526884 U.S. \$49.95
Hbk, 9 x 10.75 in. / 240 pgs / 220 color.
October/Film & Video/Design
Territory: NA LA ASIA AFR ME



NEW REVISED EDITION

Shannon Taggart: Séance

Foreword by Dan Aykroyd. Text by Andreas Fischer, J.F. Martel, Tony Oursler, Shannon Taggart.

Named one of one of *Time*’s best photobooks of 2019, this portrait of spiritualist communities across the US and Europe is now redesigned with additional archival images

American photographer Shannon Taggart’s fascination with spiritualism, the belief in deceased individuals’ ability to communicate with the living, began during her adolescence when a medium revealed additional information about the circumstances of Taggart’s grandfather’s death. A decade later, Taggart, then a practicing photojournalist, found herself obsessively drawn to Lily Dale, New York—the world’s largest spiritualist community. Her transformative experiences there catalyzed an 18-year odyssey documenting spiritualist communities throughout the world in search of “ectoplasm”—an emanation exorcised from the body of the medium, believed to be both spiritual and material.

Named one of *Time*’s best photobooks of 2019, and now revisited by Atelier Éditions, *Séance* offers readers a remarkable series of supernatural photographs exploring spiritualist practices and beliefs within communities found across the US, the UK and Europe. The photos are accompanied by Taggart’s commentary on her experiences, a foreword by Dan Aykroyd, creator of the *Ghostbusters* franchise and fourth-generation spiritualist, and illustrated essays by Andreas Fischer and Tony Oursler. Atelier Éditions’ reissue also features new commentary by writer and filmmaker J.F. Martel, additional archival images and a new design.

Based in St. Paul, Minnesota, **Shannon Taggart** (born 1975) has contributed to *Time*, *Newsweek*, *New York Times Magazine*, *Discover*, *New York*, *Wall Street Journal* and *Reader’s Digest*. Her first monograph, *Séance* (Fulgur Press), was published in 2019. She is currently working on an illustrated book about the Society for Research on Rapport and Telekinesis (SORRAT), one of the most exotic cases within the history of psychical research.

EXHIBITION

Pensacola, FL: Pensacola Museum of Art, 09/16/22–12/04/22



ATELIER ÉDITIONS

ISBN 9781954957015 U.S. \$65.00 GBP £55.00
Hbk, 9.5 x 11.75 in. / 304 pgs / 182 color / 54 b&w.
September/Photography
Territory: WORLD

In Pursuit of Color

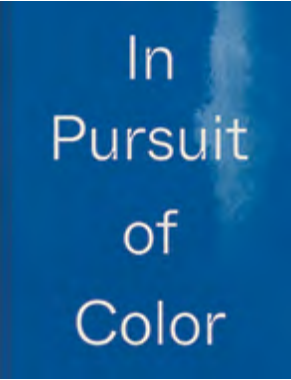
From Fungi to Fossil Fuels: Uncovering the Origins of the World’s Most Famous Dyes

By **Lauren MacDonald**.
Edited by Ananda Pellerin.

An engrossing look at the rich and turbulent history of coloring cloth

Over the centuries our manipulation of the natural world has resulted in an explosion of synthetic dye production and application globally. To gain insight into the history of how folk practices have been lost and technical processes found, anthropologist and textile artist Lauren MacDonald explores a practice that is both ancient and wholly modern: coloring cloth. The pursuit of color has long spurred economic and social contest, and through this deeply researched volume we explore the stories that the materials used to dye cloth tell us about our complex relationship to nature, our troubling ideas about progress and our understanding of power and labor. *In Pursuit of Color* brings together historical techniques, archive photography, specimens and present-day events to tell the histories of some of the world’s most important dyestuffs, complemented with an individual pullout appendix detailing notes on practical applications and the chemistry behind dyeing processes.

Lauren MacDonald (born 1990) is a Canadian-born multidisciplinary artist, designer and founder of the London, UK textiles studio Working Cloth. She has a background in material culture, textile science and fashion.



ATELIER ÉDITIONS
ISBN 9781954957008 U.S. \$45.00 GBP £37.50
Hbk, 7 x 9.25 in. / 272 pgs / 50 color / 10 duotone / 90 b&w.
October/Design/Crafts Hobbies
Territory: WORLD



Sonia Delaunay

Edited by Lærke Rydal Jørgensen, Tine Colstrup. Foreword by Poul Erik Tøjner. Text by Tine Colstrup, Griselda Pollock, Anne Montfort-Tanguy, Matteo De Leeuw-De Monti, Cécile Godefroy.

A handsome, affordable introduction to the modernist polymath who charted the rhythms of color across textiles, illustration, painting and more

Sonia Delaunay was a true pioneer of modernist abstraction; breaking with the figurative vocabulary that subordinated color to subject matter, she placed dynamic color interaction at the core of her vision, whether expressed through painting, book illustration or costume and textile design. Drawing inspiration from both traditional Russian crafts and the modern frenetic metropolis, Delaunay’s work reflects the drastic changes ushered in by industrialization. Through her polyvalent practice, Delaunay helped construct the new modern woman that she herself embodied: equal parts avant-gardist, creative entrepreneur and businesswoman.

This richly illustrated catalog showcases the range of Delaunay’s work as it unfolded over 60 years, from abstract paintings and works on paper to textile design, garments, fashion photography, books and carpets—even a brightly colored sports car.

Born in Odessa, Ukraine, **Sonia Delaunay** (1885–1979) migrated to Paris in 1906 and became a key figure in the city’s avant-garde scene. During these early years, her paintings underwent a formal shift influenced by the vivid colors of Fauvism. She soon met her husband, fellow artist Robert Delaunay, and the couple pioneered a fusion of Cubism and Neo-Impressionism that they termed Simultanism, which denotes abstract painting that uses color in a manner comparable to the use of sound and rhythm in music. In 1964, Delaunay became the first living woman artist to have a retrospective at the Louvre.

EXHIBITION
Humlebæk, Denmark: Louisiana Museum of Modern Art, 02/12/22–06/12/22



LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659537
U.S. \$30.00 GBP £25.00
Hbk, 8.5 x 10.25 in. / 96 pgs / 150 color / 40 b&w.
June/Art
Territory: WORLD

Picasso: Cut Papers

Edited by Cynthia Burlingham, Allegra Pesenti. Text by Allegra Pesenti.

The first book on Picasso’s cut papers, examining an intimate practice spanning his entire career

Spanning the full career of Picasso (1881–1973), from his first cut drawings made in 1899 at nine years of age through to the 1960s with works he made in his eighties, *Picasso Cut Papers* features some of the artist’s most whimsical and intriguing works made on paper and in paper, alongside a select group of sculptures in metal, wood and ceramic. Although Picasso rarely sold or exhibited his cut papers (or *papiers découpés*) during his lifetime, he signed, dated and archived them just as he did all his works. They were simply part of a more private studio practice, often made for family or as models for his fabricators.

The first publication to focus solely on Picasso’s cut papers, this book features many works reproduced for the first time with newly commissioned photography, alongside new scholarship on a little-known aspect of one of the 20th century’s most pivotal practices, which contribute to the ongoing discourse surrounding innovation and abstraction at the roots of modern art. Also featured is a photo section that surveys Picasso’s engagement with cut paper and sculpture over the decades and documents his practice of cutting paper, both in and out of the studio.

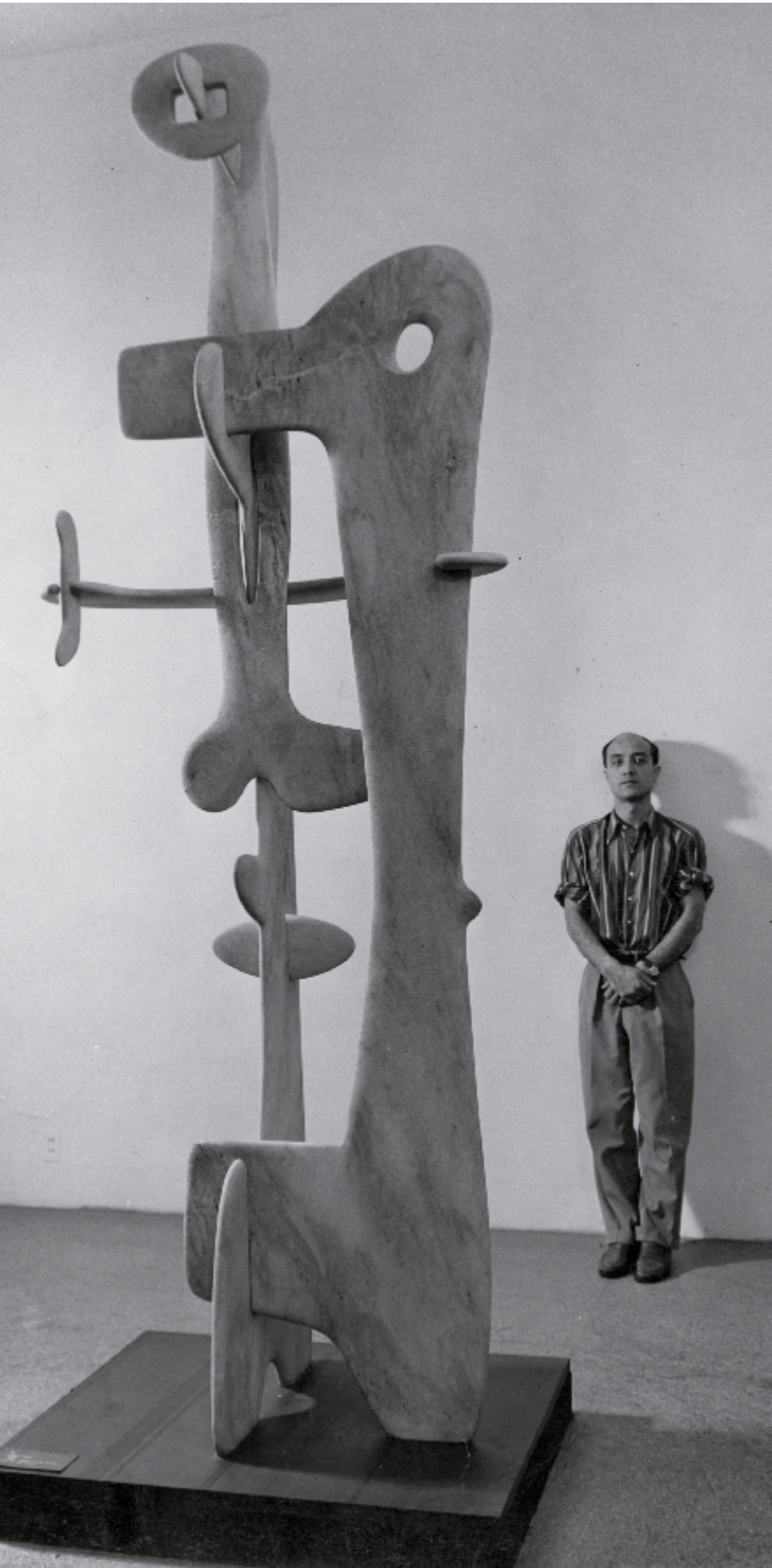
EXHIBITION

Los Angeles, CA: Hammer Museum, 10/02/22–12/31/22



DELMONICO BOOKS/HAMMER MUSEUM

ISBN 9781636810232 U.S. \$50.00 GBP £42.00
Hbk, 8.5 x 10 in. / 256 pgs / 150 color.
October/Art
Territory: WORLD



Noguchi and Greece, Greece and Noguchi

Objects of Common Interest

Edited by Ananda Pellerin, Objects of Common Interest. Introduction by Objects of Common Interest. Text by Dore Ashton, Hsiao-Yun Chu, Buckminster Fuller, Dakin Hart, Isamu Noguchi, Nicolas Paissios, Jannis Varelas.

A two-volume archival excavation of Noguchi’s enduring relationship with Greece

Noguchi and Greece, Greece and Noguchi explores the relationship between one of the 20th century’s most celebrated art and design multidisciplinary artists and the Mediterranean country he visited regularly for decades. Through an engaging visual essay of letters, photographs, sketches and words from the artist himself, new light is shed on the intimate relationship Noguchi had with Greece’s creative community, history, myths and material culture. With this engagingly designed two-volume box set, readers will discover Noguchi’s long-held fascination with Greece and how his legacy lives on in the country. *Noguchi and Greece, Greece and Noguchi* explores the enduring influence of Greek art, design and evolving cultural identity on Noguchi’s internationalist perspective. New essays delve into Noguchi’s fertile collaborations with dancers and choreographers inspired by Greece, including innovative American choreographer Martha Graham, and the gradual development of Noguchi’s truly interdisciplinary practice. A portrait of Noguchi, already a consummate traveler before he first embarked on his explorations of Greece, is provided by a meditation on his transformative relationship with maverick architect Buckminster Fuller, who saw Noguchi for the person-of-the-world that he was. This collaborative publication includes Noguchi’s Greece-centered works across sculpture, design and architecture, alongside a series of responsive texts and artworks by contemporary design studio Objects of Common Interest, led by Eleni Petaloti and Leonidas Trampoukis, and a series of photographs by current practitioners inspired by Noguchi’s interdisciplinary legacy. *Noguchi and Greece, Greece and Noguchi* is an extension of a research and exhibition project initiated by OoCI with the Noguchi Museum in New York.



ATELIER ÉDITIONS

ISBN 9781733622080
U.S. \$60.00 GBP £50.00
Slip, pbk, 2 vols, 7 x 9.5 in. / 320 pgs / 60 color / 60 b&w.
August/Art
Territory: WORLD

Frank Bowling’s Americas

New York, 1966–75

Edited with text by Reto Thüring, Akili Tommasino, Debra Lennard.
Text by Firelei Báez, Melvin Edwards, Julie Mehretu, Kobena Mercer, Sarah Roberts.

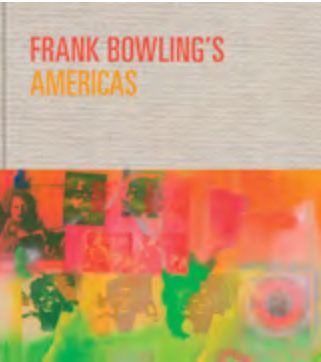
Bowling’s transition to abstraction, seen against the backdrop of 1960s–’70s debates on abstract art and the Black Arts movement

“Modernism belonged to me also.” So resolved the British Guiana–born artist Frank Bowling in 1966, when he moved from his temporary home base of London to New York City, keen to make his mark on modern painting. This volume surveys for the first time the transformative years that Bowling spent in the US from 1966 through 1975, a chapter of extraordinary productivity and artistic growth that would greatly shape his thinking and practice.

Bowling’s relocation to New York brought him into contact with an art scene in flux, with abstract painting on the rise and vigorous debates unfolding around Black cultural identity and artistic practice. Bowling participated in this scene in broad and deep ways, from his unique vantage point as an emigre twice over: exhibiting widely, writing for art magazines, engaging peers in dialogue and, in 1969, organizing *5+1*, an exhibition of five leading African American abstract artists plus himself. During these years, his own work explored the tension between representational imagery and fields of color, ultimately moving toward full abstraction.

Frank Bowling’s Americas assembles more than 30 paintings—many rarely seen—from this critical period, and places them in the context of both Bowling’s own artistic trajectory and the New York art scene at a time of aesthetic and racial reckoning. Offering magnificent reproductions of these vibrant, multifaceted works, accompanied by curatorial essays and statements by contemporary artists, this book invites new understanding of an artist whose work has remained always in motion.

Born in British Guiana in 1934, **Frank Bowling** arrived in London in 1953, graduating from the Royal College of Art in 1962. By the early 1960s, he was recognized as an original force in London’s art scene. After moving to New York in 1966, Bowling moved away from figurative imagery. He returned to London in 1975 but continued to spend significant periods in New York. Bowling was awarded a knighthood in 2020. He is the subject of a BBC documentary, *Frank Bowling’s Abstract World*.



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON

ISBN 9780878468874 U.S. \$50.00 GBP £42.00
Hbk, 10 x 11 in. / 160 pgs / 85 color.
January/Art
Territory: WORLD



EXHIBITION

Boston, MA: Museum of Fine Arts, 10/22/22–04/09/23
San Francisco, CA: San Francisco Museum of Modern Art, 05/13/23–09/10/23



Alex Katz: Gathering

Edited with text by Katherine Brinson with Levi Prombaum. Text by David Breslin, Jennifer Y. Chuong, David Max Horowitz, Arthur Jafa, Katie Kitamura, Wayne Koestenbaum, Ewa Lajer-Burcharth, Kevin Lotery, Prudence Peiffer.

The evolution of Alex Katz: nearly 80 years of restless innovation in portraiture and landscape across painting, works on paper and sculpture

Across decades of intense creative production, Alex Katz has sought to capture a state of “absolute awareness” in paint. Whether evoking a glancing exchange between friends or a shaft of light filtered through trees, he has aimed to create a record of “quick things passing,” compressing the flux of everyday life into a condensed burst of optical perception. Published on the occasion of the artist’s first US career retrospective in more than 30 years, *Alex Katz: Gathering* offers a definitive account of Katz’s artistic project, demonstrating both its marked coherence and restless evolution. Generously illustrated, the book features the full breadth of the artist’s work across mediums and formats, from intimate sketches of riders on the New York City subway in the late 1940s to the rapturous, monumentally scaled landscapes that have dominated his recent production. Essays by artists, writers and art historians offer fresh, authoritative overviews of the artist’s practice alongside more focused considerations of specific facets of his art, including his flower paintings, collages, prints, freestanding “cutouts” and set design collaborations with the Paul Taylor Dance Company. A sourcebook of historical reviews, essays and poems rounds out the volume, which offers an overdue reassessment of the artist’s oeuvre.

Alex Katz (born 1927) is one of America’s most iconic and prolific artists. His work has been the subject of more than 250 solo exhibitions and 500 group exhibitions since 1951 and can be found in over 100 public collections worldwide.

EXHIBITION

New York, NY: Solomon R. Guggenheim Museum, 10/21/22–02/20/23



GUGGENHEIM MUSEUM

ISBN 9780892075607
U.S. \$69.95 GBP £59.99
Hbk, 9.25 x 11.5 in. / 384 pgs / 360 color.
November/Art
Territory: WORLD



By Alison Knowles: A Retrospective (1960–2022)

Edited by Karen Moss. Foreword by Julie Rodrigues Widholm.
Contributions by Hannah B Higgins, Lucia Fabio, Lauren Fulton, Maud Jacquin and Sébastien Pluot, Nicole L. Woods. Reprinted texts by Benjamin H.D. Buchloh, George Quasha, Julia Robinson, Kristine Stiles.

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

ISBN 9780983881346 U.S. \$55.00 GBP £45.00

Pbk, 8.75 x 12 in. / 300 pgs / 220 color / 30 b&w.

July/Art

Territory: WORLD

The first survey of the Fluxus cofounder’s prolific avant-garde output, from eight-foot-tall books to make-a-salad performances

The American artist Alison Knowles’ (born 1933) groundbreaking experiments—from painting and printmaking to sculpture and installation, sound works, poetry and artist’s books—have influenced art and artists for more than 50 years but remain relatively unknown among mainstream audiences. The first comprehensive volume on the artist, *By Alison Knowles: A Retrospective* presents more than 200 objects that span the entire breadth of her career, from her intermedia works of the 1960s to forms of participatory and relational art in the 2000s.

The accompanying catalog features contributions by international Fluxus curators, historians and scholars, including lead essays by organizer Karen Moss, Hannah B. Higgins and Nicole Woods, and short contributions by Lucia Fabio, Lauren Fulton, Maud Jacquin and Sébastien Pluot. It also includes reprints of key articles by Benjamin Buchloh, Julia Robinson and Kristine Stiles, as well as a conversation between Alison Knowles and poet George Quasha. Richly illustrated with more than 250 images, the full-color catalog, designed by Kimberly Varella, includes a softcover lay-flat binding, special colored papers for each section, die-cut section dividers and a chronology.

EXHIBITION

Berkeley, CA: Berkeley Art Museum & Pacific Film Archive, 07/20/22–12/18/22

Oslo, Norway: Henie Onstad Kunstsenter, 2024



Carolee Schneemann: From Then and Beyond

Edited with text by Oliver Kielmayer, Lara Pan.

VERLAG FÜR MODERNE KUNST

ISBN 9783903572966 U.S. \$50.00

Hbk, 6.25 x 9.5 in. / 236 pgs / 74 color.

July/Art

Territory: NA LA ASIA AU/NZ AFR ME

An oral-visual autobiography of Carolee Schneeman, with portraits of her home and working life

The pioneering Pennsylvania-born artist Carolee Schneemann (1939–2019) embraced a cornucopia of mediums: after starting her career as a painter, she expanded her practice to include photography, performance, film, video, mixed media and installations, famously applying the gestural physicality of action painting to kinetic environments and performances centered on the body—more often than not, her own. Many of the artist’s works have entered the canon of contemporary art, such as *Eye Body* (1963), *Fuses* (1964), *Meat Joy* (1964), *Up To and Including Her Limits* (1974) and *Interior Scroll* (1975). Supported by the Carolee Schneemann Foundation, *From Then and Beyond* homes in on the artist behind this invigorating body of work, consisting of interviews with Schneemann before her death, conducted by art historian Oliver Kielmayer (Kunstthalle Winterthur) and curator Lara Pan at her home in New Paltz, New York. The transcript of these interviews, edited into 27 monologues and dialogues, is the last substantial testimony by the artist and is complemented by illustrations of her works and photographs of her house.

Jimmy DeSana: Submission

Edited with text by Drew Sawyer. Preface by Anne Pasternak. Epilogue by Laurie Simmons.

The first comprehensive book on the surreal, queer and humorous photographic art of Jimmy DeSana, a central figure in New York’s art and music scenes of the 1970s and ’80s

This is the first overview of the work of Jimmy DeSana, a pioneering yet underrecognized figure in New York’s downtown art, music and film scenes during the 1970s and 1980s. The book situates DeSana’s work and life within the countercultural and queer contexts in the American South as well as New York, through his involvement in mail art, punk and No Wave music and film, and artist collectives and publications.

DeSana’s first major project was *101 Nudes*, made in Atlanta during the city’s gay liberation movement. After moving to New York in 1973, DeSana became immersed in queer networks, collaborating with General Idea and Ray Johnson on zines and mail art, and documenting the genderqueer street performances of Stephen Varble.

By the mid-1970s, DeSana was a fixture in New York’s No Wave music and film scenes, serving as portraitist for much of the period’s central figures and producing album covers for Talking Heads, James Chance and others. His book *Submission*, made with William S. Burroughs, humorously staged scenes out of a S&M manual that explored the body as object and the performance of desire. DeSana was also an early adopter of color photography, creating his best-known series, *Suburban*, in the late 1970s and early 1980s. This body of work explores relationships between gender, sexuality and consumer capitalism in often humorous, surreal ways. After DeSana became sick as a result of contracting HIV, he turned to abstraction, using experimental photographic techniques to continue to push against photographic norms.

EXHIBITION

Brooklyn, NY: Brooklyn Museum, 11/11/22–04/16/23



**DELMONICO BOOKS/
BROOKLYN MUSEUM**

ISBN 9781636810591

U.S. \$59.95 GBP £49.99

Hbk, 9 x 11.75 in. / 176 pgs / 240 color.

January/Photography

Territory: WORLD

We are delighted to welcome Center for Art, Research and Alliances (CARA) to the D.A.P. list. A new arts nonprofit, research center and publisher located in New York City, CARA aims to expand the public discourses and historical records of art’s abundant pasts, presents and futures through publications, public programs, fellowships and exhibitions.

Marilyn Nance: Last Day in Lagos

Edited by Oluremi C. Onabanjo. Foreword by Julie Mehretu. Text by Antawan I. Byrd, Uchenna Ikonne, Tsitsi Ella Jaji. Afterword by Marilyn Nance. Bibliography by Zakiya Collier, Chisom Ilogu.

A focused study on a singular African American photographer, through an archival encounter with her documentation of the landmark FESTAC’77 festival

From January 15 to February 12, 1977, more than 15,000 artists, intellectuals and performers from 55 nations worldwide gathered in Lagos, Nigeria, for the Second World Black and African Festival of Arts and Culture, also known as FESTAC’77. Taking place in the heyday of Nigeria’s oil wealth and following the African continent’s potent decade of decolonization, FESTAC’77 was the peak of Pan-Africanist expression. Among the musicians, writers, artists and cultural leaders in attendance were Ellsworth Ausby, Milford Graves, Fela Anikulapo Kuti, Samella Lewis, Audre Lorde, Winnie Owens, Miriam Makeba, Valerie Maynard, Queen Mother Moore and Sun Ra. While serving as the photographer for the US contingent of the North American delegation, Brooklyn-based photographer Marilyn Nance made more than 1,500 images throughout the course of the festival—one of the most comprehensive photographic accounts of FESTAC’77. Drawing from Nance’s extensive archive, most of which has never before been published, *Last Day in Lagos* chronicles the exuberant intensity and sociopolitical significance of this extraordinary event. Over the course of five decades, **Marilyn Nance** (born 1953) has produced images of unique moments in the cultural history of the US and the African Diaspora. Nance is a two-time finalist for the W. Eugene Smith Award in Humanistic Photography. Her work is in the collections of the Brooklyn Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, the Smithsonian American Art Museum, the Schomburg Center for Research in Black Culture, the Virginia Museum of Fine Arts and the Library of Congress, and has been published in *The World History of Photography*, *History of Women in Photography* and *The Black Photographers Annual*. She lives in New York.



CARA/FOURTHWALL BOOKS
ISBN 9780994700995 U.S. \$45.00 GBP £37.50
Clth, 6 x 7.75 in. / 280 pgs / 16 color / 112 duotone.
December/Photography
Territory: WORLD



Blue in Green

By Wesley Brown.

BLANK FORMS EDITIONS
ISBN 9781953691118 U.S. \$20.00
Hbk, 5.5 x 8.25 in. / 80 pgs.
October/Fiction & Poetry
Territory: NA LA ASIA AU/NZ AFR ME

The latest work from the veteran novelist called “one hell of a writer” by James Baldwin and “wonderfully wry” by Donald Barthelme: a timely meditation on the psychological impact of police brutality, through the lens of a day in the life of Miles Davis

Written by playwright and novelist Wesley Brown, *Blue in Green* narrates one evening in August 1959, when, mere weeks after the release of his landmark album *Kind of Blue*, Miles Davis is assaulted by a member of the New York City Police Department outside of the Birdland jazz club. In the aftermath, we enter the strained relationship between Davis and his wife, Frances Taylor, whom he has recently cajoled into ending her run as a performer on Broadway and retiring from modern dance and ballet altogether. Frances, who is increasingly subject to Davis’ temper—fueled by both his professional envy and substance abuse—reckons with her upbringing in Christian Science and, through a fateful meeting with Lena Horne, the conflicting demands of motherhood and artistic vocation. Meanwhile, blowing off steam from his beating, Miles speeds across Manhattan in his sports car. Racing alongside him are recollections of a stony, young John Coltrane, a combative Charlie Parker and the stilted world of the Black middle class he’s left behind. **Wesley Brown** (born 1945) is a novelist and playwright. He is the author of novels including *Darktown Strutters*, *Push Comes to Shove* and *Tragic Magic*, which was reissued in 2021 to critical acclaim. He has led an active political life, having held memberships in the Mississippi Freedom Democratic Party, Student Nonviolent Coordinating Committee and the Black Panther Party in the 1960s. In the early 1970s he spent more than a year in federal prison for refusing induction in the armed services during the Vietnam War. In this time, he drafted his first novel, which was edited by Toni Morrison. He is a professor emeritus of English at Rutgers University in New Jersey, where he taught for 26 years. Brown lives in Lawrenceville, Georgia.



FACSIMILE EDITION
The Cricket
Black Music in Evolution, 1968–69

Edited by A.B. Spellman, Larry Neal, Amiri Baraka. Preface by A.B. Spellman. Introduction by David Grundy.

A rare document of the 1960s Black Arts Movement featuring Albert Ayler, Amiri Baraka, Milford Graves, Sun Ra, Cecil Taylor and many more, *The Cricket* fostered critical and political dialogue for Black musicians and writers

Edited by poets and writers Amiri Baraka, A.B. Spellman and Larry Neal between 1968 and 1969, and published by Baraka’s New Jersey-based JIHAD productions around the time of the Newark Riots, this experimental music magazine ran poetry, position papers and gossip alongside concert and record reviews and essays on music and politics. Over four mimeographed issues, *The Cricket* laid out an anticommercial ideology and took aim at the conservative jazz press, providing a space for critics, poets and journalists (including Stanley Crouch, Haki Madhubuti, Ishmael Reed, Sonia Sanchez and Keorapetse Kgositile) and musicians (including Cecil Taylor, Milford Graves, Sun Ra, Mtume, Albert Ayler and Black Unity Trio) to devise new styles of music writing. The publication emerged from the heart of a political movement—“a proto-ideology, akin to but younger than the Garveyite movement and the separatism of Elijah Mohammed,” as Spellman writes in the book’s preface—and aimed to reunite advanced art with its community, “to provide Black Music with a powerful historical and critical tool” and to enable avant-garde Black musicians and writers “to finally make a way for themselves.” This publication gathers all issues of the magazine with an introduction by poet and scholar David Grundy. **Contributors include:** A.B. Spellman, Imamu Baraka (LeRoi Jones), Larry Neal, Cecil Taylor, Milford Graves, Sun Ra, Ben Caldwell, Clyde Halisi, Don L. Lee (Haki R. Madhubuti), Duncan Barber, Gaston Neal, Hilary Broadus, James Stewart, Norman Jordan, Roger Riggins, Ronnie Gross, Stanley Crouch, Albert Ayler, Askia Muhammed Toure, Donald Stone, E. Hill, Haasan Oqwiendha Fum al Hut, Ibn Pori ‘det, Ishmael Reed, Joe Goncalves, Larry A. Miller (Katibu), Sonia Sanchez, Willie Kgositile, Billy (Fundii) Abernathy, Dan Dawson and Black Unity Trio.

Strikethrough

Typographic Messages of Protest

Introduction by Colette Gaiter. Text by Stephen Coles, Silas Munro.

A vivid celebration of the use of language to amplify and empower—from 19th-century antislavery broadsides to the “Silence = Death” AIDS design to the handmade signs of the Black Lives Matter movement

Organized into chapters that explore the many ways to express dissent (Resist, Vote, Strike, Teach and Love), *Strikethrough* presents more than 120 signs, posters, publications and ephemera in vivid imagery and incisive prose. From the colorful affiches of the Paris '68 uprising to Memphis strike workers' placards to the Black Panthers' newspaper, this generously illustrated volume showcases the role of graphic design in a wide range of protest movements in the US and abroad. Including selections from artists and art collectives such as Jenny Holzer, the Guerrilla Girls and Fierce Pussy, this book provides a broad and critical survey of the typographics of activism. *Strikethrough* also features 10 profiles on the designers behind the graphics—including Corita Kent, Emory Douglas and Ben Shahn—and a custom display typeface based on historical protest graphics by Tré Seals, plus an introduction by activist and design scholar Colette Gaiter. Charting a typographic chant of resistance that spans more than 150 years, *Strikethrough* curators Silas Munro and Stephen Coles reveal how the message makes its way to the masses via marker, screen print, spray paint, collage, and both physical and digital type, and how it calls on us all to craft our own demands for social change.

Artists and designers include: Atelier Populaire, See Red Women's Workshop, Carlos Cortez, Emory Douglas, Fierce Pussy, Ganzeer, Milton Glaser, Guerrilla Girls, Jenny Holzer, Corita Kent, Tibor Kalman, Amos Paul Kennedy Jr., Herb Lubalin, Phase2, Favianna Rodriguez, Ward Schumaker, Ben Shahn and Wes Wilson.

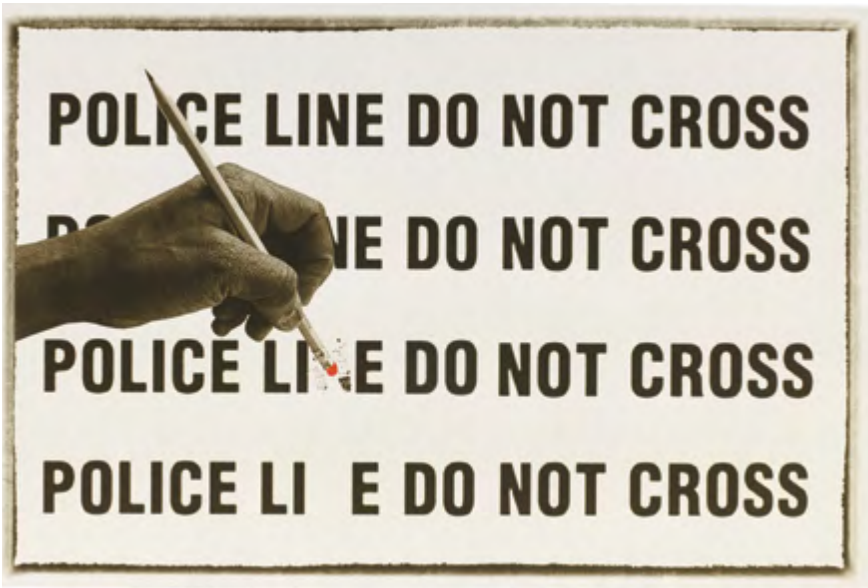
EXHIBITION

San Francisco, CA: Letterform Archive, 07/23/22–01/14/23



LETTERFORM ARCHIVE

ISBN 9781736863305 U.S. \$45.00 GBP £37.50
Hbk, 7.5 x 9.5 in. / 280 pgs / 500 color.
November/Design
Territory: WORLD



38

Seeing Image

Image

37

THE GLOBAL TRANSFORMATION OF CULTURE

THAT CATCHES US IN ITS MIDST

IS NOT AUTOMATICALLY PROGRESSIVE.



The technological possibilities of the new media are embedded in global relations that are edgily unequal in regard to production capacities and distributive effects.



Their development is skewed by economic and military interests that have nothing to do with culture in a global human sense.

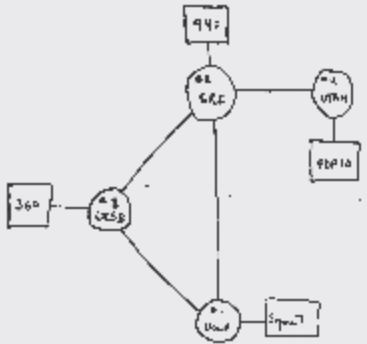
IBM



↑ The message do these companies have to convey to the world? What is the message that they want to convey?

THE ARPA NETWORK

DEC 1969



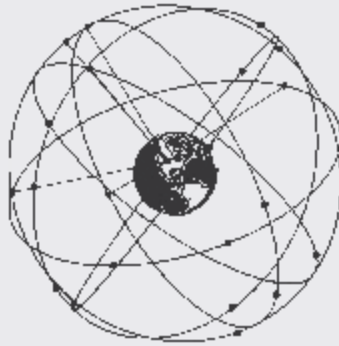
↑ Advanced Research Projects Agency (ARPA) was established in 1958 to facilitate research in technology with potential military applications.

↑ The ARPA network was the first wide-area packet-switched network with distributed control and one of the first networks to provide end-to-end communication. Both ARPANET and the ARPANET network were instrumental in the development of the Internet.



↑ The GPS system was established by the U.S. Department of Defense in 1979.

↑ GPS constellation system to consist of 24 satellites in medium earth orbit. The system was developed in the early 1980s.



7 visible satellites

Seeing | Making —> Room for Thought

By Susan Buck-Morss, Kevin McCaughey, Adam Michaels.

Renowned philosopher Susan Buck-Morss collaborates with conceptual apparel label Boot Boyz Biz's Kevin McCaughey and Inventory Press' Adam Michaels on this experimental image-text update of McLuhan and Benjamin

Showing how the montage principle allows thought to occupy the space between two seemingly unrelated things, *Seeing | Making* → *Room for Thought* both studies and embodies how an *arrangement* of images can be a form of thinking—in other words, images not as illustrations or objects of analysis but as a montage. In a close collaboration with designers Kevin McCaughey (founder of the popular conceptual clothing line Boot Boys Biz) and Adam Michaels of Inventory Press, renowned philosopher Susan Buck-Morss expands on her unique conception of montage, combining images and text—also integrating excerpts from Buck-Morss' previous work—in an innovative way that provides insight into images and how they work together. In both design and content, *Seeing | Making* → *Room for Thought* is directly in conversation with Marshall McLuhan and Quentin Fiore's *The Medium Is the Massage*, as well as the works of Walter Benjamin. This innovative volume brings Buck-Morss' more experimental, visually engaged work to the fore in a way that has not been available in the usual contexts within which her writing has appeared.

Susan Buck-Morss (born 1942) is the author of *The Origin of Negative Dialectics* (1977), *The Dialectics of Seeing* (1989), *Dreamworld and Catastrophe* (2000), *Hegel, Haiti, and Universal History* (2009) and *Year 1* (2021). She is Distinguished Professor of Political Philosophy at the CUNY Graduate Center, New York.

Kevin McCaughey (born 1991) is a designer and founder of Boot Boyz Biz (established in 2015), a project-based research practice based in New York.

Adam Michaels (born 1978) is a designer, publisher and editor, the cofounder of design studio Project Projects, and the founder of Inventory Press and design studios Project Projects and IN-FO.CO. He received the 2015 Cooper Hewitt National Design Award for Communication Design.



INVENTORY PRESS

ISBN 9781941753538
U.S. \$24.95 GBP £20.99
Pbk, 4.75 x 7.75 in. / 336 pgs / 600 b&w.
December/Nonfiction Criticism
Territory: WORLD

Cyberfeminism Index

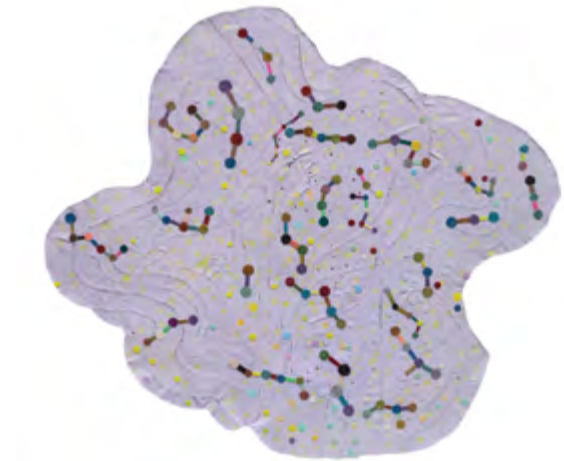
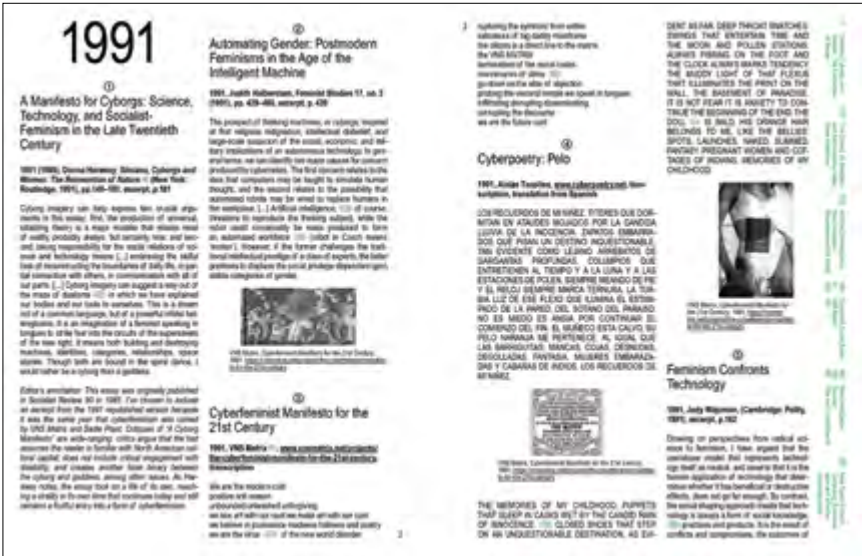
Edited with introduction by Mindy Seu. Foreword by Julianne Pierce of VNS Matrix. Afterword by Legacy Russell.

Hackers, scholars, artists and activists of all regions, races and sexual orientations consider how humans might reconstruct themselves by way of technology

When learning about internet history, we are taught to focus on engineering, the military-industrial complex and the grandfathers who created the architecture and protocol, but the internet is not only a network of cables, servers and computers. It is an environment that shapes and is shaped by its inhabitants and their use.

The creation and use of the *Cyberfeminism Index* is a social and political act. It takes the name cyberfeminism as an umbrella, complicates it and pushes it into plain sight. Edited by designer, professor and researcher Mindy Seu (who began the project during a fellowship at the Harvard Law School's Berkman Klein Center for the Internet & Society, later presenting it at the New Museum), it includes more than 1,000 short entries of radical techno-critical activism in a variety of media, including excerpts from academic articles and scholarly texts; descriptions of hackerspaces, digital rights activist groups, bio-hacktivism; and depictions of feminist net art and new media art.

Contributors include: Skawennati, Charlotte Web, Melanie Hoff, Constanza Pina, Melissa Aguilar, Cornelia Sollfrank, Paola Ricaurte Quijano, Mary Maggic, Neema Githere, Helen Hester, Annie Goh, VNS Matrix, Klau Chinche / Klau Kinky and Irina Aristarkhova.



52 Artists: A Feminist Milestone

Text by Lucy Lippard, Amy Smith-Stewart, Alexandra Schwartz.

The definitive account of Lucy Lippard's pioneering 1971 feminist art exhibition, with work from a new generation of artists alongside the original participants

This volume celebrates the 51st anniversary of the historic 1971 exhibition *Twenty Six Contemporary Women Artists*, curated by Lucy R. Lippard and presented at the Aldrich Contemporary Art Museum. It showcases work by the artists included in the original 1971 exhibition, alongside a new roster of 26 female-identifying or nonbinary emerging artists, tracking the evolution of feminist art practices over the past five decades.

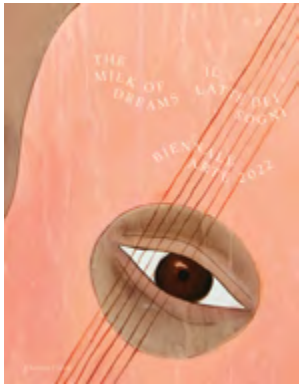
This significant volume includes new essays by Lippard, Amy Smith-Stewart and Alexandra Schwartz, as well as rare historical documentation of the original exhibition, images, installation views and checklists from both the 1971 and 2022 shows. Among the artists whose work was presented in the original 1971 exhibition are Cecile Abish, Alice Aycock, Cynthia Carlson, Susan Hall, Mary Heilmann, Audrey Hemenway, Laurace James, Mablen Jones, Carol Kinne, Christine Kozlov, Brenda Miller, Mary Miss, Dona Nelson, Shirley Pettibone, Howardena Pindell, Adrian Piper, Sylvia Plimack Mangold, Reeve Potoff, Paula Tavins, Merrill Wagner, Grace Bakst Wapner, Jackie Winsor and Barbara Zucker. (All but three of the original 26 artists are included in *52 Artists*.) The new generation of artists included are Leilah Babirye, Phoebe Berglund, LaKela Brown, Lea Cetera, Susan Chen, Pamela Council, Lizania Cruz, Amaryllis DeJesus Moleski, Florencia Escudero, Alanna Fields, Emilie L. Gossiaux, Ilana Harris-Babou, Loie Hollowell, Maryam Hoseini, Hannah Levy, Catalina Ouyang, Anna Park, Erin M. Riley, LJ Roberts, Aya Rodriguez-Izumi, Aliza Shvarts, Astrid Terrazas, Tourmaline, Rachel Eulena Williams, Kiyan Williams and Stella Zhong.

EXHIBITION

Ridgefield, CT: The Aldrich Contemporary Art Museum, 06/06/22–01/08/23



GREGORY R. MILLER & CO./THE ALDRICH CONTEMPORARY ART MUSEUM
ISBN 9781941366462
U.S. \$50.00 GBP £42.00
Hbk; 8.5 x 10 in. / 180 pgs.
January/Art
Territory: WORLD



LA BIENNALE DI VENEZIA/SILVANA EDITORIALE
 ISBN 9788836651375 U.S. \$100.00
 Slip, hbk, 2 vols, 8.25 x 10.75 in. /
 1024 pgs / 785 color.
 September/Art
 Territory: NA LA ASIA AU/NZ AFR ME

Biennale Arte 2022: The Milk of Dreams

Edited by Cecilia Alemani.

The colossal two-part catalog accompanying the 2022 biennial's ambitious exploration of metamorphosis, as imagined by 213 artists from across the world

Named after a children's book by Surrealist artist Leonora Carrington, the 59th Venice Biennale takes Carrington's fey creatures, along with other figures of transformation, as companions on an imaginary journey through the metamorphoses of bodies and slippery definitions of humanity. Volume I of this two-part publication addresses the conceptual basis of *The Milk of Dreams*, as developed by curator Cecilia Alemani, and further elaborates upon its thematic threads. Each artist from the 2022 Biennale is introduced by way of a critical text and an iconographic apparatus. The volume includes Alemani's original exhibition texts and a plethora of original essays by some of today's most cutting-edge thinkers and writers, with conversations and reprinted texts concerning the exhibition: the representation of bodies and their metamorphoses, the relationship between individuals and technologies, and the connection between bodies and the earth.

Volume II of the catalog presents the participating countries and the collateral events of the biennale; its lavishly illustrated texts explore the various projects on display in Venice.

Artists include: Sophia Al-Maria, Josephine Baker, Djuna Barnes, Jadé Fadojutimi, Nan Goldin, Robert Grosvenor, Tishan Hsu, Jacqueline Humphries, Allison Katz, Kapwani Kiwanga, Barbara Kruger, Hannah Levy, Liliane Lijn, Candice Lin, Precious Okoyomon, Akosua Adoma Owusu, Elle Pérez, Aki Sasamoto, Sable Elyse Smith, Kaari Upson, Andra Ursuța, Cecilia Vicuña, Marianne Vitale, Meta Vaux Warrick Fuller and Laura Wheeler Waring.

EXHIBITION

Venice, Italy: Venice Biennale 2022, 04/23/22–11/27/22

Objects of Desire

Photography and the Language of Advertising

Edited with text by Rebecca Morse. Text by Dhyandra Lawson and Lisa Gabrielle Mark. Additional feature by Gert Jonkers and Jop van Bennekom.

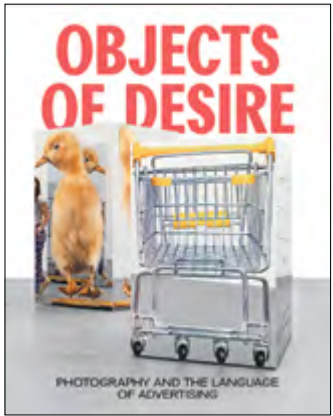
From Pop art and the Pictures Generation to Instagram and branding: how the dialogue between art and advertising has evolved over the decades

The world of advertising has changed drastically over the last century. Marketers have shifted from selling physical objects to promoting lifestyles, brands and aspirations. Likewise, contemporary photographers have transformed the way they respond to advertising and the way they manipulate its visual language.

This collection of important works by an international cadre of innovative artists traces the dialogue between art and advertising from the 1970s to the present. It offers arresting images from leading conceptual artists such as Chris Burden, Victor Burgin, Sherrie Levine and Richard Prince. We see how DIS, Roe Ethridge, Victoria Fu and Kim Schoen take on contemporary consumer culture, branding and lifestyle creation. Finally, this book looks at how, as artists delve deeper into commercial strategies, advertisers have begun to call upon them to apply their signature styles to media campaigns—and further blur the lines between fine art and consumerism.

EXHIBITION

Los Angeles, CA; Los Angeles County Museum of Art, 09/04/22–12/18/22



DELMONICO BOOKS/LOS ANGELES COUNTY MUSEUM OF ART

ISBN 9781636810539
 U.S. \$49.95 GBP £41.99
 Hbk, 9.25 x 11.75 in. / 128 pgs / 118 color.
 November/Art/Photography
 Territory: WORLD



JBE BOOKS
 ISBN 9782365680639 u.s. \$45.00
 Clth, 7.75 x 10 in. / 160 pgs / 80 color.
 October/Photography/Nature
 Territory: NA LA ASIA

Viviane Sassen & Emanuele Coccia: Modern Alchemy

Text by Emanuele Coccia. Photographs by Viviane Sassen.

A gorgeously printed philosophical photobook that reenchants the natural world

This project is the result of a unique fusion between photographer Viviane Sassen and philosopher Emanuele Coccia, two key figures in their respective fields. Sassen contributes 80 new photographs that celebrate the natural world, and Coccia supplies an ambitious essay that reassesses the unity of all sentient life. Neither an illustration of text nor a commentary on a series of images, *Modern Alchemy* situates their two streams of creativity in a dialogue, forging a reverent meditation on art and nature. Gorgeously bound in printed cloth, this meditative photobook invites readers to reenvision the earth's ever-present beauty.

Viviane Sassen (born 1972) is a Dutch photographer based in Amsterdam who works in both the fashion and fine art worlds. She has photographed campaigns for luxury brands such as Miu Miu, Stella McCartney and Louis Vuitton, and her work has been exhibited at Fotografiska, New York (2017); Museum of Contemporary Photography, Chicago (2017); and ICA, London (2015). She won the International Center of Photography's Infinity Award for Applied/Fashion/Advertising Photography in 2011.

Emanuele Coccia (born 1976) is a philosopher of aesthetics, with a focus on the ontological status and normative power of images in fashion and advertising. He is an associate professor at the École des Hautes Études en Sciences Sociales in Paris and visiting professor at Harvard. Coccia is the author of *Metamorphoses* (2021), *The Life of Plants* (2018) and *Sensible Life* (2016).

Botanical: Observing Beauty

Text by Filipa Ramos, Emanuele Coccia, Alice Thomine-Berrada, Estelle Zhong Mengual. Conversation with Jean-Marc Mansvelt, Marc Jeanson.

A gorgeous botanical tour of art and design across the ages

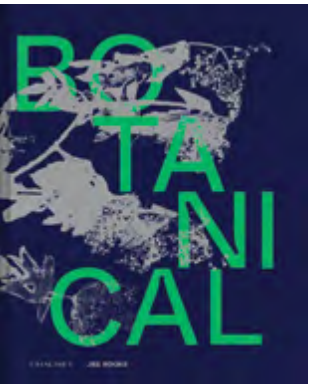
This handsome volume invites readers on an intimate stroll through centuries of jewelry, botany, drawing, prints, video-game imagery and scientific illustrations, offering a primer on the beauty and ingenuity of nature as reflected in art. Five contributions punctuate the visually structured journey, including a previously unpublished leporello by the late artist Etal Adnan that pulls out into a six-page gatefold. Indeed, this book-as-object is a masterpiece in and of itself, featuring a cover infused with fluorescent and silver inks and titled with a serigraph, in addition to eight pages of sumptuous endpapers printed in deep forest green.

A coterie of international thinkers guide *Botanical's* ambitious scope and aim: Emanuele Coccia, Italian philosopher and author of *The Life of Plants: A Metaphysics of Mixture* (2018); Estelle Zhong Mengual, French art historian; Filipa Ramos, Portuguese curator and author of the upcoming book *The Artist as Ecologist* (2023). Through their rigorous and engaging essays, they unravel the mysterious inner workings of nature and celebrate the visionary mimetic art born from culture.

Artists and designers include: Noyubushi Araki, Emile Gallé, Joan Fontcuberta, Christian Dior, Claude Monet, Sarah Bernhardt, Eugène Delacroix, Giuseppe Arcimboldo, Anna Atkins, Gustave Courbet, Henri Cartier-Bresson, René Lalique, Georgia O'Keeffe, Otto Dix, Robert Mapplethorpe and Yves Saint-Laurent.

EXHIBITION

Paris, France: Beaux-Arts de Paris, 06/17/22–09/04/22



JBE BOOKS/CHAUMET
 ISBN 9782365680608 u.s. \$49.95
 Hbk, 8.5 x 10.5 in. / 336 pgs /
 185 color / 65 b&w.
 October/Art/Gardens/Photography
 Territory: NA LA ASIA

Die Flache: Design and Lettering of the Vienna Secession, 1902–1911

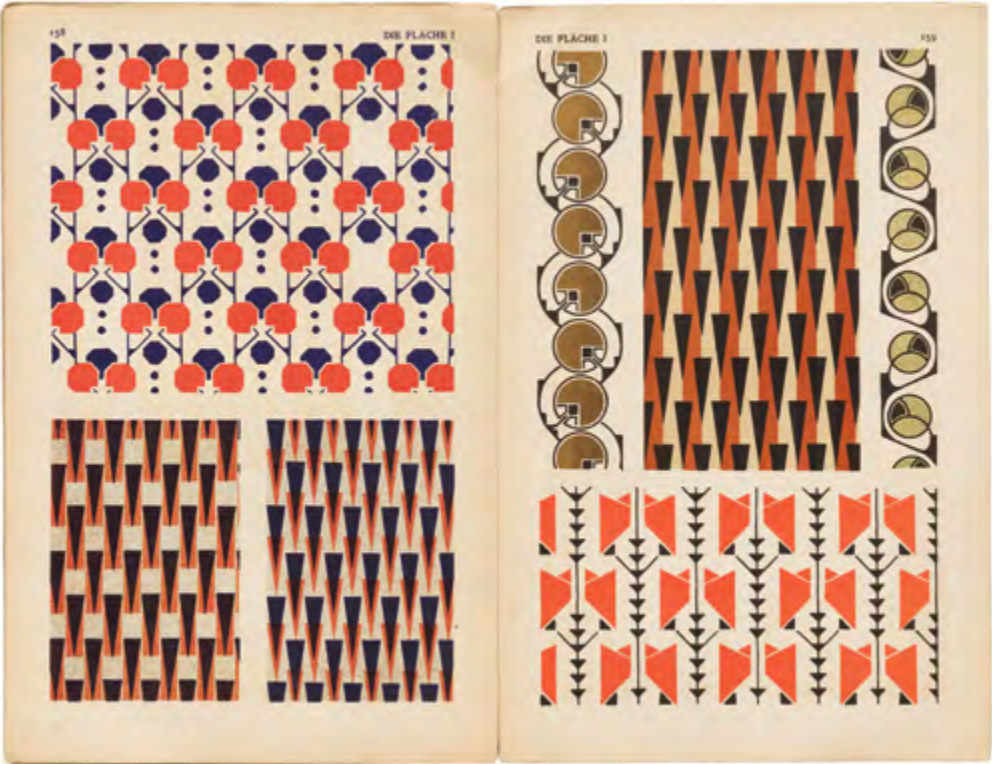
Text by Diane Silverthorne, Dan Reynolds, Megan Brandow-Fuller.

A landmark of graphic modernism, the Vienna Secession’s magazine is brought to life in a complete facsimile reprint with new essays and translations

The brainchild of Koloman Moser, Alfred Roller, Josef Hoffmann, Bertold Löffler and others—the leading graphic artists of the Vienna Secession and the Wiener Werkstätte—*Die Flache* (German for The Surface) laid out an extraordinary group vision for design through adventurous work by these designer-professors and more than 100 of their students. Packed with bold ideas for posters, advertisements, book covers, woodcut prints and much more, the result is an inexhaustibly rich sourcebook of graphic forms, modern ideas and technical experiments, all reflecting a reorientation in design practice and teaching that would resonate around the world. This full-size facsimile of all 14 issues of *Die Flache* lets readers experience this rare gem as it was meant to be seen, while new essays and translations explore its significance. *Die Flache* is the first volume in Letterform Archive’s facsimile series, which presents landmarks of print and design history with exacting reproductions and new essays that provide rich context and fresh insights.



LETTERFORM ARCHIVE BOOKS
ISBN 9781736863312
U.S. \$75.00 GBP £60.00
Hbk, 8.75 x 13.25 in. / 344 pgs / 400 color / 25 b&w.
April/Design
Territory: WORLD



We welcome Kaph Books to the D.A.P. list. Founded in 2015 and based in Beirut, Lebanon, Kaph specializes in art, photography and design books on Middle-Eastern art and culture.



Stories of Paper

Edited with text by Xavier Salmon, Victor Hundsbuckler.
Foreword by Mohamed Khalifa Al Mubarak, Hervé Barbaret, Sandra Lagumina, Manuel Rabaté, Laurence des Cars.
Introduction by Souraya Noujaim.

The story of paper in art, across eras and cultures—from Hui Neng to Etel Adnan

This catalog traces the history of paper as an ancient material used from antiquity to the present day. Encompassing paper’s manufacture, circulation and technical development, *Stories of Paper* highlights the many aspects of this humble material. The diversity of the artworks reproduced here—many of which are gathered from the collections of the Louvre, Musée Guimet, Bibliothèque nationale de France, the Centre Georges-Pompidou, Louvre Abu Dhabi, Sharjah Art Foundation, Goesan Museum and the Cultural Institute of Korea—inspires readers to consider paper as a medium for creativity and exchange across centuries and cultures. **Artists include:** Abdullah Al Saadi, Achille Etna Michallon, Adam Frans Van Der Meulen, Adriaen Frans Boudewyns, Hui Neng, Muhammadi Haravi, Beatrice Casadesus, Bertrand Lavier, Charles Le Brun, Dana Awartani, Du Dashou, Edme Bouchardon, Etel Adnan, Fra Angelico, Giovanni Battista Piranesi, Girolamo Muziano, Hassan Sharif, Henri Gissey and Isoda Koryusai.

EXHIBITION
Abu Dhabi, UAE: Louvre Abu Dhabi, 04/20/22–07/24/22



KAPH BOOKS
ISBN 9786148035470 U.S. \$50.00
Slip, pbk, 8 x 10.75 in. / 292 pgs / 177 color / 2 b&w.
August/Art
Territory: NA LA ASIA AU/NZ



Vermeer’s Maps

By Rozemarijn Landsman.

Exploring the convergence of art and science in the map renderings of one of the world’s most beloved artists

Marcel Proust declared *View of Delft* by Johannes Vermeer (1632–75) “the most beautiful painting in the world.” Indeed, viewers have been captivated by Vermeer’s extraordinary art since the 19th-century rediscovery of the Dutch painter. Maps, an intricate fusion of art and science, held an important and multifaceted place in the Netherlands in the 17th century and were of particular interest to Vermeer. Of the approximately 34 paintings attributed to the Delft-based artist, wall maps and other cartographic objects are depicted in nine of them, including the renowned *Officer and Laughing Girl* and his masterpiece, *The Art of Painting*. With stunning reproductions and incisive text, this book is the most comprehensive study of the artist’s depiction of wall maps to date. Drawing on rare surviving examples of the maps and other primary sources, author Rozemarijn Landsman examines this intriguing aspect of Vermeer’s work, greatly enriching and expanding our understanding of the art and life of the “Sphinx of Delft.”



**DELMONICO BOOKS/
FRICK COLLECTION**
ISBN 9781636810249
U.S. \$39.95 GBP £32.99
Hbk, 7.25 x 9.75 in. / 128 pgs /
68 color / 30 b&w.
August/Art
Territory: WORLD



Thor Heyerdahl: Voyages of the Sun

The Kon-Tiki Museum Archive

Edited by Lucy Kingett. Introduction by Sonia Haoa Cardinali. Text by Kingston Trinder. Afterword by Atholl Anderson.

An archival delve into the remarkable life, expeditions and voyages of Thor Heyerdahl, author of the bestselling adventure classic *The Kon-Tiki Expedition*

Norwegian archaeologist, anthropologist, migration theorist, author and explorer Thor Heyerdahl (1914–2002) spent decades substantiating unorthodox migration theories, with equally unconventional research methodologies: namely, practicable experiments that employed the construction of ancient vessels, driven across open oceans and waterways to retrace the movement and settlements of our ancestors. With October 2022 commemorating the 75th anniversary of Thor Heyerdahl’s extraordinary 1947 voyage upon a balsa-wood raft, *Kon-Tiki*, from coastal South America to Polynesia across the Pacific Ocean, an enviable opportunity arises to reexplore Heyerdahl’s innovative yet frequently contested theories and expeditions. Afforded unprecedented access to Oslo’s Kon-Tiki Museum’s extensive Heyerdahl archive, *Thor Heyerdahl: Voyages of the Sun* assembles a wealth of little-known and previously unseen correspondence, expedition logbooks, journals and photographs. Offering readers new and unexamined narratives from an explorer famed for his radical ideas and vehement rejections of abstracted academic theory, *Thor Heyerdahl: Voyages of the Sun* reviews the enduring relevance of the explorer’s research and assesses it within larger narratives of modern archaeological, anthropological, marine science and migration research; international conservation initiatives; evolving globalization; and essential human–nature symbiosis.



ATELIER ÉDITIONS
ISBN 9781954957992
U.S. \$50.00 GBP £42.00
Hbk, 9.25 x 11 in. / 256 pgs / 40 color /
80 b&w.
September/Travel
Territory: WORLD



FACSIMILE EDITION

World of Variation

The i Press Series on the Human Environment

By Mary Otis Stevens, Thomas McNulty.

Edited with text by Ute Meta Bauer, Karin Oen, Pelin Tan. Foreword by Mary Otis Stevens. Afterword by Beatriz Colomina.

WEISS PUBLICATIONS

ISBN 9783948318178 U.S. \$25.00 GBP £21.00

Pbk, 6 x 8.25 in. / 208 pgs / 40 b&w.

July/Architecture & Urban

Territory: WORLD

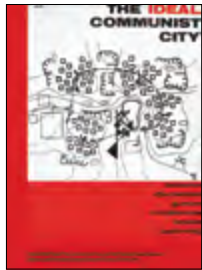
An imaginative reenvisioning of spatial and social relations from America's 1960s urbanist movement

In *World of Variation* (1970), American architects Mary Otis Stevens (born 1928) and Thomas McNulty (1919–84) outlined a radical reenvisioning of socio-spatial relationships, informed by their background in philosophy and commitment to decentralizing hierarchies. Writing in the context of the Cold War and the political activism of 1960s America, they identified possible design solutions to then-current social issues. In striking abstract drawings, Stevens visualized aspects of the urban environment, proposing a design philosophy she termed “free flow.” These diagrams give expression to both the “flow” of movement and points of “hesitations.”

This volume is a facsimile of *World of Variation*, accompanying the MIT Museum's exhibition on the work of Mary Otis Stevens.

Born in New York in 1928, **Mary Otis Stevens** is considered one of the most important female American postwar architects. She is best known for Lincoln House (1965), designed with her then-husband Thomas McNulty, the first exposed-concrete and glass house in the US.

Thomas McNulty (1919–84) taught on MIT's faculty from 1949 to 1956, before leaving to open a firm with his then wife, Mary Otis Stevens. In 1978, the couple divorced and McNulty moved to Saudi Arabia, where he taught at the University of Riyadh.



FACSIMILE EDITION

The Ideal Communist City

The i Press Series on the Human Environment

By Andrei Baburov, Georgi Djumenton, Alexei Gutnov, Zoya Kharitonova, Ilya Lezava, Stanislav Zadovskij.

Edited with text by Ute Meta Bauer, Karin Oen, Pelin Tan.

Foreword by Mary Otis Stevens. Afterword by Ana Miljacki.

WEISS PUBLICATIONS

ISBN 9783948318161 U.S. \$25.00 GBP £21.00

Pbk, 6 x 8.25 in. / 192 pgs / 40 b&w.

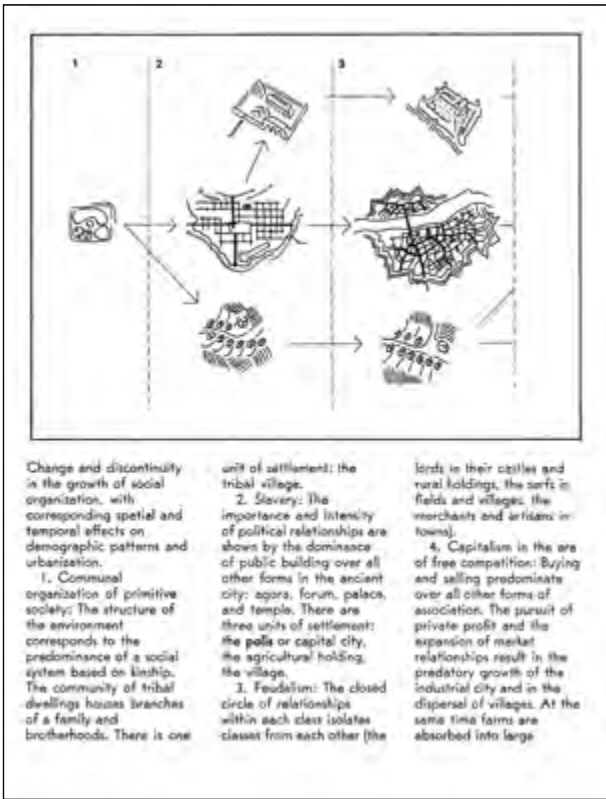
July/Architecture & Urban/Academic Course Adoption

Territory: WORLD

A visionary tract of 1960s Soviet urbanism in a handsome facsimile edition

In 1968, lauded American architect Mary Otis Stevens (born 1928) and her partner, fellow architect Thomas McNulty (1919–84), initiated i Press, the influential imprint that focuses on the social context of architecture. Over the next five years, the duo released five books under the thematic umbrella of “Human Environment” with the publisher George Braziller. The first of this series, *The Ideal Communist City* (1969) is an English translation of urban concepts advanced by architects and planners from the University of Moscow. The book was first published in a Soviet journal of a communist youth organization in 1960 and was then republished in Italy in 1968. Offering a new way of thinking about mobility, equity and social interaction in neighborhood planning, *The Ideal Communist City* was a direct response to suburban development and its focus on private spaces for family life: “the new city is a world belonging to all and each” where life is “structured by freely chosen relationships representing the fullest, most well-rounded aspects of each human personality.”

This publication is a facsimile of *The Ideal Communist City*, with additional texts by architectural historians and the editors.



Change and discontinuity in the growth of social organization, with corresponding spatial and temporal effects on demographic patterns and urbanization.

1. Communal organization of primitive society: The structure of the environment corresponds to the predominance of a social system based on kinship. The community of tribal dwellings houses branches of a family and brotherhoods. There is one

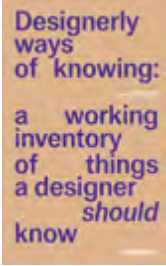
unit of settlement: the tribal village.

2. Slavery: The importance and intensity of political relationships are shown by the dominance of public building over all other forms in the ancient city: agora, forum, palace, and temple. There are three units of settlement: the polis or capital city, the agricultural holding, the village.

3. Feudalism: The closed circle of relationships within each class isolates classes from each other (the

lords in their castles and rural holdings, the serfs in fields and villages, the merchants and artisans in towns).

4. Capitalism in the era of free competition: Buying and selling predominate over all other forms of association. The pursuit of private profit and the expansion of market relationships result in the predatory growth of the industrial city and in the dispersal of villages. At the same time farms are absorbed into large



Designerly Ways of Knowing

A Working Inventory of Things a Designer Should Know

By Danah Abdulla.

ONOMATOPEE PROJECTS

ISBN 9789493148802 U.S. \$18.00

Pbk, 4.5 x 10 in. / 64 pgs.

July/Nonfiction Criticism/Design

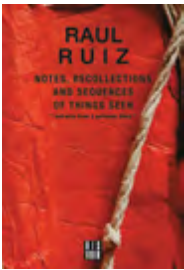
Territory: NA LA ASIA AFR

A poetical list of essential knowledge for designers that both politicizes and inspires

In 2018, the architect, urban designer, activist and critic Michael Sorkin published the now much-loved poetical essay-list “Two Hundred and Fifty Things an Architect Should Know.” Struck by the compelling form of this text, and also inspired by Antonio Gramsci's advice that ““knowing thyself” requires compiling an inventory,” the design critic, educator and researcher Danah Abdulla compiled a version for designers—a list based on a search for knowledge and a designer's commitment to making the world a better place,” as she writes in the introduction. “The list is generic,” she notes—“it applies to all designers no matter their specialization, as every designer also needs to be a generalist.” Abdulla's list includes: the experience of scents; how critical theory does not account for the colonial experience; the dangers of seeking out simplicity; visual pollution; and how certain emblems and symbols make people feel.

This list is not meant to be a definitive how-to guide but is rather approached as a series of prompts to consider or discard or spark a conversation.

Danah Abdulla (born 1986) is a Palestinian-Canadian designer, educator and researcher interested in new narratives and practices in design that push the disciplinary boundaries and definitions of the discipline. She is Program Director of Graphic Design at Camberwell, Chelsea and Wimbledon Colleges of Arts, and a founding member of the Decolonising Design platform.



Notes, Recollections and Sequences of Things Seen

Excerpts from an Intimate Diary

By Raul Ruiz.

DIS VOIR

ISBN 9782381620060 U.S. \$25.00 GBP £21.00

Pbk, 6 x 8.25 in. / 128 pgs.

October/Nonfiction Criticism

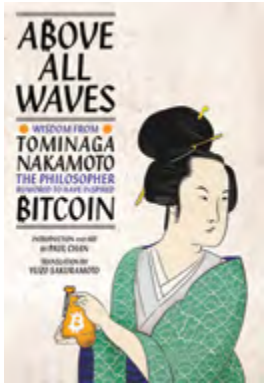
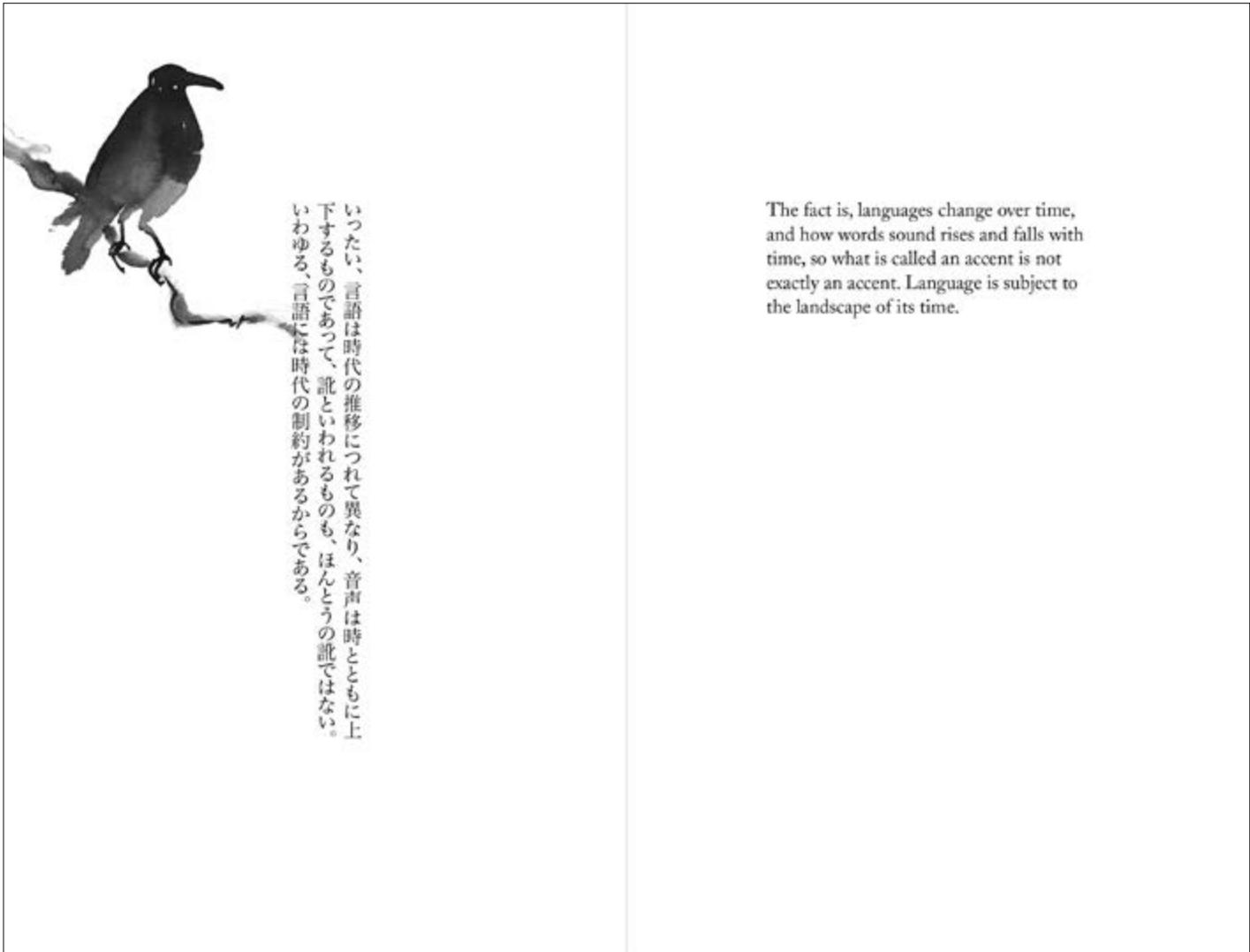
Territory: NA LA UK ASIA AU/NZ AFR ME

Meditations on cinema and method from the acclaimed Chilean director of *City of Pirates* and *Life Is a Dream*

This volume gathers excerpts from the diary of celebrated Chilean experimental film director Raul Ruiz. A continuation of *Poetics of Cinema 1* and *Poetics of Cinema 2*—his seminal volumes on new narrative modes—*Notes, Recollections and Sequences of Things Seen* follows the late stage of Ruiz's career, from 1990 to 2011, in which he realized more ambitious productions. These new films generated significant economic and aesthetic challenges, and he observed the increasing distance between his dream of a handmade, nonindustrial, shamanic-inspired cinema—as set out in the *Poetics of Cinema*—and his reality.

Selected by Bruno Cueno and Erik Bullot, friends of Ruiz, the writings also express the filmmaker's pragmatic side, such as his prescriptions for implementing the theoretical concepts outlined in *Poetics*. A preface by Bullot and notes by Cueno contextualize the excerpts.

Raul Ruiz (1941–2011) was an experimental Chilean filmmaker, writer and teacher who directed more than 100 films, including *Dark at Noon* (1992) starring John Hurt, *Three Lives and Only One Death* (1996) starring Marcello Mastroianni, *Genealogies of a Crime* (1997) starring Catherine Deneuve and *Time Regained* (1999) starring John Malkovich.



BADLANDS UNLIMITED
ISBN 9781943263264 U.S. \$39.95
Hbk, 6.5 x 9.75 in. / 176 pgs / 18 b&w.
October/Nonfiction Criticism
Territory: NA LA ASIA AU/NZ AFR ME

Above All Waves: Wisdom from Tominaga Nakamoto, the Philosopher Rumored to Have Inspired Bitcoin

Edited with introduction and art by Paul Chan. Translated by Yuzo Sakuramoto.

How an 18th-century maverick philosopher anticipated cryptocurrency: the first English collection of aphorisms from Tominaga Nakamoto

This book introduces English readers to the life and ideas of Tominaga Nakamoto (1715–46), an 18th-century maverick Japanese philosopher who is rumored to have been an inspiration for the inventor of Bitcoin, known only by the pseudonym Satoshi Nakamoto. In January 2009, Satoshi released Bitcoin, a decentralized digital cash currency that allows anyone to use and develop its software. The rest is history. The identity of Satoshi remains a mystery to this day. But rumors during the early days of Bitcoin suggest Satoshi was inspired in part by Tominaga Nakamoto, an obscure and largely forgotten “merchant” philosopher from the Edo period in Japan. Tominaga’s philosophical and aesthetic ideas are radical even by today’s standards. And it is not hard to see how his most vital insights—the need to decentralize authority among them—echo in how Bitcoin functions as a cryptocurrency. Newly translated by the noted translator Yuzo Sakuramoto, *Above All Waves* distills Tominaga’s most audacious writings into a set of quotes and passages that captures the forwarding-thinking quality of his thought. A critical introduction by Paul Chan tells the story of Tominaga’s remarkable life and speculates on the rumored relationship between Satoshi and Tominaga, as well as how Tominaga’s outlook may have influenced how Bitcoin exists as a technology and cultural phenomenon. Artwork by Chan captures the spirit of Tominaga’s world and recasts the philosopher in compositions that express his enduring influence.



Paul Chan: Breathers

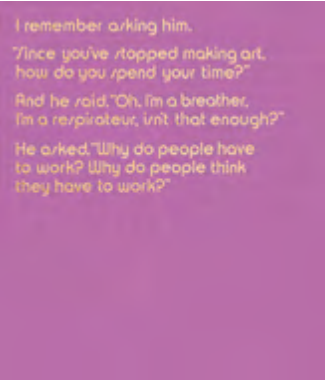
Edited with text by Pavel S. Pys. Foreword by Mary Ceruti. Text by Vic Brooks, Paul Chan.

A handsomely designed overview of Chan’s acclaimed Badlands imprint and his latest sculptural series exploring the metaphor of the “breather”

This volume surveys Paul Chan’s publications and works made between 2010 and 2022 following his return to artmaking. The exhibition takes as its organizing principle the notion of the “breather,” a word that can signify a moment of rest or pause but can also reference a purposeful redirection toward other activities. Chan’s turn to publishing through the founding of his independent press Badlands Unlimited represented a type of “breather.” Badlands for Chan embodied a radical break that seeded new ideas and ways of working. The term is also what Chan titles a recent major body of work. *Breathers* is an ongoing series of pneumatic sculptures and installations that he considers a new genre of moving-image works. Tacitly and overtly, the metaphor of the “breather” underscores each of the works in the Walker Art Center exhibition, which, with the artist’s input, is conceived in four sections. The exhibition catalog includes scholarly contributions by Chan; Pavel Pys, Curator of Visual Arts at the Walker Art Center; and Vic Brooks, Senior Curator of Time-based Visual Art at Experimental Media and Performing Arts Center Rensselaer Polytechnic Institute (EMPAC).

Paul Chan (born 1973) is an artist, writer and publisher who lives in New York. Chan is the winner of the Hugo Boss Prize in 2014, a biennial award honoring artists who have made visionary contributions to contemporary art. Chan founded the independent press Badlands Unlimited in 2010. Badlands has published over 50 books, including the works of Yvonne Rainer, Calvin Tomkins, Lynne Tillman, Hans Ulrich Obrist, Carroll Dunham, Claudia La Rocco, Dread Scott, Martine Syms, Craig Owens, Petra Cortright, Cauleen Smith, Ian Cheng, Rachel Rose, Aruna D’Souza and many others.

EXHIBITION
Minneapolis, MN: Walker Art Center, 11/17/22–04/23/23
Richmond, VA: Institute of Contemporary Art at the Virginia Commonwealth University, 09/08/23–01/07/24
St Louis, MO: Contemporary Art Museum St Louis, 03/08/24–08/11/24



WALKER ART CENTER
ISBN 9781935963240
U.S. \$65.00 GBP £53.00
Hbk, 9.5 x 11 in. / 212 pgs / 243 color / 14 b&w.
August/Art
Territory: WORLD



GREGORY R. MILLER & CO.
ISBN 9781941366448
U.S. \$70.00 GBP £58.50
Hbk, 10 x 12.25 in. / 352 pgs / 361 color.
October/Art
Territory: WORLD

Richard Hunt

Introduction by Courtney J. Martin. Text by John Yau, Jordan Carter, LeRonn Brooks. Interview by Adrienne Childs.

Six decades of incredibly dynamic sculpture in bronze and steel from the Chicago virtuoso—with full-color plates, archival materials and much more

Sculptor Richard Hunt was only 35 years old at the time of his 1971 retrospective exhibition at MoMA—the first for an African American sculptor at the museum—and his continued work over the course of his nearly six-decade-long career, ranging from small bronze and steel sculptures to large-scale public commissions, has cemented his place as one of the foremost artists of the 20th century. This book is the definitive look at Hunt’s work and career. Fully illustrated with more than 350 images, including historical photographs, installation images, images of Hunt in his studio, newspaper clippings and a plate section of significant works from throughout the artist’s career, this book also includes an illustrated biography and chronology, a section on his major public commissions and a recent interview with art historian Adrienne L. Childs. Essays discuss Hunt’s attentiveness to antiquity, the ways in which his critical reception aligned with his practice and the relevance of his unique studio—a decommissioned electrical substation in Chicago’s Lincoln Park neighborhood—to the ethos of his artmaking. This volume is a testament to the monumental works and stature of one of our greatest living artists.

Chicago artist **Richard Hunt** (born 1935) is one of the most important African American sculptors of the 20th century. Hunt has had over 100 solo exhibitions and is represented in more than 100 public museums. In 2022 the Obama Presidential Center in Chicago commissioned him to make a work for its collection.



William Kentridge: In Praise of Shadows

Edited with text by Ed Schad. Foreword by Joanne Heyler. Contributions by Carolyn Christov-Bakargiev, William Kentridge, Zakes Mda, Walter Murch, Claudia Rankine.

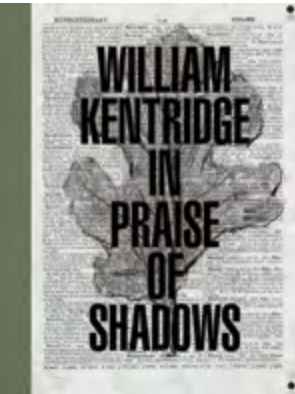
Thirty-five years of South African artist William Kentridge’s dynamic, cross-genre art, with new essays by Zakes Mda, Claudia Rankine and Ed Schad, and conversations between the artist, Carolyn Christov-Bakargiev and Walter Murch.

This far-reaching book presents Kentridge’s dynamic art practice, which originates in charcoal drawing and expands into intersections with film, sculpture, opera and theater performances, printmaking and many other mediums. The volume is organized chronologically and thematically, emphasizing Kentridge’s destabilizing of South African and global narratives through openness to uncertainty, the generative power of the artist’s studio and perpetual change, all as conditions for illuminating repressed and silenced voices in historical records.

An essay by curator Ed Schad is presented along with studio photography, archival material and illuminating illustrations of Kentridge’s work, joining essays by globally recognized literary figures and thinkers Zakes Mda and Claudia Rankine. Notably, the volume features a series of conversations between Kentridge and several cultural leaders including famous film and sound editor Walter Murch.

The work of **William Kentridge** (born 1955) has been seen in museums and galleries around the world since the 1990s, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia museum in Madrid, the Kunstmuseum in Basel and Zeitz MOCAA and the Norval Foundation in Cape Town. Opera productions include Mozart’s *The Magic Flute*, Shostakovich’s *The Nose* and Alban Berg’s operas *Lulu* and *Wozzeck*. In 2016 Kentridge founded the Centre for Less Good Idea in Johannesburg, a space for responsive thinking and making through experimental, collaborative and cross-disciplinary art practices. The center hosts an ongoing program of workshops, public performances and mentorship activities.

EXHIBITION
Los Angeles, CA: The Broad, 11/12/22–04/01/23



DELMONICO BOOKS/THE BROAD
ISBN 9781636810669
U.S. \$65.00 GBP £55.00
Hbk, 8.25 x 10.5 in. / 288 pgs / 250 color
/ 50 b&w.
November/Art
Territory: WORLD



GREGORY R. MILLER & CO.
ISBN 9781941366400
U.S. \$49.95 GBP £37.00
Clth, 9 x 11 in. / 144 pgs / 67 color.
July/Art
Territory: WORLD

Hilary Pecis

Text by Johanna Fateman, Lily Stockman.

“Hilary Pecis makes magic, buoyantly reviving the vivid dream you’d like to revisit. Her scenes become wonderland dioramas that expand, deepen and sprout detail.” –*Juxtapoz*

Hilary Pecis has won widespread acclaim for her singularly charming domestic still lifes and sun-drenched street scenes, paintings and drawings rendered in vibrant saturated colors and bold linework that seem to celebrate the quiet moments of life: coffee tables overflowing with books, the remains of a dinner party, terrains lush with Southern California succulents. This monograph, the artist’s first, collects more than 50 works painted in the period between 2017 and 2021. Writer and musician Johanna Fateman contributes a new text on Pecis’ works as they exist in dialogue with the history of representational painting, while painter Lily Stockman provides a more personal view on the collected paintings as Pecis’ unexpected studio-mate during the time of the Covid pandemic. This lavishly designed and fully illustrated volume invites the reader into the enchanting world of an ascendant new talent in painting.

Hilary Pecis (born 1979) has recently been the subject of solo exhibitions at Rockefeller Center, New York (2021); Timothy Taylor Gallery, London (2021); Spurs Gallery, Beijing (2020); Rachel Uffner Gallery, New York (2020); and Crisp-Ellert Art Museum, Flagler College, St. Augustine, Florida (2019). Her work is in the permanent collections of institutions including the National Gallery of Art, Washington, DC; Museum of Contemporary Art, Los Angeles; Aïshti Foundation, Beirut; and Yuz Museum, Shanghai. Pecis lives and works in Los Angeles.

Salman Toor: No Ordinary Love

Foreword by Christopher Bedford. Text by Asma Naeem, Evan Moffitt, Hanya Yanagihara.

“Toor’s evocative, tenderly executed paintings begin to pluck at your heartstrings almost as soon as you see them.” –Roberta Smith, *New York Times*

Known for his moody figurative works that combine academic technique with a quick, sketchlike style, Salman Toor’s paintings depict intimate scenes in the imagined lives of young, queer men residing between New York City and South Asia. As Baltimore Museum of art curator Asma Naeem describes in her introduction, “his paintings resonate as journal-like entries that record moments of kinship, bonding, playfulness, lust, loneliness, rejection—pastel-inflected, gossamer-covered flights of the imagination with wispy Brown boys that mine the complexities of being an immigrant, queer and human.” This monograph, produced in conjunction with the artist’s first retrospective exhibition, collects Toor’s most essential works alongside significant new texts, by exhibition curator Naeem and painter Evan Moffitt, that examine the works for both their formal innovations and their influences. Also included is an original new short story by author Hanya Yanigahara, illustrated by Toor’s paintings. Lavishly designed by Topos Graphics, *No Ordinary Love* is an exquisite introduction to a powerful young talent.

Salman Toor was born in Lahore, Pakistan in 1983 and currently lives and works in New York. He studied painting and drawing at Ohio Wesleyan University and received his MFA from Pratt Institute in Brooklyn, NY. *Salman Toor: How Will I Know*, the artist’s first institutional solo exhibition, was recently presented at the Whitney Museum (2020–21).

EXHIBITION

Baltimore, MD: Baltimore Museum of Art, 05/22/22–10/23/22
Tampa, FL: Tampa Museum of Art, 02/23/23–06/04/23
Honolulu, HI: Honolulu Museum of Art, 07/13/23–10/08/23
Waltham, MA: Rose Art Museum, Brandeis University, 11/16/23–02/11/24



GREGORY R. MILLER & CO./ BALTIMORE MUSEUM OF ART
ISBN 9781941366424
U.S. \$49.95 GBP £41.99
Hbk, 10.25 x 12.25 in. / 144 pgs / 76 color.
November/Art
Territory: WORLD

NEW REVISED EDITION

Amy Sillman: Faux Pas

Selected Writings and Drawings

Edited by Charlotte Houette, François Lancien-Guilberteau, Benjamin Thorel. Foreword by Lynne Tillman.

Essays on art-making, abstraction, humor, not-knowing, awkwardness and more, from one of New York’s most influential and popular painters and teachers

The third printing of *Faux Pas*, the acclaimed collection of writings by Amy Sillman, comes as an expanded edition, with the addition of new drawings and texts, including the previously unpublished text from a lecture on drawing.

Since the 1970s, Sillman—a beloved and key figure of the New York art scene—has developed a singular body of work that includes large-scale gestural paintings blending abstraction with representation, as well as zines and iPad animations. Over the past decade, Sillman has also produced stimulating essays on the practice of art or the work of other artists: for example, reevaluating the work of the abstract expressionists with a queer eye; elaborating on the role of awkwardness and the body in the artistic process; and discussing in depth the role and meanings of color and shape. Featuring a foreword by Lynne Tillman, *Faux Pas* gathers a significant selection of Sillman’s essays, reviews and lectures, accompanied by drawings, most of them made specially for the book.

Faux Pas aims at revealing the coherence and originality of Sillman’s reflection, as she addresses the possibilities of art today, favoring excess over good taste, wrestling over dandyism, forms over symbols, with as much critical sense as humor.

Based in New York City, **Amy Sillman** (born 1955) is an artist whose work consistently combines the visceral with the intellectual. She began to study painting in the 1970s at the School of Visual Arts and she received her MFA from Bard College in 1995. Her work has been exhibited internationally, including at the Whitney Biennial in 2014 and the Venice Biennale in 2022; her writing has appeared in *Bookforum* and *Artforum*, among other publications. She is currently represented by Gladstone Gallery, New York.



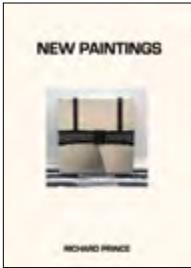
AFTER 8 BOOKS

ISBN 9782492650048 U.S. \$24.95
Pbk, 4.75 x 7.25 in. / 288 pgs / 60 b&w.
October/Nonfiction Criticism/Art
Territory: NA LA ASIA AU/NZ AFR ME



“Sillman is in a thin crowd (with, let’s say, Andrea Fraser, Hito Steyerl, Matias Faldbakken, David Salle) of artists who can really write. The evidence is in *Faux Pas* ... her writings display the same good humor and intelligence of her best paintings.”
–Jason Farago, *New York Times*

Fulton Ryder is a private press imprint, based in New York and Rensselaerville. We are delighted to welcome Fulton Ryder to the D.A.P. list.



Richard Prince: New Paintings

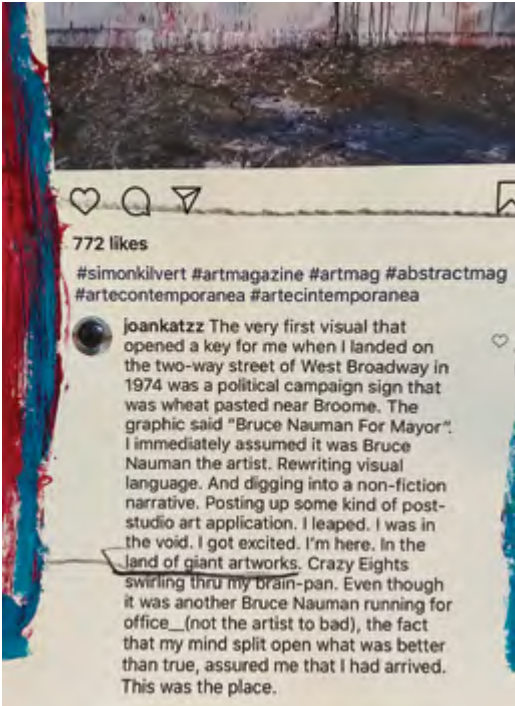
FULTON RYDER

ISBN 9798985236804 U.S. \$75.00 GBP £60.00
Clth, 9 x 12.5 in. / 377 pgs / 370 color.
November/Art
Territory: WORLD

An artist’s book of “social science fiction” presenting new work and writing by Richard Prince

Richard Prince (born 1949) continues his revival of the Fulton Ryder imprint with an artist’s book that is both a monograph of new artworks and an expansive written statement on art history, personal biography and the contemporary impulse to create self-images. At first glance, the *New Paintings* are in a similar vein as Prince’s *New Portraits*. However, unlike that series, the *New Paintings* focuses on portraits of painters painting on Instagram, very often with back to the camera, facing away from the viewer. The resulting images are ambiguously manipulated; the series is self-described as an act of “social science fiction.” The image captions, integral to the artwork, contain a dense “Bird Talk” text, including ambiguous autobiography and art history commentary.

Joan Katz offers some explanation in a comment found in a *New Painting*, stating: “Deep Nostalgia. Legitimate Doubts. Safeguards to prevent misuse. Digital imitation. Resemblance without manipulations. Skilled impersonations. Staged illusions. Imitation of Life (the sequel). It’s difficult to know if it’s new or just another resurrection. #post_place.”

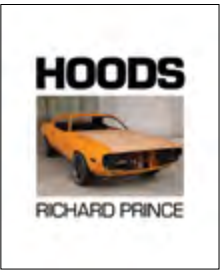


Richard Prince: Hoods

1988–2013

FULTON RYDER

ISBN 9798985236811 U.S. \$75.00 GBP £60.00
Hbk, 9.5 x 11.5 in. / 179 pgs / 170 color.
August/Art
Territory: WORLD



An artist’s book by Richard Prince that looks back on a 25-year body of work

Created by the artist Richard Prince (born 1949) in parallel to a major survey show, *Hoods* is both a monograph and an artist’s book focused on a celebrated collection of painted sculptures made from 1988 through 2013. Archival photographs in the book document the evolution of the *Hoods*, cataloging both the artworks and Richard Prince’s mythical “Body Shop” and the destroyed “Second House” in Upstate New York. In an interview with photographer Larry Clark, Prince stated that “With the *Hoods*, I wanted to paint something that was already painted.” From this simple act of conceptual appropriation, Prince evolved a massive body of work that engages deeply with the vernacular design tradition of the customized American muscle car. Taken all together, the sculptures, the upstate Body Shop and Prince’s own photo-documentation evoke both ambiguous nostalgia as well as feelings of absence and loss, perhaps best expressed in a sampling of the artwork titles: *Almost Grown*; *American Place*; *Folksongs*; *Vanishing Point*.





Spicilege

By **Marcel Schwob.**

Translated with introduction by Alex Andriesse.

WAKEFIELD PRESS

ISBN 9781939663870 U.S. \$16.95 GBP £13.95

Pbk, 5.25 x 8 in. / 224 pgs.

February/Nonfiction Criticism

Territory: WORLD

Exquisitely crafted essays on medieval criminal slang, ancient Greek prostitution, laughter, anarchy and more from the endlessly influential Marcel Schwob

“All over the world,” wrote Jorge Luis Borges, “there are devotees of the writer Marcel Schwob who constitute little secret societies.” *Spicilege*, Schwob’s last book published under his name, constitutes the handbook to these societies—to Schwob’s work, to himself as erudite scholar and author, and to the twilight of the era of French Symbolism. Schwob was, as Paul Léautaud described him, a “living library,” and the critical biographies gathered in the essays of *Spicilege* display a few of the volumes in that library: his groundbreaking research on François Villon (work that remains a cornerstone to our knowledge of Villon), his passion for Robert Louis Stevenson and his encounters with such less-remembered writers as George Meredith. But it is the carefully developed ideas in these essays and the eccentric yet thorough scholarship that draws them together that are of particular interest today: the understanding of criminal slang in the Middle Ages; the study of prostitution in ancient Greece; the folklore inspired by a Flaubert story; a complex critique of individuality that effectively laid the groundwork for Jarry’s “pataphysics”; as well as ruminations on perversity, laughter, biography, love, terror and pity, and art and anarchy.

Marcel Schwob (1867–1905) was a scholar of startling breadth, an incomparable storyteller and a secret influence on generations of writers, from Apollinaire and Borges to Roberto Bolaño and J. Rodolfo Wilcock.



The Dice Cup

By **Max Jacob.**

Translated with introduction by Ian Seed.

WAKEFIELD PRESS

ISBN 9781939663863 U.S. \$19.95 GBP £16.95

Pbk, 5.5 x 8 in. / 264 pgs.

December/Fiction & Poetry

Territory: WORLD Except France

The most important prose-poem collection of the 20th century, available in a trade publication for the first time

Max Jacob’s role in French modernity was essential, and with this second volume of his work from Wakefield Press, it can now be fully and properly assessed. First published in 1917, *The Dice Cup* stands alongside Baudelaire’s *Paris Spleen*, Rimbaud’s *Illuminations* and Pierre Reverdy’s *Prose Poems* as one of the most important and foundational books of prose poetry. Jacob has been identified as a “cubist poet,” but this collection and its shifting style escape any such easy definition: dream accounts are rendered in playful prose that thumbs its nose at the fabular tradition of Baudelaire and Mallarmé and the Romantic disorder of Rimbaud, and subverts both poetic and narrative expectations in favor of dream logic, allusion, transformed autobiography and nonsensical parody. At once mystical and burlesque, the prose poems of *Dice Cup* are consciously constructed, yet as unstable and unfixed as both Jacob’s personality and our own.

Max Jacob (1876–1944) was a French poet, painter, writer and critic. A key figure of bohemian Montmartre and the Cubist era, he rubbed shoulders with Apollinaire and Modigliani and was a lifelong friend to Picasso, Gris and Cocteau. Jacob converted from Judaism to Christianity in 1915. Arrested by the Gestapo in 1944, he died in a deportation camp of pneumonia. Rosanna Warren’s critically acclaimed biography of Jacob was published in 2020.



The House of the Seven Gables

By **Nathaniel Hawthorne.**

Illustrated by Alex Katz.

KARMA BOOKS, NEW YORK

ISBN 9781949172720 U.S. \$35.00 GBP £25.00

Hbk, 6.5 x 9.25 in. / 288 pgs / 9 b&w.

September/Fiction & Poetry

Territory: WORLD



Alex Katz illustrates Hawthorne’s classic gothic tale of Puritan New England

While enrolled in an illustration course at Cooper Union in 1948, Alex Katz (born 1927) created nine ink drawings to accompany Nathaniel Hawthorne’s gothic romance, *The House of the Seven Gables*. Published a century earlier, in 1851, Hawthorne’s classic novel is a solemn study of greed, guilt and atonement under the Puritan moral code of 19th-century New England, inspired by the curse pronounced on Hawthorne’s own family by a condemned woman during the Salem Witch Trials of 1692.

Nathaniel Hawthorne (1804–64) was one of the most influential American writers of the 19th century, known for his darkly romantic stories and novels such as *The Scarlet Letter*. He was born in Salem, Massachusetts, and belonged to a prominent circle of New England–based writers and philosophers including Ralph Waldo Emerson, Henry David Thoreau and Louisa May Alcott.

Alex Katz (born 1927) is a New York–based artist known for his large-scale Pop-inspired canvases of two-dimensional figures set against monochrome backgrounds. For over seven decades, his work has been the subject of hundreds of solo and group exhibitions worldwide.



Tractatus Logico-Suicidalis

On Killing Oneself

By **Hermann Burger.**

Translated with introduction by Adrian Nathan West.

WAKEFIELD PRESS

ISBN 9781939663887 U.S. \$19.95 GBP £16.95

Pbk, 5.5 x 8 in. / 208 pgs.

January/Fiction & Poetry

Territory: WORLD

“Hermann Burger is one of the truly great authors of the German language: a writer of consummate control and range, with a singular and haunting worldview.” –Uwe Schütte

In the tunnel-village of Göschenen, a man named Hermann Burger has vanished without a trace from his hotel room, suspected of suicide. What is found in his room is not a note, but a 124-page manuscript entitled *Tractatus Logico-Suicidalis*: an exhaustive manifesto comprising 1,046 “thanatological” aphorisms (or “mortologisms”) advocating suicide.

This “grim science of killing the self” studies the predominance of death over life, in traumatic experiences such as the breakup of a marriage, years of depression, the erosion of friendships and the disgrace of impotence—but the aphoristic text presents something more complicated than a logical conclusion to life experience. Drawing inspiration from such authors as Wittgenstein, Cioran and Bernhard, Burger’s unsettling work would be published shortly before the author would take his own life.

Hermann Burger (1942–89) was a Swiss author, critic and professor. Author of four novels and several volumes of essays, short fiction and poetry, he first achieved fame with his novel *Schilten*, the story of a mad village schoolteacher who teaches his students to prepare for death. At the end of his life, he was working on the autobiographical tetralogy *Brenner*, one of the high points of 20th-century German prose. He died by overdose days after the first volume’s publication.

EXCERPT FROM *IN SEARCH OF HIROSHI*

“December 7, 1941 set off a chain of events that set me adrift from my past—my parents, my family, and my childhood. I was cut off from that child within me that is the core of my being.... When I first began writing about Hiroshi, around 1965, I did so because I felt I had been cut in half by the war. It seemed to me that my American half survived, but my Japanese half shriveled and died. Hiroshi was the last image I had of the whole child.”



BACK IN PRINT

In Search of Hiroshi

By Gene Oishi.

KAYA PRESS

ISBN 9781885030825 U.S. \$18.95 GBP £15.95

Pbk, 5 x 7 in. / 192 pgs.

October/Biography

Territory: WORLD

A memoir about the lingering racial trauma of America’s concentration camps, from the author of *Fox Drum Bebop*

“Can one wreak vengeance against oneself?” This anguished question hangs over Gene Oishi’s powerful memoir about his lifelong struggle to claim both his Japanese and American identities in the aftermath of World War II, when he and more than 120,000 other Japanese Americans were forcibly removed from their homes and incarcerated in America’s concentration camps. From the moment he and everyone like him on the West Coast is deemed a threat to national security by President Roosevelt’s infamous Executive Order 9066, Oishi finds himself trying to distance himself from his Japanese heritage even as he questions whether he will ever truly be accepted as fully American. Throughout his return to California as a teenager, his postwar service in the US Army and his subsequent career in journalism and politics, the deep wounds caused by the trauma of incarceration continue to fester. *In Search of Hiroshi*, originally published in 1988 and long unavailable, is republished in a new edition in commemoration of the 80th anniversary of EO 9066.

Gene Oishi (born 1933), former Washington and foreign correspondent for the *Baltimore Sun*, has written articles on the Japanese American experience for the *New York Times Magazine*, the *Washington Post* and *Newsweek*. His novel *Fox Drum Bebop* was published in 2014 and won the Asian American Studies Association Book Prize in 2016. Now retired, he lives in Baltimore, Maryland.



The Girl Before Her

By Line Papin.

Translated by Adriana Hunter.

KAYA PRESS

ISBN 9781885030832 U.S. \$18.95 GBP £15.95

Pbk, 4.75 x 7.25 in. / 132 pgs.

December/Fiction & Poetry

Territory: WORLD

A coming-of-age tale of dislocation and inherited trauma from the acclaimed young French Vietnamese novelist

This autofictional novel marks the stunning English-language debut of award-winning French Vietnamese writer Line Papin. Told in three parts, *The Girl Before Her* moves from a small farming village in Vietnam to France and back again to tell the story of three generations of women as they confront themselves and one another through war, marriage and immigration. The novel’s narrator, the child of a French father and a Vietnamese mother, finds herself uprooted and adrift after she moves from the sunshine and chaos of Hanoi, where she was born, to the gray, cold worlds of Toulouse and Paris. This unexpected, unexplained rupturing of her childhood world causes a painful rift in her sense of self—one that ultimately leads to her being hospitalized for anorexia.

Gripped by a deep sense of uncertainty about who she is and where she belongs, she becomes preoccupied with understanding what persists—both in the body and in memory—regardless of where one lives or what languages one speaks. Written in a spare, poetic style, this meditation on the urgency of finding a place for oneself in the world is a passionate argument for the self-forgiveness that can only come from a deep examination of oneself. It has been described by *Madame Figaro* as “inflected with the flares of Marguerite Duras.” *The Girl Before Her* is the first book to be published by Ink and Blood, a new imprint from Kaya Press and the Diasporic Vietnamese Artist Network, dedicated to bringing Diasporic Vietnamese literary voices to English readers.

Born in Vietnam and based in Paris, **Line Papin** (born 1995) is the author of five novels: *Une vie possible*, *L’Éveil*, *Toni*, *Le Os des filles* and *Le Coeur en laisse*. *The Girl Before Her* is the English translation of *Le Os des filles*.

EXCERPT FROM *THE GIRL BEFORE HER*

“In Vietnam, people are buried for a period of three years in tombs appropriate to their body size. Once that period has elapsed and their flesh has disintegrated, what remains of their bodies is transferred into a smaller casket. The cemeteries are thus made up of small boxes of bones. Every three years, the caskets into which people are initially placed play host to a different body; they are temporary, public things, places of rest for bodies in transit. Afterwards, in the private, individual boxes where they end up, nothing is left but bones.”



BACK IN PRINT

Galaxie 500: Temperature’s Rising

An Oral and Visual History

Text by Mike McGonigal, Naomi Yang.

A fascinating oral history of one of American indie rock’s most enduring and influential acts

Slow, deliberate and deceptively simple, the music of Boston-based band Galaxie 500 was wonderfully at odds with the prevailing underground sounds of the late 1980s and early 1990s. Formed in 1987, the band split up in 1991 after releasing three acclaimed albums—*Today*, *On Fire* and *This Is Our Music*—as well as a Peel Sessions recording. The primary contributors to this long-unavailable history of the band are the three band members—bassist/vocalist Naomi Yang, drummer Damon Krukowski and guitarist/vocalist Dean Wareham—but dozens of people were interviewed in all, including fellow musicians, record business folks, music critics and scenesters.

Galaxie 500: Temperature’s Rising provides a complex, sometimes contentious account of the band’s rise to indie stardom and their acrimonious breakup. It also includes dozens of rare and never-before-seen photographs, as well as posters and other ephemera from the personal collection of Naomi Yang, who provides a running commentary to the images. This is the definitive book about Galaxie 500 and a crucial chapter in the story of indie rock.



20-20-20

ISBN 9781737440017

U.S. \$35.00 GBP £25.00

Pbk, 8 x 10 in. / 192 pgs / 214 color.

December/Music

Territory: WORLD

Fall Highlights

Sarah Sze, *Fallen Sky*, 2021.
Storm King Art Center,
Mountainville, NY. © Sarah
Sze. Photo by Nicholas Knight
courtesy of Sarah Sze Studio.
From *Sarah Sze: Fallen Sky*,
published by DelMonico Books/
Storm King Art Center. See page
77.



Art photography—classics, new experimental works and more



Binh Danh: The Enigma of Belonging

Text by Boreth Ly, Joshua Chuang, Isabelle Thuy Pelaud, Andrew Lam, Viet Thanh Nguyen, Binh Danh.

RADIUS BOOKS
ISBN 9781955161039 U.S. \$65.00 GBP £55.00
Slip, hbk, 2 vols, 9.75 x 11.75 in. / 276 pgs / 130 color.
December/Photography
Territory: WORLD

A two-volume collection of materially ingenious photographs responding to identity and the American landscape

Binh Danh (born 1977) immigrated to the US from Vietnam in 1979. Early in his career, Danh pioneered a technique of printing images directly onto plant matter, activating the plants’ chlorophyll with sunlight. Using this process, Danh printed images associated with the war in Vietnam onto the leaves of tropical plants and grasses. Additionally, for almost a decade, Danh has traveled across the American West, making daguerreotypes of landscapes on silver plates in a mobile darkroom he calls Louis, after Louis Daguerre. Danh imbues this scenery with his distinct perspective—an attempt to negotiate his connection as a Vietnamese American with the landscape and history of the United States. The highly reflective surfaces of Danh’s daguerreotypes literally mirror their surroundings, embracing viewers within the idyllic environs of national sites and landmarks. This inaugural monograph features two volumes in a slipcase, bringing together these bodies of work.



Sandra Cattaneo Adorno: Scarti di Tempo

Foreword by Gueorgui Pinkhassov. Text by Sandra Cattaneo Adorno. Afterword by Rebecca Norris Webb.

RADIUS BOOKS
ISBN 9781942185994 U.S. \$60.00 GBP £50.00
Hbk, 9.75 x 13 in. / 148 pgs / 62 color.
September/Photography
Territory: WORLD

A photographic meditation on the elasticity of pandemic time

The latest body of work from California-based photographer Sandra Cattaneo Adorno (born 1954) offers a meditation on perception: how we experience time, memory, connection and the boundaries between reality and illusion. “Reflection, refractions and distortions abound, transforming the external world into a metaphor of the mind,” Cattaneo Adorno explains. Inspired by the memory of brightly colored, overlapping metal plates on a printing press, known as scarti (scraps), Cattaneo Adorno revisited her archives and began layering images during the pandemic. *Scarti di Tempo* can mean either “time discrepancy” or “lag time,” serving as a metaphor for how time—like waves of light or sound—can expand or contract. In much the same way, these photographs occasionally dissolve into abstraction while remaining tethered to reality. The book also contains a QR code that links to a score composed by the artist’s husband, which provides an opportunity to experience the harmony of image and sound.



Thomas Ruff: Tableaux Chinois

Text by Dieter Roelstraete.

WALTHER KÖNIG, KÖLN
ISBN 9783753301761
U.S. \$160.00 **FLAT40**
Hbk, 12.25 x 14.5 in. / 176 pgs.
July/Photography
Territory: NA LA AU/NZ AFR

An ingenious photographic analysis of Chinese propaganda across two photo technologies

In the early 2000s, Thomas Ruff (born 1958) chanced across a coffee-table propaganda book on Mao Zedong and became interested in the visual rhetoric of Chinese Communism, eventually purchasing copies of *La Chine*—the French iteration of a periodical that the Chinese Communist Party produced from the late 1950s through the 1970s as a means of demonstrating the advantages of Communism to European countries. Ruff scanned images from *La Chine* depicting cheerful soldiers, scenic views, ceremonial occasions and Mao himself, enlarging them to reveal the offset halftone dots, then duplicating the image and converting it into pixels; that image was then layered over the original scan, from which Ruff removed various areas. The final image therefore contains both analog halftone and digital pixel. As Susanne Holschbach observes, “Ruff has visually merged the technological process of preparing photographs for their mass distribution from the two photographic eras on one pictorial plane.”



Justin Kimball: Who By Fire

Text by Eileen Myles.

RADIUS BOOKS
ISBN 9781955161008
U.S. \$60.00 GBP £50.00
Hbk, 13.25 x 10.75 in. / 156 pgs / 80 color.
October/Photography
Territory: WORLD

The wear and tear of an uncertain present: a photographic account of contemporary America

Massachusetts-based photographer Justin Kimball’s (born 1961) *Who By Fire* considers contemporary American life as it relates to a complex history of economic, religious and political environments. Kimball’s work wrestles with the complications of the current moment while trying to imagine the promise of a future that is unknown and tenuous. Unflinching photographs of people in neighborhoods, streets and yards document moments where the burden of the present day visibly presses in upon bodies and physical surroundings, while also conveying the resilience and hope maintained under that weight. The people in these pictures are further contextualized by photographs that point to the visual markers of humanity in the landscape, either unintended or by design: a wall painting of a sun dial, a rising angel nailed to the side of a barn, a woman asleep on a blanket paired with a tree set on fire.

Julie Blackmon: Midwest Materials

Text by Leah Ollman.

A photographic fever dream of America’s Midwest, from the author of *Homegrown* and *Domestic Vacations*

For her third monograph, *Midwest Materials*, Julie Blackmon has created a new body of work that sparkles with the wit, dark humor and irony for which the photographer has gained such renown. Finding insight and inspiration in the seeming monotony of her “generic American hometown” of Springfield, Missouri, Blackmon constructs a captivating, fictitious world that is both playful and menacing. “I think of myself as a visual artist working in the medium of photography,” Blackmon notes, “and my assignment is to chart the fever dreams of American life.” *Midwest Materials* follows *Domestic Vacations* (Radius Books, 2008) and *Homegrown* (Radius Books, 2014). **Julie Blackmon** (born 1966) pursued studies in art education and photography at Missouri State University. Her photographs are included in the permanent collections of the Cleveland Museum of Art; George Eastman House, Rochester, NY; Kemper Museum of Contemporary Art and Nelson-Atkins Museum of Art in Kansas City; Museum of Fine Arts, Houston; Toledo Museum of Art; Portland Art Museum; Museum of Contemporary Photography, Chicago; and numerous others. She is represented by Robert Mann Gallery, Haw Contemporary and Fahey Klein, among others. Blackmon lives and works in Springfield, Missouri.

EXHIBITION
Missouri, MO: Kemper Museum of Contemporary Art, 09/30/22–01/08/23



RADIUS BOOKS
ISBN 9781955161022
U.S. \$55.00 GBP £45.00
Hbk, 11.5 x 13.5 in. / 108 pgs / 45 color.
July/Photography
Territory: WORLD



Baldwin Lee

Edited by Barney Kulok. Text by Casey Gerald.
Interview by Jessica Bell Brown.

HUNTERS POINT PRESS

ISBN 9780578315034 U.S. \$60.00 GBP £50.00
Hbk, 10.75 x 11.5 in. / 168 pgs / 1 color / 93 tritone.
November/Photography
Territory: WORLD

“I suspect that few are aware of the accomplishments of Baldwin Lee, who, photographing in the South 30 years ago, produced a body of work that is among the most remarkable in American photography of the past half-century.” –Mark Steinmetz, *Time*

In 1983, Baldwin Lee (born 1951) left his home in Knoxville, Tennessee, with his 4 × 5 view camera and set out on the first of a series of road trips to photograph the American South. The subject of his pictures was Black Americans: at home, at work and at play, in the street and in nature. This project would consume Lee—a first-generation Chinese American—for the remainder of that decade, and it would forever transform his perception of his country, its people and himself. The resulting archive from this seven-year period contains nearly 10,000 black-and-white negatives. This monograph, *Baldwin Lee*, presents a selection of 88 images edited by the photographer Barney Kulok, accompanied by an interview with Lee by the curator Jessica Bell Brown and an essay by the writer Casey Gerald. Arriving almost four decades after Lee began his journey, this publication reveals the artist’s unique commitment to picturing life in America.

EXHIBITION

New York, NY: Howard Greenberg, 09/22/22–11/12/22
La Jolla, CA: Joseph Bellows Gallery, 10/24/22–12/04/22
London, UK: David Hill Gallery, 02/10/23–04/28/23



Speaking with Light: Contemporary Indigenous Photography

Edited by John Rohrbach, Will Wilson. Foreword by Will Wilson.
Introduction by Patricia Norby. Text by Jennifer Denetdale, Paul Chaat Smith, Jolene Rickard, Mishuana Goeman.

RADIUS BOOKS/AMON CARTER MUSEUM OF AMERICAN ART

ISBN 9781955161046 U.S. \$60.00 GBP £50.00
Hbk, 11.5 x 13 in. / 224 pgs / 90 color.
December/Photography
Territory: WORLD

Reclaiming the narrative: a major new examination of contemporary Indigenous photography across the US

This groundbreaking project summarizes how contemporary Indigenous photographers have taken over the conversation about how their cultures and lives are depicted through their dynamic embrace of three interwoven themes: Survivance, Nation and Indigenous Visuality. These photographers enact a key shift away from privileging settler-colonialism, foregrounding instead an Indigenous sense of community and visuality. *Speaking with Light* reveals and examines these Indigenous artists’ explorations of themes such as identity, the contribution of customary practice to contemporary life, belonging and the assistance that Indigenous worldviews can provide to building healthier relationships with each other and the earth. The book comprises four sections bridged by transitions and ending with a globalization of the discussion. Texts by key Indigenous scholars are followed by a series of plates illustrating many of the exhibition works. *Speaking with Light* is a summary statement about the preoccupations and dynamism of Indigenous photography today. **Artists and photographers include:** Nicholas Galanin, Sky Hopinka, Zig Jackson, Kapulani Landgraf, Dylan McLaughlin, Alan Michelson, Shelley Niro, Jolene Rickard, Wendy Red Star, Cara Romero, Hulleah Tsinhnahjinnie and Sarah Sense.

EXHIBITION

Fort Worth, TX: Amon Carter Museum of American Art, 10/30/22–01/22/23



HIGHLIGHTS ■ PHOTOGRAPHY

Jeff Wall

Edited by Emily Wei Rales, Nora Severson
Cafritz, Fanna Gebreyesus, Yuri Stone.
Introduction by Emily Wei Rales. Text by Barry Schwabsky.

Accompanying the artist’s first major US overview in 15 years, this volume celebrates over four decades of Wall’s uncanny everyday dramas

Vancouver-based artist Jeff Wall (born 1946) has been making arresting, conceptually and politically complex pictures for over four decades. Using large-format photography that embraces both the deliberateness of painting and the immediacy of the moving image, he is known for immersive, sharply detailed scenes featuring figures enacting everyday dramas. Departing from the convention of street photography and its aspirations of authenticity, Wall instead favors the artificial and the cinematic; he meticulously plans and constructs his pictures, scouting locations, casting actors as subjects and organizing the shoots with the rigor of a movie production. *Jeff Wall* accompanies the artist’s monographic exhibition at Glenstone, a survey of works made between 1978 and 2018. It is also his largest exhibition in the US since his widely acclaimed 2007 midcareer survey at the Museum of Modern Art. Comprising nearly 30 artworks, the catalog appraises the full range of the artist’s pioneering oeuvre, from early pictures displayed in backlit lightboxes and black-and-white silver gelatin prints to more recent large-scale inkjet color prints. *Jeff Wall* also features an introduction by Glenstone cofounder and director Emily Wei Rales and an essay by art critic and poet Barry Schwabsky.



GLENSTONE MUSEUM

ISBN 9780999802977 U.S. \$50.00 GBP £40.00
Hbk, 10.25 x 12 in. / 92 pgs / 38 color / 2 b&w.
June/Photography
Territory: WORLD

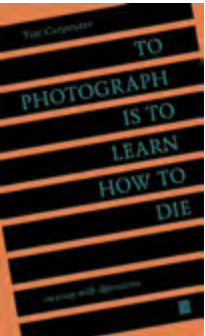
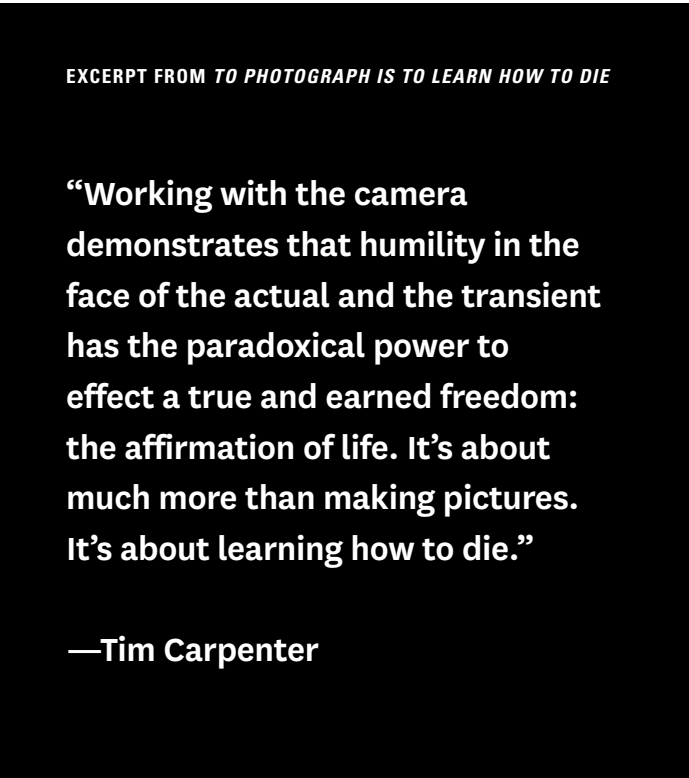


**Jeremy Hackett:
My London**
Text by Jeremy Hackett.

REEL ART PRESS
ISBN 9781909526914 u.s. \$39.95
Hbk, 9 x 10.75 in. / 144 pgs / 60 color / 90 b&w.
October/Photography
Territory: NA LA ASIA AFR ME

“From taxi window to dog’s eye view, from near and only slightly afar, Jeremy’s is a quixotic, idiosyncratic and quite extraordinary eye.” –Robin Muir

Jeremy Hackett (born 1953) is a quintessentially British fashion designer and business entrepreneur known for his menswear brand Hackett, which opened its first store on London’s Kings Road in 1983. He is widely considered an authoritative voice on men’s classic fashion, and in addition to regularly contributing to magazines such as *Men’s Health* and *Forbes*, Hackett has published a book of anecdotal critiques of men’s style entitled *Mr Classic*. In this latest artistic endeavor and departure from fashion, Hackett, a born-and-bred Londoner, presents a photo diary of the city he knows and loves so well. From morning walks with his dogs to fly-on-the wall observations and brief encounters with interesting, immaculately dressed characters to architectural motifs and classic cars in unusual locations, *My London* is a singular window into Hackett’s unique view of the British capital.



**To Photograph Is to
Learn How to Die**
An Essay with Digressions
By Tim Carpenter.

THE ICE PLANT
ISBN 9798985733006 u.s. \$18.00 GBP £15.00
Pbk, 4.25 x 7 in. / 288 pgs.
February/Nonfiction Criticism/Photography
Territory: NA LA UK EUR ASIA AFR ME

A book-length essay about photography’s unique ability to ease the ache of human mortality

Drawing on the writings of Wallace Stevens, Marilynne Robinson and other poets, artists, musicians and thinkers, Brooklyn-based photographer Tim Carpenter (born 1968) argues passionately—in one main essay and a series of lively digressions—that photography is unique among the arts in its capacity for easing the fundamental ache of our mortality; for managing the breach that separates the self from all that is not the self; for enriching one’s sense of freedom and personhood; and for cultivating meaning in an otherwise meaningless reality. Printed in three colors that reflect the various “voices” of the book, the text design follows several channels of thought, inviting various approaches to reading. A unique and instructive contribution to the literature on photography, Carpenter’s research offers both a timely polemic and a timeless resource for those who use a camera.

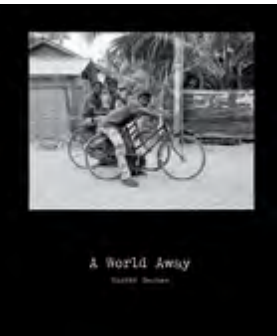


**Chris Floyd:
Not Just Pictures**
Text by Chris Floyd.

REEL ART PRESS
ISBN 9781909526860 u.s. \$69.95
Hbk, 9.5 x 12.25 in. / 320 pgs / 300 color / 150 duotone / 150 b&w.
October/Photography
Territory: NA LA ASIA AFR ME

Celebrity portraiture from the acclaimed British photographer and author, with David Bowie, Cate Blanchett, Iggy Pop and more

This coffee table volume is the first monograph dedicated to British photographer Chris Floyd’s (born 1968) 30-year career. Featuring over 200 photographs, it includes his sessions with Paul McCartney, David Attenborough, Debbie Harry, David Hockney, David Bowie, Marcus Rashford, Cate Blanchett, Oasis, Iggy Pop and many more. The photographs are accompanied by a collection of stories that paint a broader and sometimes funnier picture of his oeuvre. “For a long time people have told me how much they love reading what I write, as much as looking at the photographs I produce, and that they would love to own a book of this work and these tales,” he writes. “After nearly 30 years in the game, perhaps now is the time to parlay the most interesting, funny, odd, disturbing, confrontational, collaborative and life affirming photographic moments.”



**Hunter Barnes:
A World Away**
Foreword by Richard Saunders. Text by Hunter Barnes.

REEL ART PRESS
ISBN 9781909526877 u.s. \$39.95
Hbk, 9.5 x 11.5 in. / 96 pgs / 40 b&w.
October/Photography
Territory: NA LA ASIA AFR ME

Scenes from the Sri Lankan civil war: the documentary photographer’s long-buried archive published for the first time

Texas-based photographer Hunter Barnes’ (born 1977) black-and-white portraits of cultures and communities often ignored by the mainstream are renowned for their stark beauty. In 2006, Barnes travelled to Sri Lanka, intending to document the devastating aftermath of the 2004 tsunami. Instead, he arrived amid rapidly increasing tensions in the civil war and a breakdown of the ceasefire established four years previously. It has taken Barnes more than 15 years to process the experience: “what I lived and felt has been buried far in my mind,” he writes, “sealed shut in a box of film and a journal I am just now able to read.” Spending his time in the Eastern Province, Barnes documented the impact of the resurgence of the war on the Tamil people. These portraits are accompanied by his handwritten diary entries from the time.



**Sabine Weiss:
The Poetry of the Instant**
Edited with text by Virginie Chardin. Text by Denis Curti.

MARSILIO ARTE
ISBN 9791254630242 u.s. \$45.00 GBP £37.50
Hbk, 9 x 11 in. / 200 pgs / 20 color / 180 duotone.
June/Photography
Territory: WORLD

“Like Robert Doisneau and Brassai, she shot life in postwar Paris as it really was.” –Clay Risen, *New York Times*

Swiss French black-and-white photographer Sabine Weiss (1924–2021) lived and worked for more than 70 years at her home in Paris, which today houses the archive of her entire body of work. *The Poetry of the Instant* delves into Weiss’s archive, presenting a selection of over 200 of her photographs including reportages, portraits (of Brigitte Bardot, Ella Fitzgerald, Charlie Parker, Niki de Saint Phalle, André Breton, Kees van Dongen, Robert Rauschenberg and Alberto Giacometti, among others) and fashion shoots for top magazines such as the *New York Times Magazine*, *Life*, *Time*, *Newsweek*, *Vogue*, *Paris Match* and *Esquire*. In an essay accompanied by illustrations from historical documents and magazines, curator Virginie Chardin chronicles Weiss’s life and career. Curator and art director Denis Curti also contributes an essay, analyzing the relationship between the French humanist photographers that were Weiss’ contemporaries (Doisneau, Brassai, Cartier-Bresson) and Italian neorealism, as expressed in Weiss’ oeuvre.

EXHIBITION
Venice, Italy: Casa dei Tre Oci, 03/11/22–10/23/22



RADIUS BOOKS
ISBN 9781942185932
u.s. \$65.00 GBP £55.00
Hbk, 9.5 x 12.5 in. / 224 pgs / 140 color.
February/Art
Territory: WORLD

Wendy Red Star: Bílukaa

Text by Wendy Red Star, et al.

An artist’s book of augmented portraiture, documenting the symbolism and material culture of the Bílukaa (Apsáalooke)

Wendy Red Star (born 1981) made her first big move off the Crow reservation to attend Montana State University in Bozeman. During one of her study sessions she discovered an image of Medicine Crow, an Apsáalooke chief, in a random book in the university library. Enamored by his image, she made a xerox copy and kept the chief’s image in her sketchbook. A decade later, in 2014, she revisited this image to create an exhibition at the Portland Art Museum titled *Medicine Crow & the 1880 Crow Peace Delegation*. *Bílukaa* builds upon this theme of researching historical photographs of Apsáalooke individuals and material culture, with the artist drawing on both her personal collection and works held in museums and archives across the country. Red Star notes, “Since the time I left the Crow reservation I have encountered my tribe’s material cultural in every city I have exhibited or occupied. It is incredible that so much of my community’s history and material culture is kept in the vaults of these institutions hundreds of miles away from their source.” The text features interviews with the artist and members of her extended family, alongside new works of primarily collaged photography. Red Star has chosen the title *Bílukaa* in reference to what the Apsáalooke call themselves: Our Side. *Bílukaa* is the book Red Star wishes she could have read when setting out as a young artist, a book that educates the public about collections and archives, while also honoring her family and community.



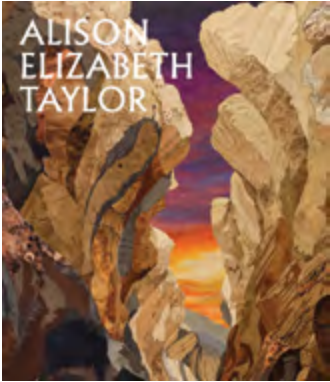
Alison Elizabeth Taylor: The Sum of It

Edited with text by Allison Kemmerer. Text by Naomi Fry, Lynne Tillman.

The first book on Alison Elizabeth Taylor, known for her daring fusion of wood inlay technique with gritty, dystopian scenes of deserts, casinos and cocktail lounges

Repudiating distinctions between craft and high art, and transcending both marquetry (wood inlay) and painting, the meticulously crafted works of Alison Elizabeth Taylor are as much about seeing as they are about making. Juxtaposing the over-the-top connotations of this ancient craft with dystopian images of blighted desert landscapes, anonymous subdivisions, glitzy casinos and seedy cocktail lounges, Taylor creates a tension between surface and subject, appearance and reality. The splendor of the shellacked wood invites us to consider the innate humanity of marginalized subjects we might otherwise overlook as well as the often-ignored impact of a boom-and-bust economy on American life and culture. Featuring insightful essays by leading curators and writers, this fully illustrated publication traces the evolution of the artist’s work from early paintings that explore space, line, color and form within the limited palette afforded by the grains and tones of natural woods to vividly colored “hybrids” that layer marquetry, paint and photographic imagery, to brand-new and increasingly complex works inspired by the resilience of the artist’s urban neighborhood and community during the pandemic. Raised in Las Vegas, Nevada, **Alison Elizabeth Taylor** (born 1972) received her MFA from the Graduate School of the Arts, Columbia University in 2005. Her work has been exhibited widely throughout the world. In 2009, she received a Louis Comfort Tiffany Foundation Award and the Smithsonian’s Artist Research Fellowship Program Award. Taylor lives and works in Brooklyn, NY.

EXHIBITION
Des Moines, IA: Des Moines Art Center, 10/14/22–01/23/23
Andover, MA: Addison Gallery of American Art, Phillips Academy, 02/18/23–07/31/23



**DELMONICO BOOKS/
ADDISON GALLERY**
ISBN 9781636810546
u.s. \$49.95 GBP £41.99
Hbk, 9.5 x 11 in. / 128 pgs / 80 color.
December/Art
Territory: WORLD



Firelei Báez:
to breathe full and free

Edited by David Norr. Text by Carla Acevedo-Yates, Mark Godfrey, Legacy Russell. Interviews by Thelma Golden and Eva Respini.

GREGORY R. MILLER & CO.
ISBN 9781941366387 U.S. \$55.00 GBP £46.00
Hbk, 9.25 x 10.75 / 256 pgs / 190 color.
January/Art
Territory: WORLD

A decade of colorful, immersive and gorgeously crafted paintings and installations from the acclaimed artist

This is the first monograph to collect the complete works to date of New York-based multimedia artist Firelei Báez (born 1981), fully illustrated with images of her immersive installations, sculptural commissions, paintings and more than 150 works on paper. Major new texts explore the artist’s biography, symbolism and the historical foundations of her works, from curator Mark Godfrey, MCA Chicago curator Carla Acevedo-Yates, ICA Boston curator Eva Respini and an in-depth conversation with Studio Museum Director Thelma Golden. Bringing together more than 10 years of exhibitions and installations, from her acclaimed 2016 exhibition at the Perez Art Museum Miami to her 2021 commission for the ICA Boston, *Firelei Báez: to breathe full and free* is a landmark presentation of the work of this exciting emerging artist.



Jon Huck:
At the Drop of a Hat

THE ICE PLANT
ISBN 9780999265598 U.S. \$39.95 GBP £32.99
Hbk, 8.5 x 9.75 in. / 128 pgs / 108 color.
February/Art
Territory: NA LA UK EUR ASIA AFR ME

A first collection of Los Angeles artist Jon Huck’s hauntingly beautiful watercolor paintings on paper and wood

The bold first collection of watercolors on paper and wood by Los Angeles artist Jon Huck (born 1961), *At the Drop of a Hat* portrays a wild tableau of misfits and weirdos caught in a panoply of odd scenarios and ambivalent moods. There are masks, costumes, recurring props and motifs, and a pervasive ambiguity between human and beast. A gleefully deranged comedy animates these bright surfaces—a sense of spontaneous mischief and delight in the brush strokes and blurred paints—but also a longing within the characters themselves, hints of dark melancholy and unsettling private narratives. With a self-taught experimental style both unrestrained and delicately precise, Huck is a nuanced observer of gesture, posture and facial expression, of the personae that conceal us and the flaws that make us real.



Jenny Saville

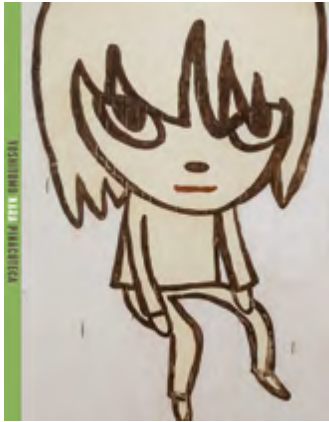
Edited by Sergio Risaliti.

A career-spanning survey of the British painter who has reinvented the nude with forceful brushstrokes and anatomical precision

The internationally lauded British painter Jenny Saville transcends the boundaries of classical figuration and modern abstraction in her depictions of the human form. Colossal naked bodies dominate her oeuvre, rendered with all the “imperfections” of flesh intact. Indeed, Saville is deeply interested in the resilience and fragility of the human body, as well as its societal implications and taboos. Collecting material from pathology textbooks, plastic surgery manuals, chronicles of injuries and burns and similar publications, Saville often adds an observational perspective to her work by attending surgery demonstrations and visiting butcheries. She expresses this perspective through an aggressive use of scale, brushy, wide strokes and textures that extend long figurative traditions in painting, linking her to the forceful modernist style of Willem de Kooning and Francis Bacon. Her work also dialogs with the masters of the Italian Renaissance, Michelangelo in particular. This volume contains a rich catalog of Saville’s paintings and drawings from the 1990s to today, coalescing the different currents of her formal and conceptual approach. **Jenny Saville** (born 1970) studied at the Glasgow School of Art in the late 1980s and early ’90s before becoming associated with the loose generational cohort of painters and sculptors known as the Young British Artists (YBAs). She showed in the Royal Academy of Arts’s famed *Sensation: Young British Artists from the Saatchi Collection* exhibition in 1997 alongside Damien Hirst, Tracey Emin and Sarah Lucas.



SILVANA EDITORIALE
ISBN 9788836650835 U.S. \$50.00
Hbk, 9.5 x 12.25 in. / 304 pgs / 152 color.
September/Art
Territory: NA LA ASIA AU/NZ AFR ME



Yoshitomo Nara: Pinacoteca

Text by Simon Reynolds, Stephanie Rosenthal.

Recent works and a gorgeously crafted miniature gallery from the much-loved Japanese artist

From the outset of his career, Japanese painter and sculptor Yoshitomo Nara (born 1959) has fruitfully explored the relationship between art and the space in which it is placed. At the cornerstone of Nara's recent exhibition in Pace's London gallery was the most recent product of his ongoing study: a new multiroom installation that was reworked from an earlier project titled *London Mayfair House*.

Borrowing its title from the Ancient Greco-Roman term for a public art salon, *Pinacoteca* (2021) is a specially crafted, tiny, homelike structure that imitates an exhibition space. On the internal walls, the artist hung new paintings on wood and canvas as well as drawings on paper, used envelopes and cardboard boxes. On the external walls, which have been directly painted onto, Nara hung new paintings that are stylistically simpler and more graphic than the works inside the installation.

Yoshitomo Nara: Pinacoteca presents a close look at the structure, as well as the artist's recent paintings, sculpture and works on cardboard also displayed in the exhibition. An essay by acclaimed music writer Simon Reynolds explores the relationship of music to Nara's artistic production, and an essay by curator Stephanie Rosenthal dives deep into the role of built environments in the artist's oeuvre.

PACE PUBLISHING
ISBN 9781948701556
u.s. \$50.00 GBP £42.00
Hbk, 9.5 x 11.5 in. / 112 pgs / 90 color /
2 b&w.
November/Art
Territory: WORLD

To Begin Again: Artists and Childhood

Edited with text by Jeffrey De Blois, Ruth Erickson. Foreword by Jill Medvedow. Text by Joshua Bennett, Anna Craycroft, Anne Higonnet, Valeria Luiselli. Interviews with Naima J. Keith, Oscar Murillo, Sable Elyse Smith, Mierle Laderman Ukeles, Carmen Winant.

How artists from Paul Klee and Mierle Laderman Ukeles to Faith Ringgold and Deborah Roberts have explored childhood themes of innocence, spontaneity and storytelling

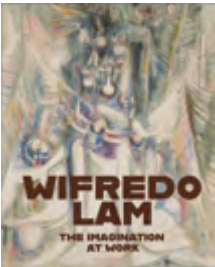
Artists have long been inspired by children—by their imagination, creativity and unique ways of seeing and being in the world—and have made work that depicts and involves children as collaborators, that represents or mimics their ways of drawing or telling stories, that highlights their unique cultures, and that addresses ideas of innocence and spontaneity closely associated with children. *To Begin Again: Artists and Childhood* surveys how artists have reflected on and contributed to notions of childhood from the early 20th century to the present. The works in *To Begin Again* offer distinctive viewpoints and experiences, revealing how time and place, economics and race, and representation and aesthetics fundamentally shape how we experience and understand early development. The catalog underscores that while there is no single, uniform idea of childhood, it is nevertheless the ground upon which so much of society is built, negotiated and imagined.

Artists include: Ann Agee, John Ahearn, Njideka Akunyili Crosby, Francis Aliÿs, Jean-Michel Basquiat, Brian Belott, Jordan Casteel, Lenka Clayton, Allan Rohan Crite, Henry Darger, Karon Davis, Robert Gober, Jay Lynn Gomez, Trenton Doyle Hancock, Duane Hanson, Mona Hatoum, Sharon Hayes, Ekua Holmes, Mary Kelly, Paul Klee, Justine Kurland, Helen Levitt, Tau Lewis, Glenn Ligon, Oscar Murillo, Rivane Neuenschwander, Berenice Olmedo, Charles Ray, Faith Ringgold, Deborah Roberts, Tim Rollins and K.O.S., Rachel Rose, Heji Shin, Sable Elyse Smith, Becky Suss, Mierle Laderman Ukeles, Cathy Wilkes and Carmen Winant.

EXHIBITION
Boston, MA: Institute of Contemporary Art Boston, 10/06/22–02/26/23



DELMONICO BOOKS/INSTITUTE OF CONTEMPORARY ART, BOSTON
ISBN 9781636810706
u.s. \$39.95 GBP £32.99
Hbk, 6.75 x 9.5 in. / 280 pgs / 140 color.
January/Art
Territory: WORLD



Wifredo Lam: The Imagination at Work

Foreword by Alexander Alberro. Text by Kaira Cabañas, Samantha A. Noël, Alexandra Chang. Chronology by Michaëla de Lacaze Mohrmann.

PACE PUBLISHING

ISBN 9781948701518 U.S. \$50.00 GBP £41.00
Hbk, 9.5 x 11.75 in. / 174 pgs / 73 color / 7 b&w.
July/Art
Territory: WORLD

Justice and rebirth: a visual chronicle of the artist who fused Afro-Cuban visual culture with European modernism

This chronological survey traces the Cuban painter and sculptor Wifredo Lam's (1902–82) career from the late 1930s to the '70s, spotlighting the radically syncretic visual language he developed in response to modernism's Eurocentricity. Born to a Chinese father and Congolese Iberian mother, Lam placed heritage centrally in his work. Early in his career, he associated with major figures such as Picasso, Matisse and Braque, and he was struck by their integration of African iconography. Although he greatly respected these European artists, the dissonance between their aesthetic choices and cultural experience was not lost on him—especially given the racism and exploitation that characterized Cuban society under the US-backed dictatorship of Fulgencio Batista. Lam spent the rest of his career endeavoring to decolonize modernist art. From his early Surrealist works to his later preference for geometric abstraction, African sculpture and the Afro-Caribbean diaspora consistently informed his practice.

Published for an exhibition at Pace, *The Imagination at Work* includes paintings, works on paper and rarely seen bronze sculptures, as well as a biography of Lam's life and career by the Latin American art scholar and curator Michaëla de Lacaze Mohrmann, who made curatorial contributions to the gallery's exhibition. Essays by scholars Alexander Alberro, Kaira Cabañas, Samantha A. Noël and Alexandra Chang also feature.



Alfred Kubin: Confessions of a Tortured Soul

Edited with text by Hans-Peter Wipplinger. Text by August Ruhs, Burghart Schmidt, Annegret Hoberg, Lena Scholz.

WALTHER KÖNIG, KÖLN

ISBN 9783753301983 U.S. \$50.00 **FLAT40**
Hbk, 9.25 x 11 in. / 288 pgs / 300 color.
July/Art
Territory: NA LA AU/NZ AFR

The first overview in a decade on Kubin's gothic pageant of dreamworld menace

The art of the great Austrian draftsman, illustrator and author Alfred Kubin (1877–1959) appears more current today than ever before; wartime destruction, pandemics, natural disasters and the manipulation of the masses pervade his highly narrative works. Kubin's nightmarish oeuvre extends Symbolism and the fantastical art of the 19th century and may be considered a precursor to French Surrealism, with its syntheses of actual and imaginary reality, its bleak realms that Kubin often seasoned with humor, irony and exaggeration.

Published for an exhibition at the Leopold Museum in Vienna, *Alfred Kubin: Confessions of a Tortured Soul* offers an exploration of Kubin's oneiric worlds in terms of their relation to the unconscious. Through this lens, psychoanalyst and psychiatrist August Ruhs addresses pieces by Kubin selected by curator Hans-Peter Wipplinger. In addition, Kubin's works are placed into a dialogue with works by artists of the 19th century and of the classical modernism from which Kubin derived inspiration.

EXHIBITION

Vienna, Austria: Leopold Museum, 2022



Dorothea Tanning: Doesn't the Paint Say It All?

Foreword by Pamela S. Johnson. Text by Victoria Carruthers, Mary Ann Caws, Kate Conley.

KASMIN GALLERY

ISBN 9781947232983 U.S. \$45.00 GBP £37.00
Clth, 9 x 11 in. / 84 pgs / 31 color / 1 b&w.
September/Art
Territory: WORLD

A concise introduction to the later work of the self-taught American Surrealist artist and author

American Surrealist artist Dorothea Tanning (1910–2012) worked across painting, sculpture, printmaking, installation and writing over the course of seven decades, producing one of the 20th century's most enigmatic oeuvres. Tanning's work conjures dreamlike worlds that straddle the hazy border between figuration and abstraction, pioneering a unique prismatic formal language that resonates keenly today. This fully illustrated catalog highlights Tanning's works created between the 1950s and '90s, a particularly fruitful period in the artist's career, and traces her stylistic arc through over 20 significant paintings drawn from interrelated phases of the artist's practice. Scholars Mary Ann Caws, Victoria Carruthers and Kate Conley contribute essays to the volume; additionally, it reproduces Tanning's 1986 essay "To Paint," a poetic and impassioned manifesto on painting and Surrealism. The catalog takes its title from the last line of this text.



Hervé Télémaque: A Hopscotch of the Mind

Edited by Joseph Constable, Elizabeth de Bertier. Text by C.C. McKee, Helen Marten, Lyonel Trouillot, Françoise Vergès, Sarah Wilson. Interview by Hans Ulrich Obrist.

WALTHER KÖNIG, KÖLN

ISBN 9783753301495 U.S. \$39.95 **FLAT40**
Hbk, 8.5 x 11.5 in. / 220 pgs / 97 color / 7 b&w.
July/Art
Territory: NA LA AU/NZ AFR

On the Haitian French artist reimagining themes of imperialism and racism through Pop and Surrealist idioms

Cartoonlike imagery abounds in the paintings of the Haitian French artist Hervé Télémaque (born 1937), incorporating archival and contemporary cultural references that trace the history and impact of racism, imperialism and colonialism. Working since the late 1950s and based in Paris since the early 1960s, Télémaque has skillfully exploited the political potential of both Pop art and Surrealism (he has also been associated with Arte Povera).

Accompanying the artist's first major UK exhibition, *A Hopscotch of Mind* explores the artist's work within the context of Haitian art and history, the politics of anti-Blackness and the global art scene. The catalog contains selections of Télémaque's writings and works on paper, as well as an interview with the artist by Hans Ulrich Obrist. Essays by scholars C.C. McKee, Françoise Vergès and Sarah Wilson, in addition to writer Lyonel Trouillot and artist Helen Marten, contextualize his complex career.

EXHIBITION

Aspen, CO: Aspen Art Museum, 2022

The Space Between: The Modern in Korean Art

Edited with text by Virginia Moon. Text by Kim Inhye, Kim Yisoon, Joan Kee, Kwon Haengga, Kang Mingi, Mok Soohyun, Bae Wonjung, Youngin Ariel Kim, Kim Yejin, Julia H. Han, Ellen Joo, Park Hyesung. Interview with Nora Noh by Virginia Moon.

Featuring over 130 artworks—some previously unpublished—this richly illustrated volume is essential for understanding modern art in Korea and how it evolved to meet the contemporary global context

In *The Space Between*, a generative period in Korean art between the traditional and the contemporary is illuminated comprehensively for the first time. After the centuries-long Joseon dynasty came 35 uninterrupted years of the Japanese colonial period (1910–45) followed by the Korean War (1950–53). During this tumultuous time, Korean artists grappled with issues such as identity and nationalism and experimented with a broad range of media. The book is organized into five categories: “The Modern Encounter”—foreign influences enter the country in a significant way in the late 19th and early 20th centuries; “The Modern Response”—how foreign methods are accepted or rejected; “The Pageantry of the New Woman (*Sinyeoseong*) Movement”—modern women’s attitudes; “The Modern Momentum”—advances in using foreign styles; and “Evolving into the Contemporary”—a glimpse into the contemporary. Most notable during this period are the introductions of photography, sculpture and oils, which arrived via Japan and came to define modern art in Korea. At the same time, traditional ink painting reinvented itself: works grew larger in scale while keeping traditional landscape motifs with alterations in the use of color and composition. Artists of modern ink believed that theirs was the true future of modern art, unsullied by elements found in the West. By the end of the Korean War, the magnified status of the US made way for access to American abstract art and, indirectly, European informal. For nearly a decade, abstract expressionist and informal styles dominated Korean art. The volume concludes in the 1960s, setting the stage for contemporary art in Korea.

EXHIBITION

Los Angeles, CA: Los Angeles County Museum of Art, 09/11/22–02/19/23



**DELMONICO BOOKS/LOS ANGELES
COUNTY MUSEUM OF ART**

ISBN 9781636810584
U.S. \$75.00 GBP £60.00
Hbk, 8.25 x 11.25 in. / 328 pgs / 228 color.
August/Art
Territory: WORLD



Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala

Edited by Wukun Wanambi, Kade McDonald, Henry Skerritt.

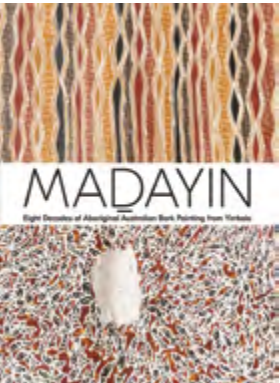
A revelatory compendium of eucalyptus bark painting, rarely seen by Western audiences

This volume chronicles the rise of a globally significant art movement, as told from the perspective of the Yolngu people of northeastern Australia. It presents more than 90 iconic paintings on eucalyptus bark, many of which have never been seen outside of Australia. For millennia, Yolngu people around Yirrkala in northern Australia have painted their sacred clan designs on their bodies and ceremonial objects. These designs—called *miny’tji*—are not merely decorative: they are the sacred patterns of the ancestral land itself. Yolngu people describe them as *madayin*: a term that encompasses both the sacred and the beautiful. With the arrival of Europeans in the 20th century, Yolngu people turned to the medium of painting on eucalyptus bark with ochres. The result was an outpouring of creativity that continues to this day as artists find new and innovative ways to transform their ancient clan designs into compelling contemporary statements that are chronicled in this singular publication.

Authors include: Andrew Blake, David Burrumarra MBE, Steve Fox, Gunybi Ganambarr, Manyjarri Ganambarr, Yinimala Gumana, Jason Guwanbal Gurruwiwi, Djambawa Marawili AM, Nonggirnga Marawili, Dhuwarrwarr Marika, Wanyubi Marika, Baluka Maymuru, Paul Wutjin Maymuru, Naminapu Maymuru-White, Frances Morphy, Howard Morphy, Barayuwa Mununggurr, Marrnyula Mununggurr, Rerrkirwanga Mununggurr, Wāka Mununggurr, Buwathay Munyarryun, Eleanore Neumann, Will Stubbs, Dhukumul Wanambi, Dhukal Wirrpanda, Liyawaday Wirrpanda, Dela Yunupingu, Djerrkngu Yunupingu and Yälpi Yunupingu.

EXHIBITION

Hanover, NH: Hood Museum of Art, Dartmouth College, 09/03/22–12/04/22
Washington, D.C.: American University Museum, American University, 01/28/23–05/21/23
Los Angeles, CA: Fowler Museum, University of California, Los Angeles, 08/20/23–01/14/24
Charlottesville, VA: The Fralin Museum of Art, University of Virginia, 02/22/24–07/21/24
New York, NY: Asia Society Museum, 09/24/24–01/05/25



DELMONICO BOOKS/KLUGE-RUHE

ISBN 9781636810553
U.S. \$55.00 GBP £46.00
Hbk, 8.75 x 12 in. / 384 pgs / 250 color.
December/Art
Territory: WORLD

Contemporary figuration and abstraction



**Nicolas Party:
Watercolor**
KARMA BOOKS, NEW YORK
ISBN 9781949172706 U.S. \$50.00 GBP £42.00
Hbk, 9.75 x 11.25 in. / 184 pgs / 116 color.
Available/Art
Territory: WORLD

Party’s new series of sumptuous sunsets and treescapes steeped in visionary splendor

This volume compiles nearly 50 recent watercolor paintings by Brussels- and Brooklyn-based Swiss artist Nicolas Party (born 1980). Party’s perennial subjects are familiar yet uncanny: the sunsets and tree-laden landscapes in *Watercolor* are transformed through vibrant jewel-toned palettes and unorthodox compositions. His idiosyncratic approach conjures an immersive and surreal environment that is at once steeped in art historical references (Milton Avery, Ferdinand Hodler, Felix Vallotton) and extraordinarily distinctive. Party reads trees and landscapes as “constant markers, essential ingredients which always need to be used,” referring to their storied lineage in visual culture. His watercolors emerge from this historical thicket: as he explains, “I like imagining a forest made of all the trees ever painted.”



**Ann Craven and Reggie
Burrows Hodges:
Moons and Angels**
Text by Susan Howe, Christopher Crosman.
KARMA BOOKS, NEW YORK
ISBN 9781949172690 U.S. \$50.00 GBP £42.00
Hbk, 11 x 11 in. / 72 pgs.
September/Art
Territory: WORLD

Luminous painterly interpretations of two abiding motifs in art history

A two-person exhibition featuring angel paintings by Reggie Burrows Hodges (born 1965) and moon paintings by Ann Craven (born 1967), *Moons and Angels* was staged in the former St James Catholic church at 70 Main Street in Thomaston, Maine. Appearing throughout the canon of art history, these enduring celestial subjects have served as protectors and messengers. Craven and Hodges create warm and inviting interpretations of these guiding lights that allow the viewer to, in Hodges’s words, “offer up and be offered back.” This comprehensive, fully illustrated exhibition catalog features a collection of poems by Susan Howe.



HIGHLIGHTS ■ ART

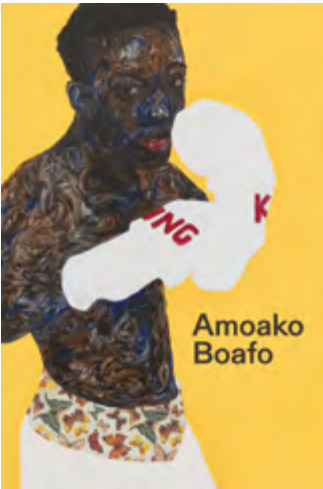
Amoako Bofo
Foreword by Camille Weiner. Text by Osei Bonsu, Rachel Cargle, Mutombo Da Poet, Aja Monet. Interview by Paul Schimmel.

The first monograph on the sinuous, exhilaratingly colorful and pattern-filled portraiture of Amoako Bofo

Ghanaian painter Amoako Bofo has built a practice synthesizing the ways that art both reflects and perpetuates the power of representation. *Amoako Bofo* is the first monograph to comprehensively examine the artist’s career to date. Heavily illustrated and featuring original contributions by Osei Bonsu, Rachel Cargle, Mutombo Da Poet and Aja Monet, the book also presents an insightful and expansive conversation with the artist by Paul Schimmel.

Exclusively portraying individuals from the diaspora and beyond, Bofo invites a reflection on Black subjectivity, diversity and complexity. His portraits, notable for their bold colors and patterns, celebrate his subjects as a means to challenge portrayals that objectify and dehumanize Blackness. As Bofo has stated, “the primary idea of my practice is representation, documenting, celebrating and showing new ways to approach Blackness.”

Amoako Bofo (born 1984) studied at the Ghanatta College of Art and Design in Accra, Ghana, in 2007, before attending the Academy of Fine Arts, Vienna, for his MFA. His first solo exhibition in the US, entitled *I See Me*, opened at Roberts Projects in 2019. That same year, Bofo was the first artist-in-residence at the new Rubell Museum in Miami, Florida. In 2020, he collaborated with Kim Jones, Dior Men’s creative director, for Dior’s Spring/Summer 2021 Men’s Collection. In 2021, Bofo was selected by the Uplift Art Program to create the inaugural “Suborbital Triptych” on the exterior panels of a Blue Origin New Shepard rocket, launched August 2021.



ROBERTS PROJECTS
ISBN 9781957920993
U.S. \$55.00 GBP £46.00
Hbk, 8.75 x 13 in. / 204 pgs / 140 color / 10 b&w.
February/Art
Territory: WORLD

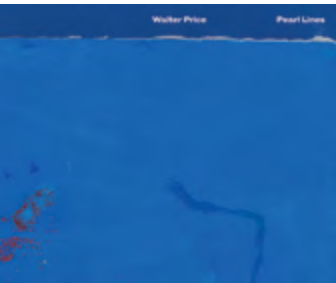


Robert Nava
Text by Jason Rosenfeld. Interview with Huma Bhabha.
PACE PUBLISHING
ISBN 9781948701532
U.S. \$45.00 GBP £37.50
Hbk, 11 x 9.5 in. / 144 pgs / 80 color.
October/Art
Territory: WORLD

Nava’s playful update of history painting forges “new myths” for our times

This is the first monograph on New York–based artist Robert Nava (born 1985), who paints using a raw, energetic mixing of spray paint, acrylics and grease pencil. Nava’s paintings of fantastical, hybrid beasts, angels and monsters exude a playful candor that invites viewers to reconnect with the unbridled imagination of their childhoods. Nava’s strongly contemporary aesthetic is deeply rooted in art history and the tradition of monumental history painting. Focusing on Nava’s first exhibition in London, this fully illustrated book includes his new series of large-scale battle scene paintings featuring a chimerical world of metamorphic creatures, drawing inspiration from sources as disparate as prehistoric cave paintings, Egyptian art and cartoons. A text by art historian Jason Rosenfeld and an interview with renowned sculptor Huma Bhabha also feature. With photographs of Nava’s sketchbooks and the artist working in his studio, this book is a personal and comprehensive view of his work and process.

EXHIBITION
London, UK: Pace Gallery, 05/13/22–06/25/22



**Walter Price:
Pearl Lines**
Text by Martin Clark, Darby English.
WALTHER KÖNIG, KÖLN
ISBN 9783753301051
U.S. \$40.00 FLAT40
Hbk, 11.75 x 9.75 in. / 344 pgs / 185 color.
July/Art
Territory: NA LA AU/NZ AFR

“The paintings in *Pearl Lines* are a joyous combination of the carefree and the committed. Their sensibility is earnest, and their carnivalesque style engaging without looking labored.” –*Artforum*

Everything starts with a line, says Georgia-born, Brooklyn-based artist Walter Price (born 1989). Indeed, this volume, published in conjunction with his first UK exhibition, celebrates drawing as the foundation of Price’s practice. Employing a highly developed sense of line and composition, Price expands the mark-making possibilities of colored pencil, graphite, marker and oil pastel in constantly varying gestures paired with collage and appropriated printmaking methods. Quotidian motifs such as bathtubs, sofas and automobiles float amid bright fields of color. Price’s work blurs the boundaries between collective history and individual memory, figuration and abstraction, depicting ambiguous urban and domestic landscapes populated by indefinite, almost spectral, figures and objects. *Pearl Lines* compiles works made during Price’s residency at the Camden Art Centre in 2020, as well as a selection of recent paintings and works on paper produced in New York.



Maja Ruznic:
Consulting with
Shadows

Interview by Jordan Kantor.

KARMA BOOKS, NEW YORK

ISBN 9781949172751

U.S. \$50.00 GBP £42.00

Hbk, 10.25 x 11 in. / 312 pgs / 168 color.

September/Art

Territory: WORLD

Ruznic’s nocturnal reveries wade postpartum anguish in
powerfully somber jewel tones

Across *Consulting with Shadows*, New Mexico–based painter Maja Ruznic (born 1983) invokes the profundity of shadows with her palette, evidencing the beauty and clarity that can emerge from literal—and psychological—darkness. “Noticing color at night is like receiving an unexpected gift,” she explains. Formed in the crucible of sleepless nights after the birth of her daughter, while struggling with postpartum depression, Ruznic’s recent work depicts permutations of a family unit: *Father; Daughter; Mother & Child; Mother & Father; Father Daughter Mother*. Blurred forms bleed into one another on deep jewel tones. So too, personal and ancient history blends with Ruznic’s treatment. The real night intermingles with the psychological night of anguish and melts into the mythic underworld. Personal experiences of motherhood are saturated by her own exploration of the Sumerian goddess Inanna, who journeys to a world of shadows.



Vincent Valdez:
In Memory

Text by Denise Markonish, Rufus Wainwright.
Interview by Roberto Tejada.

RADIUS BOOKS

ISBN 9781955161084 U.S. \$60.00 GBP £50.00

Hbk, 10.25 x 12.25 in. / 184 pgs / 80 color.

February/Art

Territory: WORLD

The first monograph on Valdez’s epic painterly tales of injustice
and inequity in contemporary America

Houston-based artist Vincent Valdez (born 1977) blends large, representational paintings—the scale of which recall Western traditions of history painting as well as mural painting and cinema—with contemporary subject matter. *Vincent Valdez: In Memory* is the first book-length study of his work, focusing on subjects that explore his observations and experience of life in the 21st century. The results are powerful images of American identity that confront injustice and inequity while imbuing his subjects with empathy and humanity. Valdez states, “My aim is to incite public remembrance and to impede distorted realities that I witness, like the social amnesia that surrounds us all.” Recognized for his monumental portrayal of the contemporary figure, his drawn and painted subjects remark on a universal struggle within various sociopolitical arenas and eras.



Luiz Zerbini: The Same
Story Is Never the Same

Edited with text by Adriano Pedrosa, Guilherme Giufrida. Text by Clarissa Diniz, Fred Coelho, Kleber Amancio, Lilia Schwarcz, Manuela Carneiro da Cunha, Naine Terena.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS

ISBN 9786557770191 U.S. \$60.00 GBP £50.00

Hbk, 7 x 10.25 in. / 240 pgs / 79 color.

January/Art

Territory: WORLD Except Brazil

A major figure of the 1980s generation reconceives the genre of
historical painting in Brazil

Brazilian painter, sculptor, photographer and installation artist Luiz Zerbini (born 1959) works at the intersection of figuration and abstraction and is one of the primary figures of the Geração 80. This generation of artists, coming together in 1980s Brazil, embraced subjectivism in painting, reacting to the austere sculptural works of the previous decade. This volume follows the artist’s exhibition at MASP, his first solo show at a museum in São Paulo. The curatorial conception of the exhibition was born from Zerbini’s painting *A Primeira Missa* (2014), in which the artist interrogates the canonical 19th-century painting by Victor Meirelles (1861), reimagining the scene between the Portuguese colonizers and the indigenous people of Brazil. For the exhibition, Zerbini created four new paintings that follow this revisionist procedure. The book includes these new works as well as a suite of monoprints.



Kim Tschang-Yeul

Text by John Yau, Yeon Shim Chung.

GREGORY R. MILLER & CO.

ISBN 9781941366417 U.S. \$50.00 GBP £42.00

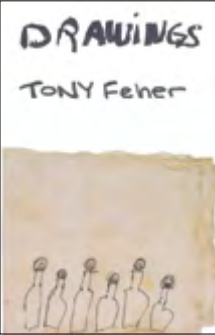
Hbk, 10.25 x 12.25 in. / 154 pgs / 128 color.

November/Art

Territory: WORLD

From psychedelic abstraction to paintings of water droplets:
essential insight into one of Korea’s most celebrated painters

Internationally acclaimed painter Kim Tschang-Yeul (1929–2021) spent most of his career in Paris after having fled his North Korean home during wartime. There his painting throughout the 1960s spanned diverse modes of abstraction, minimalism and photorealism, before the artist ultimately settled on the single motif that he would pursue for the rest of his life: the drop of water. As Kim explained, “the act of painting water drops is to dissolve all things within [these], to return to a transparent state of ‘nothingness.’” This landmark monograph, produced with the artist’s close involvement, collects works from throughout Kim’s long career. Beginning with his early biomorphic, psychedelic abstractions of the 1960s, up through his masterful photorealistic “water droplet” paintings as recently as 2017, this is the definitive presentation of Kim’s work. A detailed chronology tracks developments in the artist’s life and practice, alongside historical photographs, notes and sketches, and studio views.



Tony Feher: Drawings

Text by Josh Pazda. Conversation with Nancy Brooks Brody, Joy Episalla, Zoe Leonard, Carrie Yamaoka.

GREGORY R. MILLER & CO.

ISBN 9781941366479 U.S. \$55.00 GBP £46.00

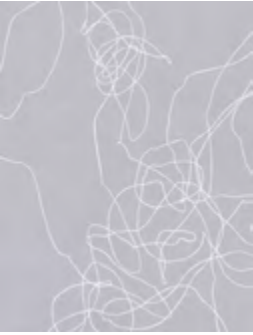
Hbk, 9 x 11 in. / 194 pgs / 231 color.

January/Art

Territory: WORLD

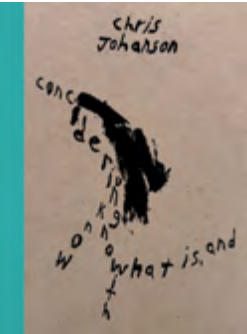
A cornucopia of rarely seen drawings, full of delicacy and wit,
from the acclaimed sculptor

American artist Tony Feher (1956–2016) was best known for his sculptures and site-determined installations made of ubiquitous, everyday objects such as plastic bottles, glass jars, marbles, twine, cardboard boxes and other mass-produced items. It is less well known was that he was also a prolific draftsman who drew incessantly throughout his career. At the time of his death in 2016, Feher had assembled an archive of nearly 1,000 drawings—on napkins, discarded correspondence, restaurant menus, lined paper—which are now in the collection of the Hammer Museum in Los Angeles. In hasty arrays of image and text, these drawings reflect the same singular wit and aesthetic sensitivity that underpinned all his work. This monograph presents for the first time a selection of Feher’s drawings: full of jokes, poems, schematic illustrations and the repeated images (such as a jug of water hung on cord) that would later populate his sculptural installations.



“Puckette has taken something that seems so simple and
demonstrated its true complexities—the line ... the artist’s
work redefines the traditional role that geometry plays in
art.” –*Cultured*

This is the first major monograph on Brooklyn-based painter and sculptor Elliott Puckette (born 1967), long acclaimed for her abstract paintings of elegant lines wandering freely through sparse, monochromatic space. “I was always interested in graphology,” she told a recent interviewer, “not necessarily what someone was writing but reading into the psychology of how it’s written.” In recent years, the artist has also experimented with sculpture, lifting her tangling lines off the canvas and suspending them in the air. This catalog charts Puckette’s career in painting and sculpture, including photographs from her foundry as well as installation images of her sculptures. Texts by art historian David Anfam, one of the most significant voices in scholarship on abstraction, and curator Stephanie Cristello and artist Maya Lin also figure in the book, as well as a rare interview with the artist herself.



Chris Johanson:
Considering Unknow
Know With What Is, And

Text by Jenny Gheith.

MITCHELL-INNES & NASH

ISBN 9781734405248 U.S. \$45.00 GBP £41.00

Hbk, 8 x 11.5 in. / 128 pgs / 75 color.

September/Art

Territory: WORLD

New paintings on recycled canvas by a protagonist of San
Francisco’s Mission School

California-born, Portland-based artist Chris Johanson (born 1968) has made a significant departure from his previous bodies of work over the past five years. Reflecting on life and the material footprint that humans leave behind, he has abandoned wood substrates for discarded drop cloths and clothing stretched over found stretcher-bar materials, creating slow and meticulous paintings reminiscent of ancient frescoes or mandalas. This fully illustrated exhibition catalog highlights these latest works, with subject matter ranging from swirling abstractions to floating emotive heads to armies of ants. Johanson also incorporates six artworks by his late friend and fellow artist Chris Corales and a collaborative furniture piece by the artist and his partner, Johanna Jackson. This underscores the artist’s exploration of both bereavement and collaboration as meaningful components of meditative and balanced artistic activity.



Wade Guyton: Zwei
Dekaden MCMXCIX–
MMXIX

Volume II

Text by Bettina Funcke, Jeanette Mundt, Kirsty Bell.

WALTHER KÖNIG, KÖLN

ISBN 9783753301594 U.S. \$85.00 **FLAT40**

Hbk, 9.75 x 11.5 in. / 464 pgs / 301 color.

August/Art

Territory: NA LA AU/NZ AFR

Installation views and essays documenting Guyton’s 2020
career retrospective

A lavish 464-page publication documenting New York–based artist Wade Guyton’s (born 1972) celebrated 2019 retrospective at Museum Ludwig, this second volume was designed to accompany *Wade Guyton: Zwei Dekaden MCMXCIX–MMXIX*, a comprehensive catalog of exhibitions published at the time of the 2020 exhibition, which presented 112 paintings, 92 drawings, 22 sculptures and a room of books, posters and special editions from more than 20 years of production. This new volume contains more than 200 installation views—taken by professional photographers as well as by the artist himself—which together provide a circular walk-through of the exhibition and highlight its unique nonchronological structure. Also included in the volume are three dynamic lectures about Guyton’s work by Bettina Funcke, Jeanette Mundt and Kirsty Bell.



Evelyn Statsinger:
Currents

Text by Dan Nadel.

GRAY
ISBN 9798985761306 u.s. \$45.00 GBP £37.50
Hbk, 8.5 x 10.5 in. / 90 pgs / 45 color.
November/Art
Territory: WORLD

Statsinger’s intricate compositions describe vast, ethereal worlds evoking the biological systems and cellular structures of plants, as if viewed under a microscope

American painter Evelyn Statsinger (1927–2016) moved to Chicago from Brooklyn in the 1940s to attend the School of the Art Institute, where she became affiliated with the Monster Roster and received mentorship and support from notable Chicago figures including Katherine Kuh, Kathleen Blackshear and Ludwig Mies van der Rohe. Deeply informed by her impressions of the natural world, in 1972 Statsinger moved her Chicago studio to a rural 1890s schoolhouse in Allegan, Michigan. The remote property allowed Statsinger to closely observe nature in all its orders of magnitude. *Evelyn Statsinger: Currents* features Statsinger’s paintings and drawings from the 1980s and ’90s—a period in which she developed her most immersive and otherworldly compositions. It features an essay by curator Dan Nadel, color plates and a detailed biography on the artist.

EXHIBITION
New York, NY: Gray Gallery, 04/08/22–05/31/22



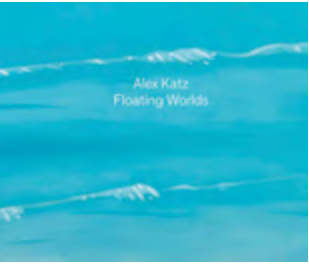
Alex Katz:
Flowers

Edited by Oona Doyle, Kyu Jin Hwang,
Ailsa McDougall, Séverine Waelchli.
Text by Jin Myung Lee.

THADDAEUS ROPAC
ISBN 9782910055851 u.s. \$40.00
Hbk, 11 x 8.75 in. / 72 pgs / 29 color / 1 b&w.
October/Art/Gardens
Territory: NA LA ASIA AU/NZ AFR ME

Katz in full bloom: a concise overview of his floral motifs

Flowers are a favored subject in the recent paintings of American artist Alex Katz (born 1927). After noticing the dynamism that blooming flowers brought to his group portraits, the artist homed in on the flowers themselves, working in nature to directly capture the light and atmosphere that lend them their bright colors. His carefully executed signature strokes and planes of flat colors are manifest in his flower series, but Katz has also employed a subtler wet-on-wet technique, in which the last stroke of paint is applied before the first one has had time to dry, engendering a sense of immediacy. This volume accompanies the first exhibition of Katz’s flower paintings in Asia, held at Thaddaeus Ropac, Seoul, and features previously unseen works from the artist’s flower series as well as new portraits, whose subjects are depicted in botanical settings.



Alex Katz:
Floating Worlds

Edited by Oona Doyle, Ailsa McDougall.
Text by Éric de Chassey.

THADDAEUS ROPAC
ISBN 9782910055837 u.s. \$52.00
Hbk, 11.5 x 9.25 in. / 132 pgs / 71 color / 3 b&w.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME

From seascapes to studies of light and reflections on water, Katz’s often monumental works challenge the conventions of landscape painting

Alex Katz (born 1927) is celebrated for his up-close, Pop-style portraiture, but he has also produced a tremendous number of landscapes—or rather, “waterscapes.” These often-monumental paintings play with light and reflection to create delicate, immersive compositions. Unlike conventional landscapes, his paintings contain minimal recessive space: “you look at one, and you float inside of it,” says Katz. The artist gathers inspiration from the lakes and forests of Maine, where he works en plein air in the style of the French Impressionists. His work can be understood as an evolved Impressionism, pursuing a flatter, more opaque form of immediacy. Published in conjunction with an exhibit curated by art historian Éric de Chassey, *Floating Worlds* spotlights these subtly exquisite landscape works from 1989 to 2020.



Frank Bowling:
Penumbral Light

Foreword by Ben Bowling. Interview and text
by Gemma Brace.

HAUSER & WIRTH PUBLISHERS
ISBN 9783906915715 u.s. \$35.00
Pbk, 9.25 x 12.25 in. / 60 pgs / 34 color / 1 b&w.
August/Art
Territory: NA LA ASIA AU/NZ AFR ME

Recent paintings by the veteran abstractionist

Throughout a career touching eight decades—from the 1950s to the present day—Frank Bowling (born 1934) has obsessively inquired into the materiality of paint. Focusing on a selection of eight monumental works made in his London studio during and after 2020, *Frank Bowling: Penumbral Light* offers new insight into the 88-year-old artist’s creative practice. With a foreword by the artist’s son, Ben Bowling, and an essay-conversation by curator Gemma Brace, this publication grants readers access into a vibrant creative world made of water, color, transparency, surface, movement and light.

EXHIBITION
Zurich, Switzerland: Hauser & Wirth, 06/10/22–08/20/22



First View inside an
Atom: Encounters with
Gerhard Richter between
Art and Science

Edited with text by Franz J. Giessibl.

WALTHER KÖNIG, KÖLN
ISBN 9783753301884 u.s. \$45.00 **FLAT40**
Hbk, 8.25 x 11.75 in. / 88 pgs / 47 color / 1 b&w.
July/Art
Territory: NA LA AU/NZ AFR

A cross-disciplinary conversation between the world’s greatest living painter and a German physicist across two decades

In July 2000, an article appeared in the daily newspaper *Frankfurter Allgemeine Zeitung* with the title “First look inside an atom” and a blurry illustration of the electron clouds of an atom. The article fascinated the painter Gerhard Richter (born 1932) so much that he used it as a template for his edition *First View (2000)*. Richter was also interested in how physicists image such small objects, and this led to contact between him and Franz J. Giessibl, the inventor of the “eye” for the atomic force microscope used in imaging the electron cloud. The contact between Richter and Giessibl has continued to this day, due to their common interests, and the book chronicles their encounters over the past two decades.



Anselm Kiefer

Edited with text by Gabriella Belli, Janne Sirén.
Text by Hans Ulrich Obrist, Salvatore Settis,
Massimo Donà, Jean de Loisy, Elisabetta
Barisoni.

MARSILIO ARTE
ISBN 9791254630365 u.s. \$45.00 GBP £37.50
Hbk, 10.25 x 11.75 in. / 184 pgs / 100 color.
September/Art
Territory: WORLD

A painterly dialogue with humanist values at the Doge’s Palace in Venice

Can there be such a thing as a public art founded on universal values? This was the question that the German artist Anselm Kiefer (born 1945) tackled while conceiving his installation for the Doge’s Palace in Venice. Invited to participate in the celebration of the city’s 1600th anniversary, Kiefer developed a project specifically for the Chamber of the Ballot, an immense room inside the Gothic palace: a series of paintings in dialogue with the heroic values inscribed in the chamber’s 33 artworks by the Italian masters Tintoretto, Andrea Vicentino and Palma the Giovane. The series, *These writings, when burned, will finally cast a little light*, takes its title from the writings of the Venetian philosopher Andrea Emo. This volume gathers a series of philosophical and art historical responses to Kiefer’s installation, featuring essays by Janne Sirén, Gabriella Belli and Hans Ulrich Obrist, among others.

EXHIBITION
Venice, Italy: Doge’s Palace, 04/19/22–11/01/22



Anish Kapoor: Painting

Edited by James Attlee, Clare Chapman, Emma
Ridgway. Text by Homi K. Bhabha, Julia Kristeva,
Martin Kemp, Greg Hilty, Norman Rosenthal,
Emma Ridgway, Chris Knight, Anish Kapoor.

WALTHER KÖNIG, KÖLN
ISBN 9783753301259
u.s. \$65.00 **FLAT40**
Hbk, 8.75 x 11.5 in. / 400 pgs / 327 color / 4 b&w.
July/Art
Territory: NA LA AU/NZ AFR

A massive appraisal of a hitherto little-known aspect of Kapoor’s prodigious output

This 400-page volume is the first publication to explore in depth the painting of British artist Anish Kapoor (born 1934). It offers a unique insight into a language that has increasingly been a focus over the last 10 years, but which has also been an integral part of his studio practice since his career began in the late 1970s. In works that sit on the cusp between abstraction and figuration, Kapoor reveals a desire to go beyond the surface that has been so famously explored in his international beloved sculptural works. Image, surface, space and time appear in sometimes delicate but often violent symmetry. With essays from such as acclaimed thinkers as Julia Kristeva and Homi K. Bhabha, with whom the artist has collaborated in articulating his distinctive visual language, this extensive survey traces the trajectory that has led Kapoor to his boldest body of work to date.



General Idea

Edited by with text by AA Bronson, Adam Welch. Text by David Balzer, Diedrich Diederichsen, Dominic Johnson, Theodore Kerr, Alex Kitnick, Sholem Krishtalka, Elisabeth Lebovici, Philip Monk, Diana Nemiroff. Foreword by Sasha Suda. Interview by Beatrix Ruf.

JRP|EDITIONS

ISBN 9783037645857 U.S. \$80.00
Pbk, 10.25 x 11.5 in. / 768 pgs / 500 color / 300 b&w.
October/Art
Territory: NA LA ASIA AU/NZ AFR ME

A massive artist’s book-cum-overview of the revered and subversive queer Canadian collective, exquisitely designed in collaboration with AA Bronson

This 768-page volume stands as the most comprehensive source on the Canadian collective General Idea, founded in Toronto in 1969 by Felix Partz, Jorge Zontal and AA Bronson and active until the deaths of Partz and Zontal in 1994. The book is arranged in three parts: Performances and Actions, In the Streets and In the Showroom. The first two parts focus on ephemeral, time-based and even disposable works. The third part includes a plate section offering a near-complete visual survey of General Idea’s practice. Facing-page comparative images show works as they appeared in historical installations or other relevant contexts. These three sections correspond broadly to the collective’s development: from performances, actions, pageants and other practices (1969–78), through works engaging with mass-media formats such as the magazine, television and video (1972–’80s), and finally to works conceived for galleries and museums (1985–94). The publication features a prologue by AA Bronson, a conversation between him and Beatrix Ruf, and new texts by international scholars. The appendix includes a complete scholarly bibliography, exhibition and performance histories, and an illustrated chronology of the group. Conceived by AA Bronson in close collaboration with designer Garrick Gott and editor Adam Welch, each section has a distinct visual identity and graphic treatment. The book itself functions as a kind of edition by the collective, evoking General Idea’s preoccupation with redeploying cultural phenomena: here, the museum exhibition catalog.

EXHIBITION

Ottawa, Canada: National Gallery of Canada, 03/10/22–11/20/22
Amsterdam, The Netherlands: Stedelijk Museum, Winter 2022–2023



Michael Snow: My Mother’s Collection of Photographs

Edited with introduction and text by Michael Snow.
Afterword by Martha Langford.

DELMONICO BOOKS/ART GALLERY OF ONTARIO

ISBN 9781636810676 U.S. \$50.00 GBP £42.00
Hbk, 8.75 x 11.75 in. / 324 pgs / 1,500 color.
September/Artists’ Books/Photography
Territory: WORLD

A captivating selection of family snapshots taken from his mother’s photo albums, Michael Snow’s latest artist’s book illuminates patterns and motifs in the passage of time

Over the past half-century, through works such as the milestone avant-garde film *Wavelength* (1967), Toronto-based artist Michael Snow (born 1928) has explored the nature of perception, consciousness, language and temporality. This last theme is particularly relevant to his latest artist’s book, which is dedicated to the life of his adventurous mother, Marie-Antoinette Françoise Carmen Levesque Snow Roig, whose trove of family photographs provide a narrative throughline here. Snow consolidates his mother’s photo albums, presenting a total of 1,500 images. In a tenderly penned foreword, he explains the simple impetus for the project: “[The photographs] are so beautiful and so historic that I wish to share them with others.” While he has integrated small samples of these albums into his work before—notably figuring in his landmark catalog for the Art Gallery of Ontario in 1970, *Michael Snow/A Survey*—this volume provides a much larger and more unified selection. As a result, the compiled images tell a more complete biographical story—one that Snow leaves intact on the surface. He brings his own layer of interpretation to the photographs by drawing out patterns within the collection and his mother’s writing. Snow creates an album that is fully his own, embracing, as art historian Martha Langford describes, a “deep understanding and surrender to form.”



Dianna Molzan: The Tahoma Mall

Foreword by Sarah Lehrer-Graiwer. Introduction with text by Dianna Molzan.

CARA

ISBN 9781954939028 U.S. \$35.00 GBP £25.00
Pbk, 7.25 x 11.25 in. / 366 pgs / 400 color / 200 b&w.
January/Artists’ Books
Territory: WORLD

At once artist’s book and visual autobiography, this volume describes Molzan’s education in the unique iconography and landscape of the Pacific Northwest

In *The Tahoma Mall*, Los Angeles–based artist Dianna Molzan (born 1972) traces her early years growing up in the Pacific Northwest’s Tacoma and Seattle, telling the origin and development of her visual vocabulary with extensive archival imagery and a floating narration that runs through this beautifully produced artist’s book. Molzan shows how navigating public spaces at a young age, from shopping malls, movie theaters, world fairs, military bases and outdoor displays of Indigenous pole carvings and modernist fountains, influenced her approach to art and exhibition. The region’s disparate cultural layers are juxtaposed with its majestic natural splendor and Molzan’s own artwork, which together form a rich personal account of the artist’s earliest visual education.



Bethany Collins: A Pattern or Practice

Edited with text by Kendra Paitz. Text by Grace Deveney.

UNIVERSITY GALLERIES OF ILLINOIS STATE UNIVERSITY

ISBN 9780945558460 U.S. \$35.00 GBP £25.00
Hbk, 8 x 10 in. / 112 pgs / 80 color / 16 b&w.
September/Art
Territory: WORLD

“Language itself, viewed as intrinsically racialized, is Bethany Collins’ primary material.” –Holland Cotter, *New York Times*

The work of Chicago-based conceptualist Bethany Collins (born 1984) examines personal, bureaucratic, lyrical and literary language for its racial biases and failures. While straddling multiple mediums, Collins’ practice frequently finds expression through artist’s books. This publication accompanies her survey exhibition at University Galleries of Illinois State University and features dozens of paintings, drawings, prints, sculptures, artist’s books and performances created from 2012 to 2021. Examples include *Black and Blue Dictionary*, for which she methodically erased all terms related to the colors black and blue in a dictionary; *America: A Hymnal*, for which she researched and reproduced 100 different versions of the song “My Country ’Tis of Thee,” laser-cutting and burning the unifying musical notations; and *A Pattern or Practice*, an installation of 91 blind-embossed prints featuring text from the US Department of Justice report on the Ferguson, Missouri, Police Department.



Camille Norment: Plexus

Preface by Jessica Morgan. Text by Nida Ghouse, Camille Norment, Legacy Russell, David Toop, Fred Moten. Interview by Kelly Kivland.

DIA ART FOUNDATION

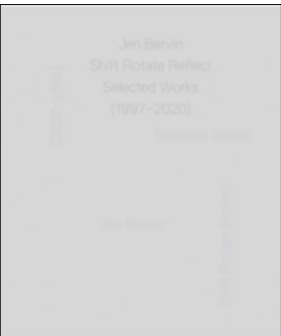
ISBN 9780944521984 U.S. \$40.00 GBP £33.00
Pbk, 9.75 x 7.25 in. / 96 pgs / 15 color.
January/Art
Territory: WORLD

“Norment’s ringing and vibrating sound system lets us experience a fragile interdependence of bodies and environments.” –*New York Times*

Throughout her career, Oslo-based multimedia artist Camille Norment (born 1970) has probed and explored what she has termed “cultural psychoacoustics,” in particular the socio-cultural valences of three tones: the bell, feedback and the sine wave. *Camille Norment: Plexus*, the first US publication on the artist, unpacks those sonic phenomena, which together resonate with discrete yet overlapping ideas of time, spirituality and the drone (bell); the decentralization of power, political struggles and cybernetics (feedback); and purity and transcendence (sine wave). With an innovative all-vellum design, the book translates Norment’s sonic sensibility into print-specific terms. In addition to a conversation between curator Kelly Kivland and the artist herself, the volume features contributions from curators and scholars Legacy Russell, Nida Ghouse and David Toop, as well as fragmented texts from a conversation between Fred Moten and Norment.

EXHIBITION

New York, NY: Dia Chelsea, 03/03/22–01/15/23



Jen Bervin: Shift Rotate Reflect

Selected Works (1997–2020)

Edited with text and introduction by Kendra Paitz. Text by Jayme Collins, Jen Bervin. Interview by Claudia Rankine, Jennifer Yee.

UNIVERSITY GALLERIES OF ILLINOIS STATE UNIVERSITY

ISBN 9780945558453 U.S. \$45.00 GBP £37.50
Hbk, 8.5 x 10 in. / 192 pgs / 138 color / 6 b&w.
September/Art
Territory: WORLD

“Bervin produces fastidious and often collaboratively made artifacts that resist scholarly conclusiveness for the purpose of illuminating the process of understanding.” –Jessica Baran, *Artforum*

Published for the first survey exhibition of Connecticut-based poet and visual artist Jen Bervin (born 1972)—well known for her artist’s book *Nets* and her work on/with Emily Dickinson—*Shift Rotate Reflect* features 23 individual and collaborative projects from 1997 to 2020: installations, artist’s books, embroideries, videos, drawings, prints and performances that demonstrate the range of Bervin’s interdisciplinary researches, from the legacies of women artists and writers to relationships between text and textiles and abstractions of language and landscape. The book features an essay by academic Jayme Collins, a conversation on the multichannel video and textile installation *Su Hui’s Picture of the Turning Sphere* with collaborator Charlotte Lagrade and Jen Yee, and a newly commissioned 20-page discussion with writer Claudia Rankine.

Capricious is an arts foundation based in New York focused primarily on book publishing and an annual photo book award, with an emphasis on supporting intersectional, queer perspectives. We are delighted to welcome Capricious to the D.A.P. list.



Tuesday or September or the End

By **Hannah Black**.
Edited by Anika Sabin.

CAPRICIOUS PUBLISHING
ISBN 9781734656237 U.S. \$25.00
Pbk, 5.25 x 7.5 in. / 136 pgs.
Available/Fiction & Poetry
Territory: NA LA ASIA AU/NZ AFR ME

“This intimate and funny and abstract fiction uses fable, and unreality, to flood a reader with the real, to remind her what is at stake.”
–Rachel Kushner

During a residency on Fire Island, artist and writer Hannah Black decided to tackle a highly daunting project: the 2020 novel. The result of her efforts, *Tuesday of September or the End*, is a slim, playful work of speculative fiction. Written in the aftermath of the early months of the pandemic and the uprisings of summer 2020, the novel explores the ruptures of the year with a satirical sci-fi bent. Black chronicles the lives of two characters, Bird and Dog, as they contend with rapidly changing political possibilities during the pandemic while the run of Moley Salamanders (i.e. Bernie Sanders) concludes and aliens finally invade earth. Through a galvanic vision of how the riots of 2020 might have turned revolutionary, Black offers a meditation on collective life. This crucial novel invites readers to consider who we are—and, by extension, what we are here for—when our normal referents are muted, deleted and upended. **Hannah Black** (born 1981) is a New York-based visual artist, critic and writer from Manchester, England. Her work spans video, text and performance and draws from communist, feminist and Afro-pessimist theory. She is the author of *Life* (2017, with Juliana Huxtable) and *Dark Pool Party* (2016). Black is represented by the gallery Arcadia Missa in London and Isabella Bortolozzi in Berlin.



Pisti, 80 rue de Belleville

By **Estelle Hoy**.
Foreword by Chris Kraus.

AFTER 8 BOOKS
ISBN 9782955948644 U.S. \$16.00
Pbk, 4 x 7 in. / 120 pgs.
June/Fiction & Poetry
Territory: NA LA ASIA AU/NZ AFR ME



A wild nocturnal frolic among the anarchists and hipsters of Paris

Elke is a young academic with a troubled past that keeps spilling onto her present. Just as she is about to leave town for a writing retreat, she meets Pisti, a charismatic, hard-boiled but luscious Hungarian left activist who runs an anarchist collective in Paris. Over one night in a Belleville apartment, old friends and new lovers discuss—and act on—polyamory, politics and the art of conversation. A wry exploration of the seductive allure of tropes and cliché in the art world and politics, *Pisti* is also an experiment in writing, shamelessly flirting with namedropping and appropriation. Lauren Elkin of the *White Review* writes: “This book is zany and provocative and really makes you feel like you’re in the mix with a bunch of queer Parisian anarcho-hipsters, downing lemon hummus and radishes, oysters and anchovies, and plotting to overthrow capitalism.”

Abstract sculpture and installation

HIGHLIGHTS ■ ART



Sarah Sze: Fallen Sky

Edited with text by Nora R. Lawrence. Foreword by John P. Stern. Text by Susan Choi, Angie Cruz, Jennifer Egan, Jarrett Earnest, James Hannahan, Marie Howe, Katie Kitamura. Interview by Katharina Grosse.

DELMONICO BOOKS/STORM KING ART CENTER
ISBN 9781636810690 U.S. \$49.95 GBP £41.99
Hbk, 9 x 12.25 in. / 144 pgs / 100 color.
September/Art
Territory: WORLD

Commemorating Sarah Sze’s new permanent site-specific commission at Storm King Art Center

Published to contextualize Sarah Sze’s (born 1969) outdoor work *Fallen Sky* and the accompanying installation *Fifth Season* at Storm King Art Center, this book includes an overview of the work in relation to Sze’s larger practice. Also included is a discussion between Sze and artist Katharina Grosse to discuss *Fallen Sky* and thematic parallels in their respective work. Eight contributing authors from across disciplines of fiction, poetry, art history and cultural criticism contribute creative pieces in response to Sze’s work. The publication also includes photographs of *Fallen Sky* taken over the course of a full year, capturing the dynamic seasonality of the artwork and the context of Storm King’s environment. Installation photography illustrates *Fallen Sky*’s ability to reflect movement and to depict how the landscape behaves and changes over time, the work’s appearance shifting continuously depending on the season, time of day and weather.



Matthew Ronay: The Crack, the Swell, an Earth, an Ode

Text by Leigh Arnold, Robert Wiesenberger.

GREGORY R. MILLER & CO./NASHER SCULPTURE CENTER
ISBN 9781941366455 U.S. \$55.00 GBP £46.00
Hbk, 8.5 x 11.25 in. / 256 pgs.
January/Art
Territory: WORLD

Sensual and psychedelic sculpture affirming the primacy of the handmade object, from a leading New York sculptor

The vibrant, small-scale wooden sculptures of New York-based artist Matthew Ronay (born 1976) cull from the vocabularies of organic things—flora and fauna from land and sea, human anatomy, and water systems. Fantastical architectures find form, too—gateways and towers—in the artist’s technicolor array of soft-curved and intricately honed formations. Melding vocabularies of modernist abstraction and ritualistic objects, Ronay’s sculptures and enigmatic installations express the primacy of the handmade object. His inspirations constitute a zigzagging thread of artists and scientists from the 18th century to the present whose works reflect natural phenomena consciously or unconsciously. Ronay also proposes the possibility that inherited memories of the genesis and evolution of life recapitulate themselves in abstract works of sculpture and painting. Produced in conjunction with the artist’s exhibition at the Nasher Sculpture Center, this monograph presents Ronay’s sensual and psychedelic sculptures in extensive detail through photographs and installation views.

EXHIBITION
Dallas, TX: Nasher Sculpture Center, 10/22



Urs Fischer: Look at Love with Love

Edited by Abby Haywood, Priya Bhatnagar, Annie Roff. Text by Candace Wetmore.

KIITO-SAN
ISBN 9781734527704 U.S. \$60.00 GBP £50.00
Hbk, 11.25 x 12 in. / 624 pgs / 779 color.
September/Art
Territory: WORLD

A new comprehensive overview of the witty, whimsical and ingenious sculpture of Urs Fischer

Beautifully illustrated and elegantly bound, this 602-page volume is the first overview of New York–based artist Urs Fischer (born 1973) since 2009’s *Shovel in a Hole*. The book includes selected works thoughtfully arranged according to common threads, spanning from the beginning of Fischer’s career and concluding with his capstone NFT series, *CHAOS*. A spotlight on earlier works and notations provide context for Fischer’s oeuvre. The book offers a holistic view of his career to date, showing how ideas have been nurtured over time. His sense of playfulness, humor and wry self-awareness permeates the book, with more than 700 full-color images.



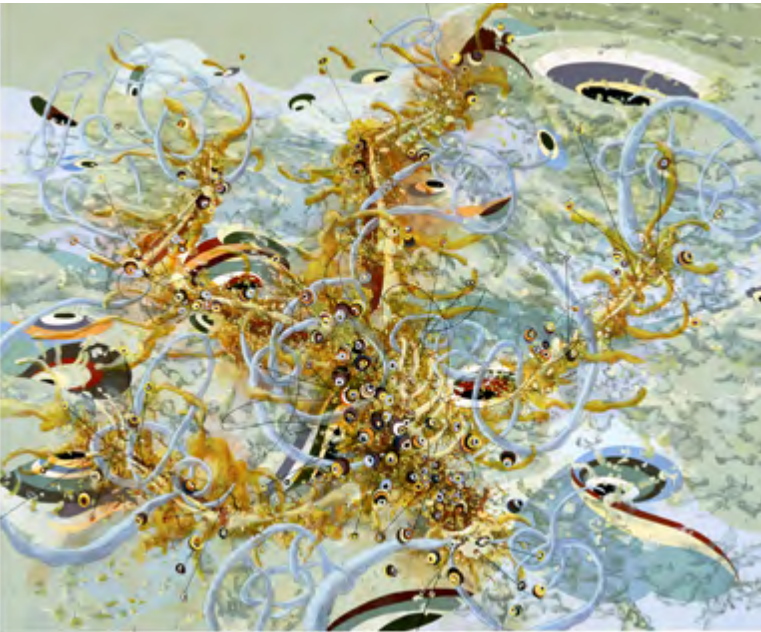
Matthew Ritchie: A Garden in the Flood

Edited with introduction and text by Mark W. Scala. Text by Caroline A. Jones, Matthew Ritchie. Interview by Hanna Benn, Paul Kwami.

DELMONICO BOOKS/FRIST ART MUSEUM
ISBN 9781636810621
U.S. \$50.00 GBP £42.00
Hbk, 9.75 x 12 in. / 176 pgs / 150 color.
January/Art
Territory: WORLD

Ritchie locates patterns in an unpredictable universe, with garden and flood serving as metaphors for growth and destruction

Renowned New York–based interdisciplinary artist Matthew Ritchie (born 1964) seeks to visualize thought, connecting such fields as philosophy and mythology, epic poetry and science fiction, and history and physics, through installations of paintings, wall drawings, light boxes, games, sculpture, films and performance works. His works challenge social fragmentation by suggesting a unified theory of everything. Published for an exhibition at the Frist Art Museum, *A Garden in the Flood* examines a selection of his paintings, architectural structures, elaborate diagrams and hallucinatory video animations (which notably include a collaboration with the Grammy Award–winning Fisk Jubilee Singers). Employing “garden” and “flood” as metaphors for growth and destruction, transformation and renewal, Ritchie encourages readers to “reimagine the role art could play in whatever form of society may emerge next.”



EXHIBITION
Nashville, TN: Frist Art Museum, 11/11/22–03/05/23



Antonio Obá

Text by Diana Campbell, Diane Lima.

CIRCLE BOOKS
ISBN 9780578359649 U.S. \$35.00 GBP £25.00
Hbk, 8.75 x 9.75 in. / 208 pgs / 101 color / 12 b&w.
October/Art
Territory: WORLD

Reimagining the iconography and the eroticization of Blackness in Brazil

Brazilian artist Antonio Obá (born 1983) works across painting, sculpture, installation and performance to explore the construction of Black bodies in historical and political narratives. He is particularly interested in how this construction figures within his own country, frequently experimenting with Brazilian iconography. In his landscapes and portraits, Obá either underscores the absence of Black figures in local traditions or inserts Black figures into existing cultural narratives. Encompassing two decades of the artist’s oeuvre, this survey offers the most substantive presentation of his work to date. Curators Diane Lima and Diana Campbell examine issues raised by Obá’s multimedia oeuvre, including allusions to racial and political identity, religious subjects and the eroticization of the Black male body.



Chun Kwang Young: Times Reimagined

Edited with text by Yongwoo Lee. Text by Joan Cummins, Stefano Boeri, Manuela Luca-Dazio, Anne Pasternak, Andrew Brewerton, John Welchman, Wang Liyin.

MARSILIO ARTE
ISBN 9791254630419 U.S. \$50.00 GBP £42.00
Hbk, 9.5 x 12.5 in. / 208 pgs / 150 color.
September/Art
Territory: WORLD

From paper-wrapped parcels to crystalline living matter: a major new monograph on the biomorphic sculptures of Chun Kwang Young

Korean artist Chun Kwang Young (born 1944) is best known for his textured paper sculptures. Taking mulberry paper (the making of which is an ancient Korean craft) as his primary medium, Young creates large creaturely entities steeped in cultural and historical symbolism. He also uses tea and other natural dyes to color the paper. His works resemble living beings: gigantic mushrooms, deformed insects or viruses. In evoking these life forms, the artist stages a performance that is both ritualistic and aesthetic—one that reflects on the interconnection between living beings, biodiversity and the life cycle. Accompanying the exhibition at Palazzo Polignac at the 59th Venice Biennale, *Times Reimagined* features more than 150 color images from his oeuvre. Editor Yongwoo Lee contributes text throughout, interspersed with essays by scholars, curators, artists and philosophers.

EXHIBITION
Venice, Italy: Venice Biennale, Palazzo Polignac, 04/23/22–11/27/22



Richard Dupont: Works/ Writings 2000–2022

Foreword by Franklin Sirmans. Text by Maritza Lacayo, Christian Viveros-Faune, David Hunt, Richard Dupont. Interview by Emily Hall.

DELMONICO BOOKS/PAMM
ISBN 9781636810713 U.S. \$60.00 GBP £50.00
Hbk, 8.5 x 11.5 in. / 224 pgs / 180 color.
October/Art
Territory: WORLD

A career-spanning overview of Dupont’s multimedia interrogations of surveillance culture and technological ubiquity

This definitive volume, spanning more than two decades, surveys the works and writings of New York–based artist Richard Dupont (born 1968), and their prescient bearing on a paradigm-shifting period of technological and cultural transformation. Much of Dupont’s work stems from a complete digital model of his body created between 2002 and 2004 and 3D body scans obtained while participating in a US military anthropometry study. This overview reveals how Dupont’s work mirrors digital technology’s infiltration of our lives and the extent to which the commodification and virtualization of the body have become commonplace in our culture of “self-surveillance.” Illustrations emphasize his works’ physical aspect, where traditional materials and techniques such as plaster and bronze casting play a role, as do the use of experimental techniques and materials such as cast polyurethane, poured silicone, 3D-printed resins, digital scanning and the manipulation of found objects.

EXHIBITION
Miami, FL: Pérez Art Museum Miami, Fall 2022



Elisa Sighicelli: As Above, So Below

Text by Jennifer Higgie, Francesco Stocchi, Paola Zatti.

SILVANA EDITORIALE
ISBN 9788836651528 U.S. \$35.00
Hbk, 8.5 x 11.25 in. / 96 pgs / 60 color.
September/Art
Territory: NA LA ASIA AU/NZ AFR ME

Ephemeral photo-works in conversation with a museum’s off-display sculptures

Italian photographer and video artist Elisa Sighicelli (born 1968) was invited by the Gallery of Modern Art, Milan (GAM) to curate an exhibition in dialogue with the gallery’s repository containing over 800 sculptural objects: a population of plasters, bronzes, marbles, waxes, mutilated bodies and languid female figures that, unbeknownst to the museum visitors, inhabit the basement waiting for a location on the upper floors. Through a series of photographs, Sighicelli reveals surprising formal relationships and silent dialogues in casual juxtapositions: a statue that whispers in the ear of another, a sidelong glance that seems to cross the eyes of a companion, a close contact that suggests a love encounter. Elements such as dust, inventory tags and bubble wrap become crucial nodes of a spontaneous script activated by the artist’s gaze on the sculptures.



Kapwani Kiwanga: Off-Grid

Edited by Massimiliano Gioni, Madeline Weisburg. Foreword by Lisa Phillips. Text by Glenn Adamson, Rashid Johnson, Kathleen Ritter, Yesomi Umolu. Interviews with Kapwani Kiwanga by Massimiliano Gioni; Madeline Weisburg and Simone Browne.

NEW MUSEUM
ISBN 9780915557998 u.s. \$25.00 GBP £21.00
Pbk, 7.25 x 9.75 in. / 196 pgs / 66 color.
October/Art
Territory: WORLD

Art as anthropology: uncovering and upending regimes of visibility

Over the past decade, Canadian-born, Paris-based artist Kapwani Kiwanga (born 1978) has created complex installations, sculptures, performance lectures and films that consider marginalized histories and colonial economies. Drawing from her training in anthropology and the social sciences, Kiwanga’s ethereal environments bring attention to the backstories of systems of authority and their embodied effects. Accompanying the exhibition at the New Museum, this catalog provides one of the most complete overviews of Kiwanga’s work in sculpture and installation. Inspired by the early 18th-century New York legal codes known as “lantern laws”—ordinances that required all Black, Indigenous or mixed-race individuals over 14 to carry lanterns or lit candles after dark if not accompanied by a white person—her new commission for the New Museum weaves together different layers of opacity and transparency through the use of large-scale curtains and mirrored surfaces, playing with natural light and darkness.

EXHIBITION
New York, NY: New Museum, 06/30/22–10/09/22



Bárbara Wagner & Benjamin de Burca: Five Times Brazil

Edited by Margot Norton, Bernardo Mosqueira. Foreword by Lisa Phillips. Text by Vivian Crockett, Bernardo Mosqueira, Wendelien van Oldenborgh. Interview by Margot Norton.

NEW MUSEUM
ISBN 9780915557981 u.s. \$25.00 GBP £21.00
Pbk, 7.25 x 9.75 in. / 176 pgs / 83 color.
October/Art
Territory: WORLD

Recent film works from the international duo exploring cultural change

Working together for a decade, artists Bárbara Wagner (born 1980, Brazil) and Benjamin De Burca (born 1975, Germany) produce films and video installations that feature protagonists engaged in cultural production. The duo typically collaborates with nonactors to make their films, from writing scripts to staging performances on camera. The resulting works are marked by economic conditions and social tensions present in the contexts in which they are filmed, giving urgency to new forms of self-representation through voice, movement and drama. Accompanying the exhibition at the New Museum—which focuses on projects that the artists filmed in Brazil over the past seven years, as well as a new commissioned piece featuring the theater group Coletivo Banzeiros—this volume includes a conversation between the artists and Margot Norton, as well as texts by Vivian Crockett, Bernardo Mosqueira and Wendelien van Oldenborgh.

EXHIBITION
New York, NY: New Museum, 06/30/22–10/09/22



Jannis Kounellis in Six Acts

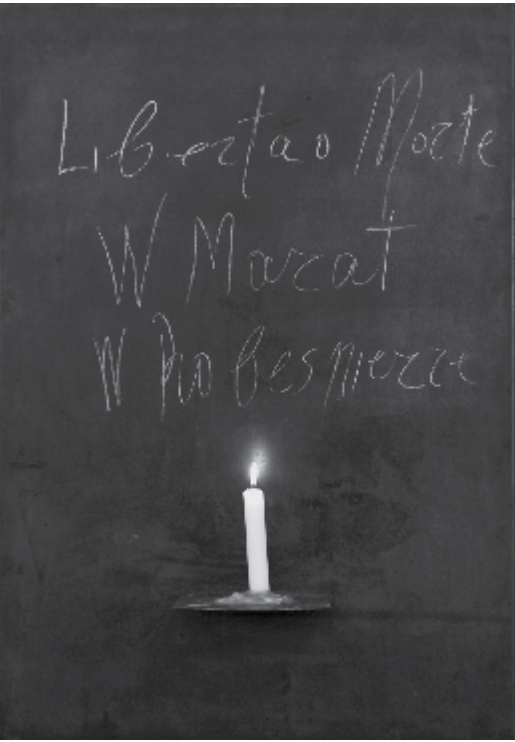
Edited with text by Vincenzo de Bellis. Foreword by Mary Ceruti. Text by Michelle Coudray, Claire Gilman, Kit Hammonds, William Hernández Luege, Jannis Kounellis, Ara H. Merjian.

WALKER ART CENTER
ISBN 9781935963257 u.s. \$55.00 GBP £46.00
Pbk, 7.5 x 9.5 in. / 384 pgs / 200 b&w.
January/Art
Territory: WORLD

Six decades of sculptural innovation from the Arte Povera pioneer and alchemist of the everyday

Over the course of more than five decades, Jannis Kounellis developed a singular practice across painting, works on paper, sculpture, installation and hybrid works combining objects with live performance. Playing a central role in the Italian Arte Povera movement of the 1960s and early 1970s, Kounellis created wide-ranging and innovative works exploring theater, migration, history, politics and other themes, which continue to influence subsequent generations of artists. Published by the Walker Art Center for the first US Kounellis survey in over 35 years, *Jannis Kounellis in Six Acts* offers the most comprehensive assessment of his career to date. The richly illustrated catalog, assembled with the full cooperation of the artist’s estate and archive, presents a first-of-its-kind collection of visual materials and Kounellis’ writings, including image-based exhibition and performance chronologies. The volume also features essays by Vincenzo de Bellis, Claire Gilman, Kit Hammonds and Ara H. Merjian. **Jannis Kounellis** (1936–2017) was born in Piraeus, Greece. In 1956, he moved to Rome and by 1960 was an active member of the Arte Povera movement. In 1969 he created one of his best-known works: the installation of 12 live horses in the gallery L’Attico in Rome. Kounellis’ first New York solo show was in 1972. Recent exhibitions have been held at the Museum of Cycladic Art, Athens, Greece (2012) and the Neue Nationalgalerie, Berlin, Germany (2007), among others.

EXHIBITION
Minneapolis, MN: Walker Art Center, 10/16/22–02/26/23
Mexico City, Mexico: Museo Jumex, 04/01/23–09/17/23



James Benning, Sharon Lockhart: Over Time

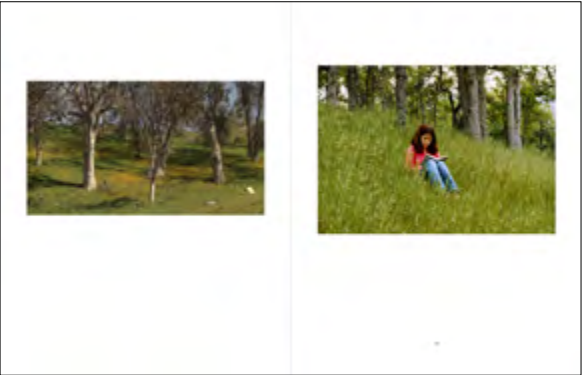
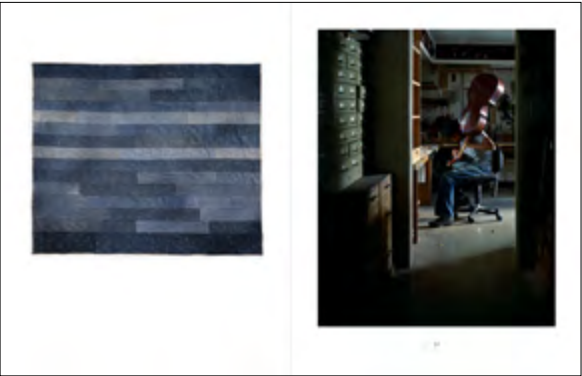
Edited by Martin Beck. Text by James Benning, Sharon Lockhart.

INVENTORY PRESS
ISBN 9781941753545 u.s. \$35.00 GBP £25.00
Pbk, 6.75 x 9 in. / 96 pgs / 48 color.
December/Art/Film & Video
Territory: WORLD

A text-image meditation on landscape and observation by two American filmmakers

American artists James Benning (born 1942) and Sharon Lockhart (born 1964) often cite each other’s films as an influence on their own work, investigating the structure of film itself and rethinking the use of duration and sound. Both artists’ work illustrates the importance of close observation and the evolving urban landscape. *Over Time* pairs works from both Benning and Lockhart with a collaborative, almost stream-of-consciousness text. The result is a profound conversation between two accomplished artists that highlights how slow reflection can deepen and enrich everyday experience.

EXHIBITION
Milwaukee, WI: Milwaukee Museum of Art, 09/02/22–01/01/23



Mohamed Ahmed Ibrahim: Between Sunrise and Sunset Works 1986–2022

Edited with text by Maya Allison. Edited with interview by Cristiana de Marchi. Text by Salwa Mikdadi, Nada Shabout, Venetia Porter, Fumio Nanjo, Adel Khozam, Vivek Vilasini, Munira Al Sayegh.

KAPH BOOKS
ISBN 9786148035449 u.s. \$40.00
Hbk, 8.25 x 11.25 in. / 240 pgs / 171 color / 3 b&w.
August/Art
Territory: NA LA ASIA AU/NZ

A retrospective on the Emirati artist and protagonist of the 1980s UAE avant-garde

Emirati artist Mohamed Ahmed Ibrahim (born 1962) is one of the pioneer “five” conceptualists from the United Arab Emirates (alongside Hassan Sharif, Abdullah Al Saadi, Hussain Sharif and Mohammed Kazem), and is internationally celebrated for his brightly colored sculptures and paintings that allude to the landscapes of his native country. Reproducing more than 90 artworks and installation views by Ibrahim, this retrospective is arranged in two parts. The first provides an in-depth study of Ibrahim’s practice within the history of the UAE’s art culture. The second part provides more detailed studies of Ibrahim’s relationship to artists, poets, writers and various art groups and institutions in the UAE. Together with an in-depth biographical timeline, this book expands and deepens knowledge in the region’s modern art history.

EXHIBITION
Venice, Italy: Venice Biennale, 04/23/22–11/27/22



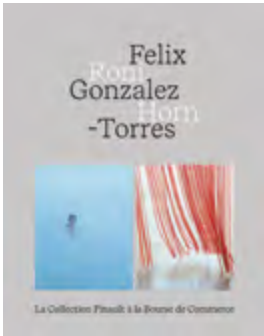
Elmgreen & Dragset: The Nervous System

Text by Martin Herbert. Interview by Richard Schiff.

PACE PUBLISHING
ISBN 9781948701488 U.S. \$50.00 GBP £41.00
Hbk, 9.75 x 13.75 in. / 136 pgs / 55 color.
August/Art
Territory: WORLD

A surreal investigation of domestic neuroses by the installation virtuosos Elmgreen & Dragset

Published alongside the artists’ first major solo exhibition with Pace, this catalog highlights new and recent work by Elmgreen & Dragset (born 1961 and 1969, respectively). World renowned for their installation *Prada Marfa* (2005), the Berlin-based duo have been working at the crossroads of art and architecture, performance and installation since 1995. The book also includes an essay by the writer Martin Herbert, an interview with the duo by the art historian Richard Schiff and images of the immersive presentation *The Nervous System*, a surreal depiction of a dysfunctional home constructed within the Pace’s walls. The domestic scene on display consists of 12 pieces, 10 of which are new. Featuring various sculptural elements that congeal into a complex set of associations, the exhibition encourages viewers to form their own interpretations. In this presentation, Elmgreen & Dragset have inverted the experience of reading a novel, providing images but requiring viewers to construct the story.



Felix Gonzalez-Torres – Roni Horn

Foreword by Emma Lavigne. Text by Felix Gonzalez-Torres, Roni Horn, Caroline Bourgeois, Elisabeth Lebovici, Elena Filipovic, Julie Ault.

ÉDITIONS DILECTA
ISBN 9782373721492 U.S. \$50.00
Hbk, 8.5 x 11 in. / 176 pgs / 70 color.
August/Art
Territory: NA LA ASIA AU/NZ AFR ME

A dialogue between two virtuosos of formal simplicity

In 1990, Felix Gonzalez-Torres (1957–96) visited Roni Horn’s (born 1955) solo show at MOCA Los Angeles and saw for the first time her iconic 1982 work *Gold Field*—a thin piece of gold foil placed on the ground, without any cordon or protection. Deeply affected by the simplicity, strength and beauty of the work, Gonzalez-Torres met Horn in 1991 and told her of the impact the piece had on him. A few days later, Roni Horn sent him a square of gold foil as a mark of their burgeoning friendship. Later, in response, he created “*Untitled*” (*Placebo – Landscape – for Roni*), a carpet of candies wrapped in gold cellophane, available for visitors to take. In turn, Horn replied with *Gold Mats, Paired – for Ross and Felix* (1994–95), this time with two pieces of gold foil placed atop each other. This volume celebrates their friendship, reproducing installations, photographs and sculptures.

EXHIBITION
Paris, France: Bourse de Commerce—Pinault Collection, 04/06/22–08/22/22



Do Ho Suh: Portal

Edited by Amie Corry. Text by Do Ho Suh, Martin Coomer, Christine Starkman, Ron Elad, Jon Lash.

DELMONICO BOOKS
ISBN 9781636810720 U.S. \$45.00 GBP £37.50
Hbk, 9.5 x 12.25 in. / 104 pgs / 130 color.
August/Art
Territory: WORLD

The extraordinary journey of an “impossible” sculpture made from the negative form of an ancient Korean gate

In 2006, London-based Korean artist Do Ho Suh (born 1962) began work on a seemingly impossible project—to “make something out of nothing,” casting the negative form of a traditional Korean gate in solid acrylic resin. *Portal* would take nearly a decade to complete, and would provide the site for fundamental developments in Suh’s thinking on the role of both artist and museum in the 21st century, as well as the relationship between East and West. This volume tells the epic story of that process through those who made it possible. Through color illustrations and texts, it provides unique access to the typically veiled fabrication process: the process of scanning, modelling and constructing a nine-ton sculpture that would appear as if it was not there, a “living ghost image” cast from negative space.



B. Ingrid Olson: History Mother, Little Sister

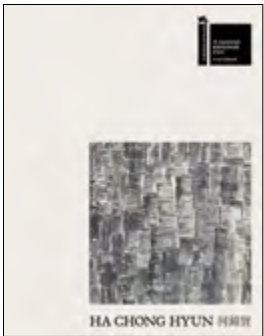
Text by Andrew Blackley, Jennifer Bloomer, Anne Boyer, Beatriz Colomina, Maria Fusco, Renee Gladman, Gordon Hall, Kim Hyesoon, Diane Lewis, Lily Bea Moor, B. Ingrid Olson, Leah Pires, Michael Snow, Olga Tokarczuk, Rosmarie Waldrop.

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY
ISBN 9781735230528 U.S. \$40.00 GBP £33.00
Pbk, 8.5 x 10.75 in. / 184 pgs / 94 color / 40 b&w.
February/Art
Territory: WORLD

A sculptural and photographic dialogue with embodiedness and Le Corbusier’s Carpenter Center

This first monograph on the Chicago-based multimedia artist B. Ingrid Olson (born 1987) accompanies two simultaneous exhibitions: *History Mother* and *Little Sister*, each on a separate floor of the Carpenter Center for the Visual Arts. Informed by notions of doubling and mirroring, unexpected uses of footnotes and architectural fixtures as well as the work of figures such as Madeline Gins and Eileen Gray, the exhibitions insinuate her own objects and images into a sometimes tense, playfully knowing relationship with Le Corbusier’s famous building, probing the normative, gendered and material experiments of the structure’s modular elements of concrete, glass, plywood and primary colors. The book’s innovative design brings together documentation of the site-specific installation, sketches and reproductions of other works made over the last decade, putting them into conversation with a selection of poetry and criticism that informs Olson’s practice.

EXHIBITION
Cambridge, MA: Carpenter Center for the Visual Arts at Harvard University, 07/22/22–12/23/22



Ha Chong-Hyun

Text by Sunjung Kim, Clara Kim, Yeon Shim Chung.

GREGORY R. MILLER & CO.
ISBN 9781941366486 U.S. \$35.00 GBP £25.00
Pbk, 8 x 9.25 in. / 127 pgs / 66 color.
June/Art
Territory: WORLD

Sixty years of material innovation from the acclaimed Dansaekwha abstractionist

Predominantly known for his minimalist “Dansaekwha” paintings, South Korean artist Ha Chong-Hyun (born 1935) has spent six decades pioneering new forms in abstract painting. Initially working in oil, collage, and mixed media, since the 1970s Ha’s *Conjunction* series, colorful abstract works made by pushing thick oil paints through the back of coarse canvas to the front, have produced a wide array of textures and patterns that are entirely unique to his practice. This publication presents the work of the artist on the occasion of Ha’s landmark retrospective exhibition as part of the 59th Biennale di Venezia. A curated selection of more than 20 works produced from the 1960s through today shows the breadth of the artist’s creative experimentation in materials and methods, and is presented alongside images of the installation in Venice, essays, an illustrated historical timeline and artist biography.

EXHIBITION
Venice, Italy: Venice Biennale, Palazzetto Tito, 04/23/22–08/24/22



Shirin Neshat: Land of Dreams

Text by Lucy Lippard.

RADIUS BOOKS/SITE SANTA FE
ISBN 9781955161091 U.S. \$60.00 GBP £50.00
Hbk, 9.5 x 12 in. / 160 pgs / 90 color.
December/Art
Territory: WORLD

A multimedia portrait of a fictional woman artist caught between two cultures

In her latest body of work, multimedia artist Shirin Neshat (born 1957) turns her focus to the American West. With more than 100 photographs, a two-channel video installation and a feature film, Neshat creates a multilayered look at contemporary America through the eyes of a fictionalized artist. Monumental black-and-white photographs are transformed through Neshat’s use of Farsi text and images that have been hand-drawn onto the picture. The texts represent Neshat’s interpretation of the dreams of the sitter, with references to ancient myths and ideologies. Neshat works and experiments with photography, video and film, imbuing them with highly poetic and politically charged images and narratives that question issues of power, religion, race, gender and the relationship between the past and present, occident and orient, individual and collective through the lens of her personal experiences as an Iranian woman living in exile.

EXHIBITION
Santa Fe, NM: SITE Santa Fe, 10/07/22–01/13/23



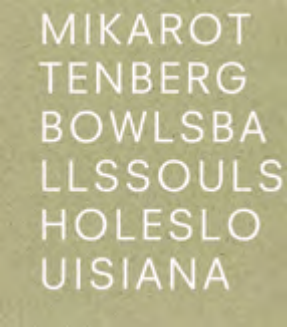
Tavares Strachan: In Plain Sight

Text by Adrian Searle.

MARIAN GOODMAN GALLERY/ISOLATED PUBLISHING
ISBN 9780944219515 U.S. \$65.00 GBP £55.00
Hbk, 8.5 x 11 in. / 165 pgs / 120 color.
October/Art
Territory: WORLD

“Far more than a history lesson, *In Plain Sight* is filled with strange encounters, unnerving juxtapositions, soulful laments. Daunting as well as uplifting, risky and theatrical.” –**Adrian Searle, the Guardian**

This the first major book on the Nassau- and New York–based artist Tavares Strachan (born 1979) to be published since 2014. Focusing on his extraordinary exhibition at Marian Goodman Gallery London in 2020, this hardcover book features a lenticular print on the cover and more than 120 full-color images. The book includes a new text by esteemed writer and art critic Adrian Searle. Strachan’s exhibition *In Plain Sight* combined painting, sculpture, installation, music and performance within an immersive, site-specific experience. Many elements of the exhibition were hidden, revealing new and inner worlds to the visitors who discovered them. The experience and the works on view prompted visitors to reconsider the Western canon, learn the value of forgotten histories and invite new voices to participate. This fully illustrated catalog presents a unique and lively documentation of this exceptional show.



Mika Rottenberg: Bowls Balls Souls Holes

Edited by Lærke Rydal Jørgensen, Anders Kold.
Foreword by Poul Erik Tøjner. Introduction by William Pym. Interview by Anders Kold. Designed by Irma Boom.

LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659513 U.S. \$40.00 GBP £33.00
Pbk, 9.75 x 13.75 in. / 160 pgs / 150 color.
June/Art
Territory: WORLD

Consumer critique meets absurdist humor in the “social surrealist” works of the installation and video artist

Born in Argentina, raised in Israel and now living in New York, Mika Rottenberg (born 1976) explores connections between people in the global consumer society through film, installation, sculpture and drawing. In Rottenberg’s work, people—most often women—and machines are engaged in incessant production. Rhythmic editing and sound design whirl us into labyrinthine processes in which goods are manufactured and conveyed in one big, surreal hamster wheel. Her scenarios are funhouse versions of our own world; like science labs investigating naturally occurring phenomena, the artist’s installations can be seen as designs and models testing social concepts and abstract systems. Rottenberg herself calls her art “social surrealism.” This catalog, designed by the internationally acclaimed Dutch designer Irma Boom, presents some of Rottenberg’s most trenchant work, as well as an interview with the artist by Anders Kold, curator at the Louisiana Museum of Modern Art, and an introduction by William Pym.



Peter Halley: The Complete Installation Works (1980–2022)

Edited with text by Clément Dirié. Text by Peter Halley.

JRP|EDITIONS
ISBN 9783037645956 U.S. \$80.00
Hbk, 10.75 x 11 in. / 208 pgs / 250 color.
November/Art
Territory: NA LA ASIA AU/NZ AFR ME

Forty years of hyperchromatic immersive installations from the Neo-Geo pioneer

Highly celebrated as a painter since his early days as a prominent member of New York’s 1980s art scene and a leading main champion of the Neo-Geo movement, Peter Halley (born 1953) has also created challenging and idiosyncratic site-specific installations, exhibition scenography and permanent public works that have extended his practice to a larger scale. A companion to *Paintings of the 1980s: The Catalogue Raisonné* (2017), this volume gathers together all the installation works realized by the artist between 1980 and 2022, with extensive documentation. From his collaborations with legendary design maestro Alessandro Mendini to his monumental projects at the Schirn Kunsthalle, Frankfurt, and the Lever House in New York, from his early groundbreaking exhibitions in downtown New York to private and public commissions, this book encompasses a lesser-known but decisive aspect of Halley’s oeuvre.



Bruce Nauman: Neons Corridors Rooms

Edited with text by Roberta Tenconi, Vicente Todolí.
Text by Joan Simon, Francesca Esmay, Gloria Sutton.

MARSILIO ARTE
ISBN 9791254630136 U.S. \$50.00 GBP £42.00
Hbk, 8.5 x 11.75 in. / 304 pgs / 200 color.
July/Art
Territory: WORLD

New spatial and architectural works from the influential American multimedia pioneer

Published in conjunction with the exhibition at Pirelli HangarBicocca in Milan, this monograph presents the most up-to-date compilation of the spatial and architectural works of New Mexico–based artist Bruce Nauman (born 1941). Through his neons, corridors and room installations, Nauman accentuates the contrast between the perceptual and physical experience of space. Perception itself can be interpreted as the subject matter of his work; the aesthetic experience of entering a narrow corridor or an empty room flooded with neon light supersedes the art “objects” in the viewer’s experience. The volume includes newly commissioned essays on Nauman’s conceptual developments and formal variations by scholars, conservators and curators such as Joan Simon, Francesca Esmay and Gloria Sutton, and a text by the exhibition curators. Alongside rich photographic documentation of the show, the publication also features entries for the 30 works on display written by researchers from international institutions.

EXHIBITION
Milan, Italy: Pirelli HangarBicocca, 09/15/22–02/26/23



Sam Pulitzer: The Premise of a Better Life

Edited with foreword by Judith Welter.
Text by Sam Pulitzer.

AFTER 8 BOOKS
ISBN 9782492650024 U.S. \$35.00
Hbk, 6.75 x 8.75 in. / 128 pgs / 57 color.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME

A critical index of the contemporary human condition in questions and photographs exploring daily life

An artist’s book by New York–based author and artist Sam Pulitzer (born 1984), *The Premise of a Better Life* combines photographs with ethical and existential questions addressed to the viewer, in an allegory of the contemporary condition. These photographs of everyday things, ambiguous details, nondescript landscapes and cityscapes were mostly taken in New York, although the city appears as the pale reflection of a model city. Each picture is accompanied by a question: “Can you afford yourself?” “Are you waiting for a moment that just won’t come?” “If you knew then what you know now, would it make a difference?” “Do you trust happiness?” The montages offer a complex, personal, at times satirical image of the present age. An original essay by Pulitzer unfolds the project’s philosophical and political issues, notably discussing a key reference for the project, Ernst Bloch’s *The Principle of Hope*.



Donna Huanca: Espejo Quemada

Text by Marcela Guerrero, Daisy Nam, Raquel Gutiérrez, Roberto Tejada.

INVENTORY PRESS/BALLROOM MARFA
ISBN 9781941753507 U.S. \$35.00 GBP £25.00
Pbk, 7.5 x 10 in. / 160 pgs / 65 color.
October/Art/Performing Arts
Territory: WORLD

An exploration of decolonial, feminist and personal themes in the West Texas landscape through Huanca’s painting and sculpture

The latest volume from Chicago-born, Berlin-based multimedia artist Donna Huanca (born 1980) engages with the landscape of West Texas, while also drawing on visual, cultural and mythological cues informed by feminism, decolonialism and the artist’s personal histories. Documenting the exhibition of the same name at Ballroom Marfa (the title of which translates to “burnt mirror”), the bilingual English and Spanish catalog is an exploration of Huanca’s first memories of Marfa, Texas. Created during the pandemic, *Espejo Quemada* moves away from Huanca’s live public performance work and focuses on the performative presence inherent in her sculptures and paintings, including the use of mirrors. With essays from Ballroom Marfa curator Daisy Nam, Whitney Museum of Art associate curator Marcela Guerrero and poet Raquel Gutiérrez, alongside the transcription of a walkthrough by poet and cultural critic Roberto Tejada, *Espejo Quemada* reminds us that the sentient body is a potent source and repository of memory, intuitive knowledge, imagination and desire.



Tomás Saraceno: Particular Matter(s)

Edited with text by Emma Enderby. Text by Vinciane Despret, Michael Marder, Hans Ulrich Obrist, Filipa Ramos, Harriet Washington.

THE SHED/WALTHER KÖNIG, KÖLN
ISBN 9783960988229 U.S. \$45.00 **FLAT40**
Pbk, 9.5 x 12.5 in. / 224 pgs / 80 color / 110 b&w.
July/Art
Territory: NA LA AU/NZ AFR

Saraceno’s dazzling installations synthesize science and art, architecture and art, industry and nature

Argentinian installation artist Tomás Saraceno (born 1973) combines research on fossil fuel alternatives, the architecture of spider webs and aeronautical engineering to create large-scale interactive sculptures that look toward the future. Saraceno’s interest in spiders is one of the defining features of his work: intrigued by their physical and philosophical structures of interconnectedness, he uses spiderwebs as the blueprint for many of his projects. The piece commissioned by The Shed for his largest-ever US exhibit follows in this tradition, combining spiderwebs with “the cosmic web” through an immersive experience. This publication documents the piece’s debut, alongside a four-color plate section of Saraceno’s previous projects and a selection of writing inspired by his work. In an effort to reduce the project’s environmental impact, the book is printed partially on excess paper salvaged from other jobs by the Italian printing atelier Musumeci.



The Unseen Professors

Leo Amino (1911–1989), Minoru Niizuma (1930–1998), John Pai (born 1937)

Text by John Yau, Genji Amino, Arata Niizuma.
Interview by Leyla Yural.

GREGORY R. MILLER & CO.
ISBN 9781941366431 U.S. \$45.00 GBP £37.50
Hbk, 8.25 x 11.5 in. / 192 pgs / 104 color.
November/Art
Territory: WORLD

A reexamination of three underrecognized Asian American artists and their contributions to Minimalism and site-specific sculpture

This book focuses on the work of Leo Amino (1911–89), Minoru Niizuma (1930–98) and John Pai (born 1937), three Asian sculptors who were born in Taiwan, Japan and Korea, respectively, and immigrated to America, where they taught in prestigious art programs. Working in different materials and styles, each rigorously pursued their own trajectories and were never fully recognized by the art world or critics of the time, despite showing in prestigious venues such as the Whitney, the Metropolitan Museum of Art and MoMA. This fully illustrated monograph highlights the accomplishments of these three sculptors and their contributions to Minimalist and site-specific sculpture, radically avant-garde works created alongside those of their more widely acclaimed peers such as Judd, Flavin and Serra. A major new text by curator and poet John Yau, who conceived an eponymous exhibition in 2021, provides context for these artists and the broader movement toward recognition for artists of color. Also included are texts by Genji Amino and Arata Niizuma, an interview conducted with John Pai by Leyla Yural, chronologies and biographies of the artists, and a broad selection of works from throughout their careers.



Leo Amino: The Visible and the Invisible

Edited with text by Genji Amino. Text by Aruna D’Souza, Lucy Lippard, Neferti Tadiar, Mary Whitten, Karen Yamashita.

RADIUS BOOKS/BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER
ISBN 9781955161053 U.S. \$65.00 GBP £55.00
Hbk, 9.75 x 12.5 in. / 220 pgs / 120 color.
December/Art
Territory: WORLD

A beautifully produced celebration of Leo Amino’s sculptural adventures in light and color, richly complicating the story of abstraction in America

The first catalog on the Japanese American artist Leo Amino (1911–89), this book intervenes in both histories of American sculpture and in histories of Asian American art. Amino’s work provokes an exciting reconsideration of abstraction in the works of artists of color. Like fellow experimentalists Josef Albers and Ad Reinhardt, Amino was initially recognized by the cooperative Artists’s Gallery, where he received his first solo exhibition in 1940. Disillusioned with both Japanese and American nationalist traditions after World War II, Amino found freedom among the exiles and refugees of Black Mountain College. His early works in wood and wire feature forms unfolding within forms. In 1945 Amino became the first American artist to use cast plastics, creating small, beautiful “refractional” sculptures that articulate light and color through exquisite transparent and translucent abstract compositions. An extensive selection of images from Amino’s 2020 show at David Zwirner accompanies the text, as well as archival images from Amino’s midcentury group shows at the Whitney and other museums, and previously unseen archival photographs of the artist and his works of the 1940s and ’50s at the Sculpture Center, where he exhibited for several decades. The volume is edited and written by the artist’s grandson, art historian Genji Amino, with additional texts by Aruna D’Souza, Lucy Lippard, Neferti Tadiar, Mary Whitten and Karen Yamashita.



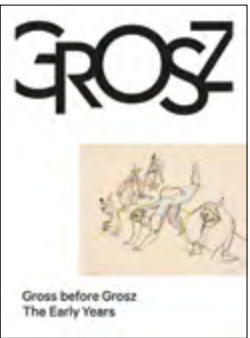
Please Touch: Marcel Duchamp and the Fetish

Edited by Oona Doyle. Text by Paul B. Franklin.

THADDAEUS ROPAC
ISBN 9782910055820 U.S. \$51.00
Hbk, 8.75 x 11.25 in. / 127 pgs / 92 color.
July/Art
Territory: NA LA ASIA AU/NZ AFR ME

A reconsideration of Duchampian erotics in the context of fetishism

Eroticism served as an enduring and potent guiding principle for Marcel Duchamp (1887–1968) as he traced his singular path through 20th-century art. Duchamp himself acknowledged that eroticism was “visible or conspicuous, or, at any rate, underlying ... the basis of everything I was doing.” Titled after one of Duchamp’s most fetishistic works, *Prière de toucher* (*Please Touch*) (1947), a foam-rubber breast enveloped in black velvet, this volume investigates themes of eroticism and fetishism in Duchamp. Paul B. Franklin, an independent scholar and curator based in Paris, parses five interrelated themes: the readymade as fetish object; the fetishization of miniature replicas and mechanical reproductions as originals; fetishism and gender play; fetish materials such as leather, vinyl, foam rubber and metallic paper; and, finally, Duchamp’s fetishistic multiplication of his artistic identity, most notably in his drag persona Rose (later Rose) Sélavy.



Gross before Grosz: The Early Years

Edited with text by Ralph Jentsch. Text by Juerg Judin, Pay Matthis Karstens, Mechthild Hagemann.

WALTHER KÖNIG, KÖLN
ISBN 9783753302041 U.S. \$45.00 **FLAT40**
Hbk, 8 x 10.5 in. / 120 pgs / 70 color.
August/Art
Territory: NA LA AU/NZ AFR

Previously unseen early works from the Weimar Republic’s greatest chronicler and satirist

This volume is dedicated to the early life and career of the brilliant young artist Georg Ehrenfried Gross (1893–1959), who would later become known as George Grosz. Known for his politically charged paintings and caricatural depictions of Berlin life in the 1920s, the youthful Gross had a long way to go before changing his name and becoming the most popular and sharp-tongued chronicler of the Weimar Republic. Gross made his first oil paintings in 1912 while still a student, and by 1914 was working in a style deeply influenced by Expressionism, Futurism and popular illustration. Presenting over 50 works made between the years 1904 and 1917, all but a few exhibited for the first time ever, the inaugural exhibition of Das kleine Grosz Museum, and this accompanying catalog, trace the artistic and biographical trajectory of this great artist’s journey.

EXHIBITION
Berlin, Germany: Das kleine Grosz Museum, May 2022



Ad Reinhardt: Color Out of Darkness

Curated by James Turrell

Text by Phong Bui, Leopoldine Core, Torkwase Dyson, Dan Fox, Shelley Fox, Brian Greene, David Grubbs, Alteronce Gumby, Wayne Kostenbaum, Dorothea Lasky, Dan Nadel, Rebecca Oppenheimer, Lynne Tillman.

PACE PUBLISHING
ISBN 9781948701563 U.S. \$60.00 GBP £50.00
Hbk, 9.5 x 12.5 in. / 128 pgs / 70 color.
November/Art
Territory: WORLD

A critically acclaimed encounter between two American masters of threshold perception and color nuance

This book brings together the work of abstract painter Ad Reinhardt (1913–67) and key figure of the Light and Space movement James Turrell (born 1943). Turrell first encountered Reinhardt at a lecture at Pasadena Museum in 1962, and paid homage to the influence Reinhardt had on his own work through the exhibition *Ad Reinhardt: Color Out of Darkness*, held at Pace Gallery in early 2022. As curator, Turrell designed the presentation and lighting concept to illuminate his chosen works from Reinhardt’s geometric, monochromatic “red,” “blue” and “black” paintings. This book documents this immersive exhibition through numerous installation photographs taken under different lighting conditions, accompanied by prose and poetry from a wide range of contributors, written in direct response to the visual experience of seeing the exhibition. Contemporary artists, writers, scientists and poets explore the experiential nature of both Reinhardt and Turrell’s work.



Expressionism in Art and Film

Foreword by Wolf Eiermann, Lisa Felicitas Mattheis. Text by Lisa Felicitas Mattheis, Kristina Jaspers, Marek Zydowicz.

SILVANA EDITORIALE
ISBN 9788836650361 U.S. \$50.00
Hbk, 9.5 x 11 in. / 240 pgs / 130 color.
September/Art
Territory: NA LA ASIA AU/NZ AFR ME

How expressionism crossed genres in pursuit of the total artwork, from Nolde to Murnau

As a revolutionary cultural movement, Expressionism endeavored to join art and life and diminish the separation between the arts. The *Gesamtkunstwerk*—the total artwork—became the ideal for artists. *Expressionism in Art and Film* traces this crossing of genre boundaries, outlining mutual influences between painting, graphics and film. Exaggerated figures, strong contrast and distorted perspective pervaded all three mediums, reflecting the tremendous angst of the early 20th century’s social upheavals. Social critique also figured centrally in the movement, in caricatured depictions of modern men and women. This volume highlights these elements of Expressionism, drawing parallels between art and film. Artists Erich Heckel, Emil Nolde, Paula Mondersohn-Becker, Alexander Kanoldt, Ernst Ludwig Kirchner and Otto Mueller figure here, as well as directors Robert Wiene, F.W. Murnau and Ernst Lubitsch.

EXHIBITION
Emden, Germany: Kunsthalle Emden, 02/12/22–06/12/22
Schweinfurt, Germany: Museum Georg Schäfer, 11/13/22–02/12/23



Fortunato Depero: New Depero

Edited by Nicoletta Boschiero.

SILVANA EDITORIALE
ISBN 9788836650316 U.S. \$45.00
Hbk, 8.25 x 11 in. / 256 pgs / 235 color.
September/Art/Design
Territory: NA LA ASIA AU/NZ AFR ME

Appraising the Italian Futurist polymath’s multimedia career and boundless influence across design, art and theater

The word “new” in the title of this volume celebrates the Italian Futurist artist Fortunato Depero’s (1892–1960) knack for innovation, as well as the influence he offered both to designers such as Ettore Sottsass and Alessandro Mendini and to the New Futurist artists—Gianantonio Abate, Innocente, Marco Lodola, Umberto Postal and Plumcake—who fuse Futurism, Pop art and kitsch. Depero’s influence is also manifest in the works of artists Ugo Nespolo and Matteo Thun, who have modeled their illustrations for Campari after Depero’s own advertisements for the company, as well as in the avant-garde comics of Echaurren, Giacon and Carpinteri, who have appropriated many Deperian features. In the 2000s, films and videos about the artist proliferated, often centering on his extraordinary life—recent productions include *Il sogno di Alberto* (2011), *Depero, Rovereto, New York e altre storie* (2015) and *New York film vissuto* (2020). All were made possible by the Depero collection’s thoroughly maintained archives. Accompanying an exhibition at Mart Rovereto in Italy, this publication highlights the breadth and depth of Depero’s influence, as materialized in his paintings, drawings, furnishings, objects, posters, photographs, books, magazines and films, among other mediums.

EXHIBITION
Rovereto, Italy: Mart, 10/21/21–06/05/22



Faces of Ancient Egypt

Portraits from the Museum of Fine Arts, Boston

Text by Lawrence M. Berman.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468898 U.S. \$24.95 GBP £20.99
Hbk, 7 x 10 in. / 128 pgs / 85 color.
February/Art
Territory: WORLD

An accessible exploration of the rich and varied portrait traditions of Ancient Egypt, based on masterpieces from one of the world’s premier collections

Over the course of some 3,000 years, Ancient Egypt fostered a vibrant and dynamic portrait tradition that encompassed innovations, revivals and renaissances. From imposing colossal statues of kings to glamorous sculptures of queens and divinities, to strikingly realistic heads of priests and officials, supremely accomplished artists brought their subjects to life—literally, as statues were places where the spirits of the dead could reside. *Faces of Ancient Egypt* draws on masterworks in the peerless collection of the Museum of Fine Arts, Boston, to tell the story of how the creators of these portraits strove to balance realism and symbolism, humanity and divinity, tradition and the particular desires of their subjects. Their enduring legacy brings us face to face with a gallery of ancient Egyptians and confirms the surpassing achievements of those who portrayed them.



Guido Reni and Rome: Nature and Devotion

Edited with text by Francesca Cappelletti. Text by Daniele Benati, Anna Coliva, Francesco Gatta, Raffaella Morselli, et al.

MARSILIO ARTE
ISBN 9791254630464 U.S. \$35.00 GBP £25.00
Pbk, 8 x 10 in. / 272 pgs / 90 color.
September/Art
Territory: WORLD

On the Baroque painter’s early years in Rome and the origins of his vision of landscape painting

The impetus behind this volume was the Italian state’s 2020 acquisition of the painting *Landscape with a Country Dance* (1601–02) by the Italian Baroque painter Guido Reni (1575–1642). The artwork’s return to its native land at the Galleria Borghese marked a prime opportunity to rediscover the artist and his oeuvre, particularly the landscapes and rural scenes he created during his early years in Rome. *Nature and Devotion* tracks the new vision of nature—a fusion of science and poetry—that Reni developed alongside his contemporaries (who included Niccolò dell’Abate, Annibale Carracci, Domenichino and Giovanni Battista Viola). Following the artist’s course up until his breakthrough fresco for the Casino of Cardinal Scipione Borghese, *Aurora* (1613–14), the volume conveys how the impressions he gathered during his early years in Rome established a robust foundation upon which he built his later masterpieces.

EXHIBITION
Rome, Italy: Galleria Borghese, 02/09/22–03/24/23



Paper Knives, Paper Crowns: Political Prints in the Dutch Republic

Edited with text by Maureen Warren. Text by Ilja M. Veldman, Daniel R. Horst, Wolfgang P. Cillessen, Meredith McNeill Hale.

KRANNERT ART MUSEUM
ISBN 9781646570294 U.S. \$40.00 GBP £33.00
Hbk, 9.5 x 11 in. / 184 pgs / 89 color.
December/Art
Territory: WORLD

Prescient prints from the golden age of Dutch satire

This volume explores the satirical visual strategies that early modern Netherlandish printmakers—such as Joan Blaeu, Romeyn de Hooghe, Willem Jacobsz and Claes Jansz Visscher—used to memorialize historical events, lionize (or demonize) domestic and international leaders, and instigate collective action. While some of their prints employ visual puns that even the illiterate could enjoy, others were captioned in Latin, French or Dutch, prompting educated elites across Europe to consider the relationship between text and image in earnest. Published for an exhibit at Krannert Art Museum, *Paper Knives, Paper Crowns* provides a chronological arc and thematic overview of Netherlandish political prints, addressing multiple types of printmaking as well as the medium’s relationship to other art forms, engaging with art historical scholarship and studies of early modern political history and theory in the process.

EXHIBITION
Champaign, IL: Krannert Art Museum, University of Illinois, 08/25/22–12/17/22
San Diego, CA: University Galleries, University of San Diego, Spring 2023
Northampton, MA: Smith College Museum of Art, Fall 2023



Donatello: In Tuscany Itineraries

Edited with text by Francesco Caglioti. Text by Laura Cavazzini, Gabriele Fattorini, Aldo Galli, Neville Rowley.

MARSILIO ARTE
ISBN 9791254630471 U.S. \$20.00 GBP £17.00
Pbk, 6.75 x 9.5 in. / 144 pgs / 80 color.
September/Art
Territory: WORLD

For the Tuscan tourist, a user-friendly guidebook to the Renaissance sculptor’s masterpieces

Donatello (c. 1386–1466) is one of Western art’s greatest sculptors, the brilliant exponent of a new simplified, elegant form in Renaissance art. Many of Donatello’s most revered masterpieces remain in Tuscany—the region in which he was born—including *St. George* (1415–17), *David* (1430–40) and *Penitent Magdalene* (1455)—a fact that significantly contributes to the region’s status as one of Italy’s top tourist destinations. This publication is part survey, part guidebook, mapping the sculptor’s preserved works throughout Tuscany, organized by location. Published alongside the major touring exhibition—which is set to travel to Berlin and London after Florence—*Donatello: In Tuscany* distinguishes itself from other publications on the Florentine sculptor by indexing the artwork that is accessible to visitors with up-to-date scholarship and geographical information.

EXHIBITION
Berlin, Germany: Gemäldegalerie, 09/02/22–01/08/23
London, UK: V&A, Fall 2023



From Donatello to Alessandro Vittoria: 1450–1600

150 Years of Sculpture in the Republic of Venice

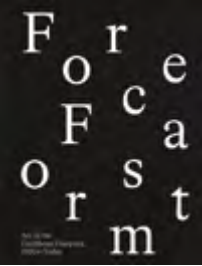
Edited with text by Toto Bergamo Rossi, Claudia Cremonini. Text by Bruce Boucer, Philippe Malgouyres, Luca Siracusano, Jeremy Warren.

MARSILIO ARTE
ISBN 9791254630389 U.S. \$35.00 GBP £25.00
Pbk, 8.25 x 10.5 in. / 160 pgs / 100 color.
September/Art
Territory: WORLD

On the lagoon city’s golden age of sculptural innovation

This volume analyzes key moments in the history of sculpture in Venice from the early Renaissance to late Mannerism (mid-15th to early 17th century), highlighting the complexity and richness of the stylistic and iconographic features converging on the city in those years of great renewal. Donatello’s influence reached Venice around 1423, through the arrival of Florentine sculptors such as Pietro di Niccolò Lamberti and Nanni di Bartolo, but the great sculptor’s stay for an entire decade (1443–53) in Padua, a city that was part of the dominions of Venice, was certainly decisive. Around the second half of the 15th century, the sculptors and architects Antonio Rizzo and Pietro Lombardo, together with the latter’s sons—Tullio and Antonio—were protagonists of this period of rebirth. By the mid-16th century the dominant figure was Sansovino, a genuine “starchitect” of the Republic who disseminated the influence of Mannerism.

EXHIBITION
Venice, Italy: Galleria Giorgio Franchetti alla Ca’ d’Oro, 04/22/22–10/30/22



Forecast Form
Art in the Caribbean Diaspora, 1990s–Today

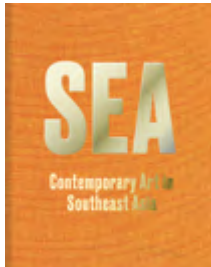
Edited with text by Carla Acevedo-Yates. Foreword by Madeleine Grynsztejn. Text by Carlos Garrido Castellano, Genevieve Hyacinthe, Aaron Kamugisha, Mayra Santos-Febres. Conversation with Carla Acevedo-Yates, Christopher Cozier, María Magdalena Campos-Pons, Teresita Fernández.

DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO
ISBN 9781636810614 U.S. \$65.00 GBP £56.00
Hbk, 8.25 x 10.75 in. / 296 pgs / 135 color.
January/Art
Territory: WORLD

Caribbean art as a diasporic, fugitive phenomenon: a groundbreaking global survey

The 1990s were a period of profound political transformation, from the dissolution of the Eastern Bloc to the rise of trade agreements that continue to influence the world we live in today. Emerging from this pivotal decade—which also shaped the production, circulation and framing of art in the Caribbean—*Forecast Form* traces a path into the present, highlighting forms, materials and processes that reveal new modes of thinking about identity and place. This volume features scholarly essays alongside richly illustrated plate sections and texts focused on an intergenerational group of 37 artists working across the Americas and Europe. A radical rethinking of contemporary art in the Caribbean, *Forecast Form* reveals the region as a place where the past, the present and the future meet—where continuous exchanges forecast what is to come while remaining grounded in the histories that shape the present. **Artists include:** Candida Alvarez, Firelei Báez, Álvaro Barrios, Frank Bowling, Sandra Brewster, María Magdalena Campos-Pons, Donna Conlon and Jonathan Harker, Christopher Cozier, Julien Creuzet, Maksaens Denis, Peter Doig, Jeannette Ehlers, Tomm El-Saieh, Alia Farid, Teresita Fernández, Rafael Ferrer, Denzil Forrester, Joscelyn Gardner, Felix Gonzalez-Torres, Deborah Jack, Engel Leonardo, Daniel Lind-Ramos, Suchitra Mattai, David Medalla, Ana Mendieta, Lorraine O’Grady, Ebony G. Patterson, Keith Piper, Marton Robinson, Donald Rodney, Freddy Rodríguez, Tavares Strachan, Zilia Sánchez, Rubem Valentim, Adán Vallecillo, Cosmo Whyte and Didier William.

EXHIBITION
Chicago, IL: Museum of Contemporary Art Chicago, 11/19/22–4/23/23



SEA: Contemporary Art
in Southeast Asia

Edited by Ute Meta Bauer, Karin Oen, Boon Hui Tan (Calvin). Introduction by Ute Meta Bauer, Karin Oen. Text by Beverly Yong, Brian Curtin, Bruce Quek, Carla Bianpoen, Carlos Quijon Jr, Erin Gleeson, Iola Lenzi, Jolene Ong, et al.

WEISS PUBLICATIONS
ISBN 9783948318154 U.S. \$75.00 GBP £60.00
Clth, 8.75 x 11.25 in. / 208 pgs / 160 color.
June/Art
Territory: WORLD

An accessible, clothbound compendium of leading artists in
Indonesia, Thailand, Myanmar, the Philippines, Vietnam, Cambodia,
Singapore and Malaysia

Filling a noticeable void in art publishing, *SEA: Contemporary Art Practices in Southeast Asia* presents the work of 60 artists and collectives practicing in the region. Organized alphabetically, *SEA* highlights points of connection between the artists: community engagement and organization, social and political commentary, gender and identity, environment and ecology, and material traditions and processes. **Artists include:** Agus Suwage, Alfredo and Isabel Aquilizan, Amanda Heng, Anida Yoeu Ali, Anne Samat, Anocha Suwichakornpong, Apitchatpong Weerasethakul, Arahmaiani, Araya Rasdjarmrearnsook, Arin Rungjang, Cemeti—Institute for Art and Society, Charles Lim, Chiang Mai Social Installation, Chris Chong, Dinh Q Le, Elsa Jocson, Erika Tan, F.X. Harsono, Green Papaya Art Projects, Ho Tzu Nyen, Htein Lin, I Gusti Ayu Kadek Murniasih, Khvay Samnang, Korakrit Arunanondchai, Lee Wen, Lostgens’, Martha Atienza, Melati Suryodarmo, Ming Wong, Moe Satt, Montien Boonma, Nguyen Trinh Thi and ruangrupa.



Chinese Painting from
No Name to Abstraction
Collection Ralf Laier

Preface by Zhang Wei. Text by Kuiyi Shen, Paul Moorhouse. Conversation with Ralf Laier, Feng Xi.

HOLZWARTH PUBLICATIONS
ISBN 9783947127320 U.S. \$70.00
Hbk, 9.5 x 11.75 in. / 220 pgs / 148 color / 6 b&w.
June/Art
Territory: NA LA ASIA AU/NZ ME

On the birth of contemporary art in China

The No Name and the Beijing abstractionists are at the heart of Ralf Laier’s collection, presented here for the first time. The No Name group comprised a circle of underground artists—including Zhang Wei, Ma Kelu, Li Shan and Zheng Ziyang—that formed during the Cultural Revolution. They defied the Chinese government’s official sponsorship of Socialist Realism, subversively painting landscapes and scenes of everyday life instead. After the group’s breakthrough exhibition in 1979, Zhang and Ma soon pivoted toward abstraction alongside a new cohort of artists, such as Feng Guodong, Qin Yufen and Zhu Jinshi, incorporating Chinese ink painting into their minimalist color planes and gestural abstractions. In this homage to the two movements, Laier discusses his passion for their art and his personal encounters with the artists. The volume also features essays by art historians Kuiyi Shen and Paul Moorhouse, and an appendix providing biographies and quotes from the artists.



What Is Left Unspoken,
Love

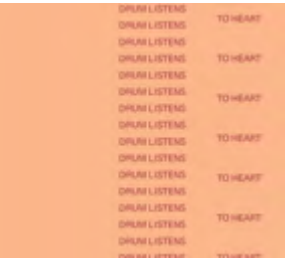
Edited with text by Michael Rooks. Foreword by Rand Suffolk. Text by Sonia David, Noel Quiñones. Poem by Pearl Cleage.

DELMONICO BOOKS/HIGH MUSEUM OF ART
ISBN 9781636810737 U.S. \$39.95 GBP £32.99
Clth, 9.75 x 11 in. / 132 pgs / 109 color.
August/Art
Territory: WORLD

Artworks from the early 1990s through the present examine the
many ways that love is understood, expressed or left unspoken

This volume features more than 35 diverse and multigenerational artists, exploring themes that grapple with some of the most firmly rooted concepts of love, including the union of two people and their co-belonging in a shared destiny, the ties that bind family and friends, and loving practice that comes from action, intention and commitment to promote the worth and well-being of community. **Artists include:** Ghada Amer, Rina Banerjee, Thomas Barger, Patty Chang, Susanna Coffey, James Drake, Keith Edmier and Farrah Fawcett, Alanna Fields, Dara Friedman, Andrea Galvani, General Idea, Jeffrey Gibson, Felix Gonzalez-Torres, Kahlil Robert Irving, Tomashi Jackson, María de los Angeles Rodríguez Jiménez, Rashid Johnson, Gerald Lovell, Rafael Lozano-Hemmer, Kerry James Marshall, Felicita Felli Maynard, Wangechi Mutu, Ebony G. Patterson, Paul Pfeiffer, Magnus Plessen, Gabriel Rico, Dario Robleto, RongRong&inni, Michelle Stuart, Vivian Suter, Jana Vander-Lee, Carrie Mae Weems and Akram Zaatari.

EXHIBITION
Atlanta, GA: High Museum of Art, 3/25/22–8/14/22



Drum Listens to Heart

Edited with text by Anthony Huberman. Text by Diego Villalobos, Geeta Dayal, Natasha Ginwala, Lê Quan Ninh, Hannah Black, Anthony Elms, Hamza Walker, Hypatia Vourloumis, JJJJJJerome Ellis, Will Holder, Sofia Lemos.

**INVENTORY PRESS/CCA WATTIS INSTITUTE
FOR CONTEMPORARY ARTS**
ISBN 9781941753521 U.S. \$40.00 GBP £33.00
Pbk, 9 x 8 in. / 304 pgs / 50 color.
January/Art
Territory: WORLD

Artists from Francis Alys to the Otolith Group meditate on the
aesthetic and political possibilities of “the percussive”

Accompanying the 2022 exhibition at Wattis Institute for Contemporary Arts in San Francisco, *Drum Listens to Heart* reflects on the many ways that percussion exists beyond the framework of music and imagines “the percussive” as an aesthetic, expressive and political form more broadly. The publication includes a new essay by the curator, images of the works in the exhibition by the 25 artists and artist collectives, and short texts by 10 scholars, writers, artists and curators who respond to a single word to create a “glossary” of terms associated with percussion. **Artists include:** Francis Alys, Luke Anghadluq, Marcos Ávila Forero, Raven Chacon, Em’kal Eyongakpa, Theaster Gates, Milford Graves, David Hammons, Consuelo Tupper Hernández, Susan Howe & David Grubbs, NIC Kay, Barry Le Va, Rose Lowder, Lee Lozano, Guadalupe Maravilla, Harold Mendez, Rie Nakajima, the Otolith Group, Lucy Raven, Davina Semo, Michael E. Smith, Haegue Yang and David Zink Yi. Live performances by Elysia Crampton Chuquimia, Moor Mother, Nkisi, Nomon, Karen Stackpole, Marshall Trammell and William Winant.

EXHIBITION
San Francisco, CA: The Wattis Institute, 09/01/22–03/04/23



Software for Artists Book: Untethering the Web

Edited by Willa Köerner, Tommy Martinez. Text by Mindy Seu. Conversations with Aria Dean and Jenson Leonard, Mat Dryhurst and Billy Rennekemp, Umber Majeed and Nora Khan.

PIONEER WORKS PRESS

ISBN 9781945711169 U.S. \$20.00 GBP £17.00
Pbk, 4.75 x 8.5 in. / 128 pgs / 240 b&w.
December/Nonfiction Criticism
Territory: WORLD

A compendium of creative texts examining our complex and slippery relationships with new technologies

What will the internet of the future make possible? *Untethering the Web* explores the technologies, strategies and anxieties that are coalescing in 2022 to shape a new digital paradigm. As naturalized citizens of today's always-online world and as survivors of a multiyear pandemic, the need to reform our digital tools and approaches is more pressing than ever before. Evolved models for virtual convening, collective organizing and digital ownership are making this possible, and a reckoning for the platformed web and its monolithic tech giants is beginning to feel imminent—but how will it all unfold, and what new pitfalls will emerge? In conjunction with Pioneer Works' seventh Software for Artists Day, in October 2022, creators, technologists and members of our community share their visions for a flourishing digital multiverse, and how they imagine it manifesting over time.



Hiwar: Sense & Intuition

Fateh Moudaress in Conversation with Adonis

Edited by Mouna Atassi, Shireen Atassi. Introduction by Mouna Atassi. Text by Golan Hadji, Fateh Moudaress, Adonis, Ambra d'Antone. Afterword by Adonis.

KAPH BOOKS

ISBN 9786148035395 U.S. \$45.00
Hbk, 7.5 x 10 in. / 180 pgs / 30 color / 7 b&w.
August/Art
Territory: NA LA ASIA AU/NZ

An extraordinary dialogue between two titans of Arabic culture

In 1998, the Syrian curator, gallerist and publisher Mouna Atassi brought together the acclaimed Syrian artist Fateh Moudaress (1922–99) and the great Arab poet Adonis (born 1930) for a public conversation that took place across four days at Atassi's gallery in Damascus. Moudaress was famous for boldly hued paintings that merge Islamic, Sumerian, Assyrian and Christian visual traditions in a uniquely modern synthesis. Similarly, Adonis—one of the most influential figures in modern Arabic poetry—has rebelled against the tropes of traditional Arabic poetry to experiment with free verse, variable meter and prose poetry; he is responsible for a colossal poetic revolution in Arabic literature. This extraordinary encounter between two giant figures in Arabic culture is translated from Arabic to English for the first time in this volume, which also reproduces 30 previously unseen paintings and drawings by Moudaress.



The Material Kinship Reader

Material beyond Extraction and Kinship beyond the Nuclear Family

Introduction with text by Kris Dittel, Clementine Edwards.

ONOMATOPEE PROJECTS

ISBN 9789493148789 U.S. \$25.00
Pbk, 4.5 x 6.5 in. / 480 pgs / 55 color / 5 b&w.
July/Nonfiction Criticism
Territory: NA LA ASIA AFR

Entanglement or extractivism? Historical and contemporary writings on how we relate to the world and to each other, from Roland Barthes and Ursula K. Le Guin to Sara Ahmed and Sophie Lewis

What kind of relationship do we foster with the material world? Do we see it only as a resource to plunder or can we find ways of being in kinship with it? And how are these opposed modes of relating reflected in our personal relationships? *The Material Kinship Reader* reckons with the extractivist histories of materials and the social relations that frame contemporary life. Spanning fiction and theory, colonial conquest and climate collapse, the texts gathered here tell toxic and tender stories of interdependence among all things animate and inanimate.

Contributors include: Sara Ahmed, Hana Pera Aoake, Roland Barthes, Joannie Baumgärtner, Heather Davis, Kris Dittel, Clementine Edwards, Ama Josephine B. Johnstone, Robin Wall Kimmerer, Ursula K. Le Guin, Sophie Lewis, Steven Millhauser, Jena Myung, Aileen Moreton-Robinson, Michelle Murphy, Ada M. Patterson, Kim TallBear and Michelle Tea.



Post-Capital: A Reader

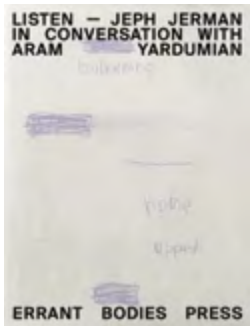
Edited with text by Michelle Cotton.

MOUSSE PUBLISHING

ISBN 9788867494774 U.S. \$45.00
Pbk, 8.75 x 11.5 in. / 188 pgs / 92 color / 2 b&w.
July/Nonfiction Criticism/Art
Territory: NA LA ASIA AU/NZ AFR ME

Artists and theorists from Cao Fei and Hito Steyerl to McKenzie Wark and Shoshana Zuboff consider themes of production, consumption and wealth

This richly illustrated volume documents works of sculpture, painting, photography, video and performance by more than 20 international artists addressing production, consumption and wealth. The images cohabit with excerpts from longer texts by some of today's most influential thinkers on our digital age, its consequences concerning human freedoms and the largely invisible dynamics that are driving an evolving and unequal world order. **Artists include:** Ei Arakawa, Mohamed Bourouissa, Cao Fei, Simon Denny, Lara Favaretto, GCC, Guan Xiao, Shadi Habib Allah, Roger Hiorns, Oliver Laric, Liz Magic Laser, Katja Novitskova, Laura Owens, Yuri Pattison, Sondra Perry, Josephine Pryde, Nick Relph, Cameron Rowland, Hito Steyerl, Martine Syms and Nora Turato. **Authors include:** Sarah Beaumont, James Bridle, Heike Geissler, Clémentine Proby, Richard Seymour, Chloe Stead, Hito Steyerl, Joel Valabrega, McKenzie Wark, Lauren Wetmore and Shoshana Zuboff.



Listen: Jeph Jerman in Conversation with Aram Yardumian

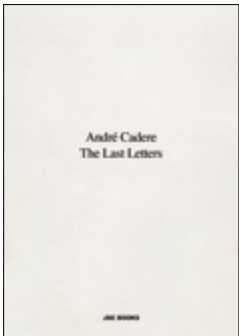
Text and interview by Aram Yardumian. Text by Steve Jansen.

ERRANT BODIES PRESS

ISBN 9783982316635 U.S. \$25.00
Pbk, 7.5 x 9.75 in. / 144 pgs / 40 b&w.
October/Music
Territory: NA LA ASIA AU/NZ AFR ME

This oral autobiography of the underground experimentalist also serves as a history of the 1980s tape and electronic music scene in the US

Since 1980, Jeph Jerman (born 1959)—sound artist, field recordist, percussionist and visual artist—has released over 200 sound works, under his own name, under the moniker Hands To and with countless collaborators, improvising with natural found objects, crude homebuilt devices, tape machines and occasionally traditional instruments. He now makes his home in Cottonwood, Arizona. This book-length interview traces Jerman's life and work, from his earliest sound experiments, free rock and jazz units, and postal collaborations, to his more recent work with decaying matter and landscape. Illustrated with previously unpublished photos, this highly readable conversation also sketches the 1980s American home-taping and electronic music scenes in which Jerman was a key figure, convening a community of anti-luminaries such as G.X. Jupitter-Larsen, Eric Lunde, Mark Schomburg, Tim Barnes, Dave Knott and Dan Burke. *Listen* also includes a selection of Jerman's visual art.



André Cadere: The Last Letters

Letters About a Work

Edited by Bernard Marcelis. Introduction and text by Bernard Marcelis.

JBE BOOKS

ISBN 9782365680585 U.S. \$55.00 **SDNR40**
Slip, pbk, 6.5 x 9 in. / 128 pgs / 10 color / 40 b&w.
September/Art
Territory: NA LA ASIA

A sumptuously produced, slipcased compilation of the ambulatory minimalist's letters to Yvon Lambert

André Cadere (1934–78) strove to remove art from the restrictions of museums and galleries. He is best known for his “Barres de bois rond” (round wooden bars), which he would carry to public spaces and exhibition openings. Between May 19 and July 3, 1978, Cadere wrote 43 letters to his friend, the gallerist Yvon Lambert, when Lambert came to visit the artist at the University Hospital in Paris. A precious testimony to Cadere's thought and art, these letters are published here for the first time, in their entirety. This edition consists of a slipcase containing the book, which features an introduction by Bernard Marcelis, a specialist in Cadere and author of his first catalog raisonné, followed by the 43 letters with commentary, annotated by Marcelis and illustrated.



Yale: History of an Art School

By Marta Kuzma.

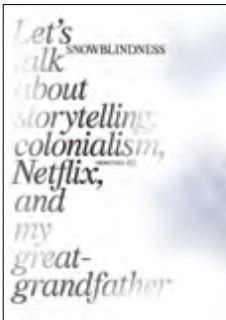
Edited by Angie Keefer. Text by Angela Y. Davis, Linda Nochlin.

WALTHER KÖNIG, KÖLN

ISBN 9783753300054 U.S. \$25.00
Pbk, 6.75 x 9.5 in. / 296 pgs / 145 color / 150 b&w.
July/Nonfiction Criticism/Art
Territory: NA LA AU/NZ AFR

A political history of the fabled institution and its intersections with feminist representation in art

The first women students to attend Yale University were members of its School of Art, who were present upon the school's inauguration in 1869. Despite this auspicious start, 121 years passed before the School of Art awarded tenure to a woman professor, and 147 years before welcoming its first woman dean. Assembled from hundreds of hours of interviews with notable women and nonbinary graduates, *History of an Art School* presents the first history of a fabled if frequently misunderstood institution. Eminent feminist thinkers Marta Kuzma, Linda Nochlin and Angela Davis also weigh in on the school's legacy. The voices of 50 years of women graduates complicate an already complicated legacy, revealing the life of an art school careening into the 21st century, speaking plainly to the long and still ongoing struggle for feminist integration and representation in the arts. This sweeping narrative of the education of a continuum of women artists and designers traces its way through the incendiary politics of the radical '60s, the formation of cultural studies, identity politics and intersectionality in the '70s, the AIDS crisis, the culture wars and the neoliberal escalation of the '80s, through to our fully globalized, hyper-capitalized present.



Snowblindness

Let's Talk about Storytelling, Colonialism, Netflix and My Great Grandfather

Edited by Gudrun E. Havsteen-Mikkelsen.

ONOMATOPEE PROJECTS

ISBN 9789493148796 U.S. \$29.95
Pbk, 6.75 x 9.5 in. / 296 pgs / 200 color.
July/Nonfiction Criticism/Film & Video
Territory: NA LA ASIA AFR

A challenge to the colonialist narratives of the Netflix movie Against the Ice, by a descendent of the film's explorer protagonist

The new Netflix film *Against the Ice* is based on the adventures of Enjar Mikkelsen (1880–1971), a Danish polar explorer, captain and colonizer in Kalaallit Nunaat (Greenland)—homing in on his 1909 Alabama Expedition in particular. The cinematic appeal of Mikkelsen is bolstered by his methodical recordings vis-à-vis books and maps, which have figured significantly in the collective memory of Nordic colonialism. In response to the film's production, Gudrun Havsteen-Mikkelsen (born 1992), the explorer's great-granddaughter, edited this book in collaboration with designer Anna Bierler. Combining archival material, interviews and essays, *Snowblindness: Let's Talk about Storytelling, Colonialism, Netflix and My Great Grandfather* offers new grounds for engagement with the polar explorer's legacy, questioning the ethics and aesthetics of conventional colonial narratives through scholarly research and vulnerable storytelling.



C Is for Curator:
Bice Curiger – A Career

Edited with text by Dora Imhof. Text by Katharina Fritsch, Kathy Halbreich, Thomas Hirschhorn, Massimiliano Gioni, Hans Ulrich Obrist, Nicholas Serota, Philip Ursprung.

WALTHER KÖNIG, KÖLN
ISBN 9783753301464 u.s. \$45.00 **FLAT40**
Hbk, 7.25 x 10.25 in. / 404 pgs / 80 color / 129 b&w.
July/Art
Territory: NA LA AU/NZ AFR



New Art Scales

Rethinking Local in a Global Art World

Edited with text by Ingrid Luquet-Gad. Afterword by Suela Cennet.

JBE BOOKS/THE PILL
ISBN 9782365680646 u.s. \$45.00
Hbk, 8.25 x 10.75 in. / 285 pgs / 175 color.
September/Art
Territory: NA LA ASIA

On a new generation of artists addressing an uncertain political climate at the crossroads of East and West

The 16 artists featured in this book are represented by The Pill gallery, founded by Suela Cennet in 2016, located in Istanbul, a city at the crossroads between East and West. How to explore such crucial issues as violence, migration, the relationship to the body, gender and patriarchy in a country with an increasingly uncertain political context? Faced with a highly globalized art system, how to rethink the relationship between center and margins, between global and local? The artists presented in *New Art Scales*, born at the cusp of the 21st century, are determined to shake up the art world and address these questions.

Artists include: Eva Nielsen, Marion Verboom, Leylâ Gediz, Ugo Schiavi, Elsa Sahal, Raphaël Barontini, Apolonia Sokol, Soufiane Ababri, Mireille Blanc, Pablo Dávila, Berke Doganoglu, Daniel Otero Torres, Aykan Safoglu, Elif Erkan, Irem Gunaydin and Lux Miranda.



Ringier Collection:
Collection at Work

Edited by Beatrix Ruf, Arthur Fink, Rahel Blättler. Conversation with Michael Ringier, Beatrix Ruf, Walid Raad.

JRP|EDITIONS
ISBN 9783037645895 u.s. \$65.00
Hbk, 7.75 x 10.5 in. / 592 pgs / 500 color.
November/Art
Territory: NA LA ASIA AU/NZ AFR ME

New and recent acquisitions from one of the leading contemporary art collections in the world

This book surveys the activities of the collection founded in 1995 by Swiss publisher Michael Ringier: from shows in the company's corporate buildings to museum exhibitions and the acclaimed annual reports designed by artists such as John Baldessari, Helen Marten and Rirkrit Tiravanija since 1997. An assemblage of printed matter, installation views in work sites and documentation of the collection with a focus on works that cannot easily be shown due to their size or fragility, the book demonstrates the scope of one of the most relevant contemporary art collections active today. Most of the works represented in the publication came into the collection after 2008 and the release of *Blasted Allegories*, the first book on the Ringier Collection. Walid Raad—who conceived the Ringier Annual Report 2021—conducts an extensive conversation with Michael Ringier and Beatrix Ruf.



Max Protetch Gallery:
1969–2009

Edited with text by Irene Hofmann, Martin Hartung. Text by Max Protetch, Stuart Krimko, James Wines.

RADIUS BOOKS
ISBN 9781955161060 u.s. \$70.00 GBP £58.50
Hbk, 8.75 x 12 in. / 320 pgs / 200 color.
February/Art
Territory: WORLD

On the pioneering gallery that helped launch American Minimalism and Conceptualism

From 1969 until 2009, Max Protetch's gallery—first in Washington, DC, and then later in New York City—was a vibrant gathering place for art, architecture, politics and ideas. Richly illustrated with previously unpublished materials from the gallery's archive, this volume provides insight into the early careers of some of contemporary art's most enduring figures. Protetch was an advocate for Minimalism and Conceptual and Pop art in the 1970s; architecture in the late '70s and 1980s; and beginning in the 1990s, a broad range of contemporary art, including from China. Protetch advocated for artists such as Vito Acconci, Jo Baer, Robert Barry, Donald Judd, Dan Flavin, On Kawara, Robert Mangold, Sol LeWitt, Dan Graham and Lawrence Weiner; and architects such as Michael Graves, Tadao Ando, Peter Eisenmann, Frank Gehry, Zaha Hadid, Rem Koolhaas, Daniel Libeskind, Samuel Mockbee, Aldo Rossi and Robert Venturi.



Women's Histories,
Feminist Histories

Edited with text by Adriano Pedrosa, Isabella Rjeille, Mariana Leme. Text by Julia Bryan-Wilson, Lilia Moritz Schwarcz.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9788531000751 u.s. \$49.95 GBP £41.99
Hbk, 7.25 x 9.75 in. / 320 pgs / 256 color.
Available/Art
Territory: WORLD Except Brazil

The culmination of MASP's 2019 program centered on women artists throughout history

Over the last few years, The São Paulo Museum of Art (MASP) has undertaken a pioneering effort to include artwork by women in both its permanent collection and its programming. The museum's 2019 program was dedicated to women artists, and this publication is the culmination of that effort. *Women's Histories, Feminist Histories* combines the catalogs of two parallel, complementary exhibitions organized in dialogue at MASP: *Women's Histories: Artists before 1900*, curated by Julia Bryan-Wilson, Lilia Moritz Schwarcz and Mariana Leme, and *Feminist Histories: Artists after 2000*, curated by Isabella Rjeille. The juxtaposition of these two exhibitions with similar focuses but different scopes within a single publication allows us to establish dialogues between artwork from different eras.

Artists include: Maria Graham, Tarsila do Amaral, Anna Bella Geiger, Leonor Antunes, Gego, Catarina Simão, Jenn Nkiru, Akosua Adoma Owusu, Laura Huertas Millán and Anna Maria Maiolino.



Palmer

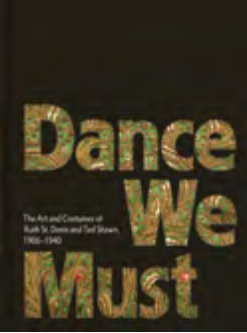
Volume One

Edited by Stefano Tonchi, Maura Egan.

PALMER
ISBN 9798885893770 u.s. \$45.00 GBP £37.50
Hbk, 9.75 x 12.75 in. / 168 pgs / 150 color.
July/Journal
Territory: WORLD

A sumptuous new publication about Palm Beach and its international community from the celebrated founding editor of *T Magazine*

Palmer is an oversize, hardcover quarterly publication that looks at the world with a Palm Beach state of mind. The quality and elegance of its design, the images and the writing on display, makes it a collectable object—more a coffee-table book than a traditional magazine. *Palmer* is the centerpiece of a multilayered brand that serves the vibrant community of Palm Beach, Florida—dubbed the epicenter of 21st-century American luxury—and wants to reach the many other influential markets around the globe. Editors Stefano Tonchi and Maura Egan with art director Shawn Carney called for the best in journalism from the country's leading writers and photographers, offering a must-read mix of long- and short-form essays, profiles and photo portfolios. *Palmer* features some of the most jaw-dropping and compelling writers, artists, leaders and trendsetters shaping the world today.



Dance We Must: The Art
and Costumes of Ruth St.
Denis and Ted Shawn,
1906–1940

Edited with text by Kevin M. Murphy, Caroline Hamilton. Text by Erica Dankmeyer, Panalee Maskati, Norton Owen, Thandi Steele, Munjulika R. Tarah.

WILLIAMS COLLEGE MUSEUM OF ART
ISBN 9781646570270 u.s. \$45.00 GBP £37.50
Hbk, 8.25 x 10.75 in. / 144 pgs / 70 color.
March/Performing Arts/Art/Fashion
Territory: WORLD

On America's first modern dance company and its many collaborators, with reproductions of costumes, sets, ephemera and more

Ruth St Denis (1879–1968) and Ted Shawn (1891–1972) pioneered modern dance in the US with their company Denishawn, founded in 1914. Incorporating elements from ancient, non-Western and Native American sources, Denishawn became the first important American dance company. A generation of dancers and choreographers, including Martha Graham, trained and performed with the company, and many artists, including Auguste Rodin, John Singer Sargent, Katherine Dreier, Marcel Duchamp and Joseph Cornell, collaborated with them. This catalog reproduces artwork, sets, ephemera and especially costumes, many of which have not been seen since the 1930s. Some of the materials and costumes, as well as the choreography, borrow from East and South Asian and Native American cultures, and the publication interrogates the legacy of cultural appropriation in dance. The materials also demonstrate St. Denis and Shawn's stylistic and personal connections to American and European modernists, broadening an understanding of American dance in early modernism.



Karel Martens:
Every Day Is a New Day –
Calendar 2023

WALTHER KÖNIG, KÖLN
ISBN 9783753300740 u.s. \$40.00 **FLAT40**
Pbk, 6 x 8.25 in. / 800 pgs.
November/Design
Territory: NA LA AU/NZ AFR

The acclaimed designer's beautifully produced tear-off calendar for 2023

Dutch graphic designer Karel Martens (born 1939) has been an influential figure in the visual culture of the Netherlands for many decades. Alongside his commissioned projects, Martens has maintained a commitment to this personal and iterative way of printing, which shows how creative practice often spans perceived disciplinary boundaries. For each day of this elegant 2023 calendar, Martens has created a unique abstracted form to serve as a number—originally constructed using his signature method of printing letterpress monoprints from found metal forms, which are then digitized to comprise 365 compositions in total. The piece's reference to the daily practice of art expresses Martens' own approach as a designer and educator: "every day is a new day."



Aldo Rossi:
Design 1960–1997

Catalogue Raisonné

Edited by Chiara Spangaro.

SILVANA EDITORIALE

ISBN 9788836651184 u.s. \$75.00
Hbk, 9.5 x 11 in. / 384 pgs / 100 color / 300 b&w.
September/Design
Territory: NA LA ASIA AU/NZ AFR ME

The complete Rossi design works, from his Alesssi kettle to a coffee pot based on a floating theater

Over the course of four decades, the Italian architect and designer Aldo Rossi (1931–97) won international recognition in four distinct areas: architecture, drawing, urban design theory and product design. A part of Silvana’s series on 20th-century Italian design masters, this catalog explores Rossi’s under-published design oeuvre, highlighting over 70 of his projects in which he experimented with shapes and colors through a myriad of material combinations: metals and wood, marble and stone, ceramics and porcelain, artisanal and industrial fabrics, and plastic. Special attention is paid to the evolutions in his output, from his furniture collaborations with architect Leonardo Ferrari in 1960 to his industrial production for Artemide, DesignTex, Bruno Longoni Atelier of furniture, Molteni & C, Richard-Ginori, UniFor, Rosenthal and Up & Up.

EXHIBITION

Milan, Italy: Museo del Novecento, 04/28/22–10/02/22



BACK IN STOCK

Architecture in Mexico,
1900–2010

Edited with text by Fernanda Canales. Foreword by Luis Fernández-Galiano.

ARQUINE

ISBN 9786077612735
u.s. \$120.00 GBP £100.00 **SDNR40**
Slip, pbk, 2 vols, 9.5 x 12.5 in. / 944 pgs / 2750 color.
September/Architecture & Urban
Territory: WORLD Excl LA Portugal Spain

An authoritative, two-volume compendium of 20th- and 21st-century Mexican architecture

This expanded two-volume edition of Arquine’s 2013 publication examines the architectural styles that have taken place in Mexico during the 20th century and the beginning of the 21st. The book is divided into six periods: the beginning of the century (1900–24); modernity (1925–39); the heroic period (1940–68); new monumentality (1969–89); end of the century (1990–99); and the first decade of the 21st century (2000–10). **Architects include:** Federico Mariscal, José Villagrán, Vicente Mendiola, Guillermo Zárraga, Roberto Álvarez Espinosa, Manuel Amábilis, Juan O’Gorman, Manuel Ortiz Monasterio, Bernardo Calderón, Luis Ávila, Juan Segura, Carlos Obregón Santillana, Luis Barragán, Enrique del Moral, Augusto Álvarez, Mario Pani, Salvador Ortega, Luis Ramos Cunningham, Pedro Ramírez Vázquez, Rafael Mijares, Jorge Campuzano, Ricardo Legorreta, Noé Castro, Ramiro Alatorre, Carlos Vargas, Teodoro González de León, Abraham Zabludovsky, Legorreta + Legorreta, Javier Sordo Madaleno, TEN Arquitectos and Luis Vicente Flores, among others.



Beirut: the Eras of Design

Edited by Marco Costantini, Nour Salame, Gregory Buchakjian. Foreword and introduction with text by Marco Costantini. Text by Gregory Buchakjian, Charif Majdalani, Hala Moubarak. Interview by Marc Baroud, Hala Abdel Malak, Cherine Magrabi Tayeb.

KAPH BOOKS

ISBN 9786148035432 u.s. \$45.00
Hbk, 9.75 x 13.25 in. / 304 pgs / 187 color / 46 b&w.
August/Design
Territory: NA LA ASIA AU/NZ

The first overview of Lebanon’s thriving design scene from the 1920s to the present, with works by more than 50 designers

A city at the crossroads of East and West, said to have been destroyed and rebuilt seven times since antiquity, Beirut continues to nourish the imagination of many creative artists. The vibrancy of Lebanese design stands out as exceptional in the region and should be understood via the country’s long-standing cultural relations with Europe (especially France)—but also with the Emirates and their ancient craft traditions. This publication analyzes Lebanese design’s unique convergence of economic and architectural reconstruction, social awareness and international development. It also testifies to the designers’ determination to take ownership of their destiny and image by presenting objects and forms that are simultaneously aware of their diverse heritage and are deeply rooted in a complex reality. Prior to this publication project, no extensive research had been undertaken on the history of design in Lebanon; this book aims to fill that gap. **Designers include:** Sami El Khazen, Pierre El-Khoury, Michel Harmouche, Khalil Khoury, Maison Tarazi, Jack Matossian, Piccaluga brothers, Jean Royere, Serge Sassouni, Rana Haddad and Pascal Hachem, Marc Baroud, Carla Baz, Karen Chekerdjian, Nada Debs, Marc Dibeh, Carlo Massoud, Georges Mohasseb, Wysssem Nochi, Anastasia Nysten, Sayar & Garibeh, SPOCKDESIGN, Thomas TRAD, Richard Yasmine, MINJARA Project, % Architecture, Architecture & Mecanismes, Samer Alameen, Ahmad Bazazo, Sahar Bizri, Borgi | Bastormagi, MAD Architecture, Elie Metni, Atelier M+A Georges Mohasseb and Kareen Asli.

EXHIBITION

Hornu, Belgium: Centre for Innovation and Design (CID), 04/24/22–08/14/22
Lausanne, Switzerland: Museum of Contemporary Design and Applied Arts (mudac), 09/22–12/22



Process Music:
Songs, Stories and Studies
of Graphic Culture

By Kenneth FitzGerald.

Prelude by Debbie Millman.

ONOMATOPEE PROJECTS

ISBN 9789493148772 u.s. \$20.00
Pbk, 5.25 x 8.25 in. / 324 pgs.
July/Design
Territory: NA LA ASIA AFR

Essays on print-media culture from Paul Rand to Barney Bubbles by a leading American design thinker

In *Process Music*, Vermont-based author Kenneth FitzGerald provides deep readings of print-media artifacts and activities, often through the lens of music. Employing a range of narrative voices, the works combine academic rigor with the accessibility of popular forms such as music journalism. FitzGerald’s new book compiles over 40 of his pieces from the last decade—many of which are now inaccessible or behind a paywall—with reprinted works first appearing in outlets such as *Emigre*, *Eye*, *Print*, *Idea*, *Modes of Criticism*, *Design Observer*, *Speak Up* and *Voice: AIGA Journal of Graphic Design*. Divided into four thematic sections and a coda, *Process Music* considers a variety of influential figures working in design and music, including Barney Bubbles, Paul Rand, William Addison Dwiggins and Jacqueline Casey. A prelude composed by AIGA Design medalist and *Design Matters* host Debbie Millman also features.



On Specific Ambiguity by
the Idea of Tropical Space
or the Reasoned Practice
of the Forms of Transition

By Camilo Restrepo.

Prologue by Mark Lee.

ARQUINE

ISBN 9786079489922 u.s. \$40.00 GBP £33.00
Clth, 7 x 9.5 in. / 288 pgs / 100 color / 45 b&w.
December/Architecture & Urban
Territory: WORLD Excl LA Portugal Spain

A leading Colombian architect’s inventive conception of tropical architecture’s unique qualities

Appraising the “tropical architecture” of Latin America, *On Specific Ambiguity*, authored by Colombian architect Camilo Retrepo (born 1973), is a manifesto-cum-monograph on the notion of tropical space. Retrepo argues for a form of architecture that “accepts contradiction and ambiguity, as a space, as an attitude: Specific Ambiguity as a double way of thinking and creating an ambivalent, complex and contradictory, imprecise, mestizo, and multireferential architecture.” Retrepo is cofounder (with Juliana Gallego Martínez) of the Medellín-based firm AGENdA, and a large portion of this volume is devoted to a selection of works by the firm, mostly located in Medellín and Mexico. In 2020 AGENdA was selected as one of the most creative, interesting and promising emerging architects by *Domus* magazine.



In Miami in the 1980s
The Vanishing Architecture of a
“Paradise Lost”

Edited with text by Charlotte von Moos. Text by Max Creasy, Kersten Geers, Niels Olsen.

WALTHER KÖNIG, KÖLN
ISBN 9783753301105 u.s. \$59.95 **FLAT40**
Hbk, 8.25 x 10.75 in. / 184 pgs / 137 color / 40 b&w.
July/Architecture & Urban
Territory: NA LA AU/NZ AFR

A loving excavation of Miami’s colorful but neglected architectural
style of the 1980s

This publication celebrates a lost vision of Miami: the architectural golden age it enjoyed in the 1980s, when the subtropical city experienced a profound synergy between art and architecture. In these years, Miami’s architects partook of the discipline’s international discourse, pushing back against the utilitarian International Style with a playful yet innovative sensibility. Firms like Arquitectonica, an experimental studio founded in 1977, introduced thoroughly modern buildings typified by abstract designs in bold colors and graphics. Unfortunately, the contributions of these firms are often overlooked, and the era’s ethos of artistic inquiry has lapsed into a crude commercialism. The 2018 case of the Babylon, a building developed by Arquitectonica that was demolished only two years after its designation as a protected landmark, served as the impetus for Miami-based architectural historian and architect Charlotte von Moos’ research. Dismayed at the negligence shown toward such remarkable projects, she assembled this authoritative guide, compiling a group of essays and a photo series that delineate the treasures, built and unbuilt, of Miami’s 1980s architecture.



David Chipperfield
Architects: Museo Jumex

Foreword by Eugenio Lopez Alonso. Text by Miquel Adrià, Patrick Charpenel, Luis Fernández-Galiano, Beatrice Galilee. Interview by Hans Ulrich Obrist, David Chipperfield.

ARQUINE
ISBN 9786077784777 u.s. \$45.00 GBP £37.00
Hbk, 7 x 9.5 in. / 232 pgs.
October/Architecture & Urban
Territory: WORLD Excl LA Portugal Spain

The definitive account of Chipperfield’s much-lauded Mexico
City art museum

Located on a triangular site within the Polanco area of Mexico City, the internationally acclaimed Museo Jumex exhibits a sizable collection of contemporary art—Colección Jumex—and is part of a wider urban redevelopment. The extremely individual quality of the neighboring buildings overrides any attempt to integrate the museum with its surroundings and instead allows for a rare architectural opportunity: the construction of a building that is simultaneously distinct from and complementary to its larger context. This publication delineates the design and construction of the museum, as conceived by the David Chipperfield Architects—the group behind New York’s Rolex Building (2019), among numerous other international developments. *Museo Jumex* features photographs by Iwan Baan, texts by architecture scholars Miquel Adrià, Patrick Charpenel, Luis Fernández-Galiano and Beatrice Galilee, as well as a conversation between Hans Ulrich Obrist and David Chipperfield on the conceptual basis of the project.



Venice Lab: Reconsidering
St. Mark’s Square

Edited by Luca Molinari. Text by Andrew Hopkins, David Chipperfield, Guido Guidi, Adele Re Rebaudengo, Paolo Pejrone, Aldo Mazzocco, Guadalupe Nettel, Michel Lussault, Itai Palti, Renata Codello, Cesare Benelli, Davide Rampello, Arthur Brooks, Emma Ursich, Ico Migliore, Orna Cohen. Photographs by Guido Guidi, Diana Bagnoli.

MARSILIO ARTE
ISBN 9791254630143 u.s. \$45.00 GBP £37.50
Hbk, 9.5 x 11.5 in. / 256 pgs / 175 color.
September/Architecture & Urban
Territory: WORLD

A photographic and textual documentation of David
Chipperfield’s long-awaited restoration of St Mark’s Square

This volume follows the long-anticipated restoration work on the Procuratie Vecchie in St Mark’s Square in Venice, as overseen by David Chipperfield Architects. Thousands of people walk past the landmark each year, oblivious to what resides within. In April 2022, the building opened for the first time in 500 years, housing humanitarian organizations such as the Human Safety Net foundation. St Mark’s Square is often regarded as Venice’s central community complex; Venice, in turn, is often regarded across the globe as an architectural mecca. Accordingly, the major restoration has drawn a number of critical reflections by both Italian and international thinkers. *Venice Lab* gathers these essays from scholars and artists, as well as interviews with the architects involved in the restoration, conveying the project’s pluralistic vision for the lagoon city.



Cherubino Gambardella:
Bellezza Imperfetta

Text by Gerardo Caballero, Corrado Di Domenico, Marco Filoni, Flores & Prats, Paola Gallino, Maria Gelvi, et al.

ARQUINE
ISBN 9786079489915 u.s. \$29.95 GBP £24.99 **FLAT40**
Pbk, 6.75 x 9.5 in. / 144 pgs / 120 color.
November/Architecture & Urban
Territory: WORLD Excl LA Portugal Spain

This book brings together 15 works by the studio of Italian architect and designer Cherubino Gambardella (born 1962), whose buildings are defined by a bold use of materials, forms and colors, such as the integration of modern and Mediterranean languages.



2G #85: Leopoldo Banchini

Edited by Moises Puente. Introduction by Noura Al Sayeh, Bruther. Conversation with Jacques Lucan. Photographs by Dylan Perrenaud.

WALTHER KÖNIG, KÖLN
ISBN 9783753300023 u.s. \$55.00 **FLAT40**
Flexi, 9 x 11.75 in. / 160 pgs / 120 color.
October/Architecture & Urban
Territory: NA LA AU/NZ AFR

Based in Geneva, Switzerland, Leopold Banchini Architects is exploring the frontiers of space shaping through residential projects across Europe to Bahrain, Australia and beyond. Deeply rooted in architectural history, the firm’s practice is concerned with contemporary popular cultures as well as vernacular traditions and crafts.

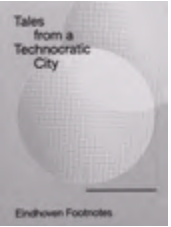


Pirelli: Thinking Ahead
150 Years of Industry, Innovation and Culture

Text by Antonio Calabrò, Giuseppe Lupo, David Weinberger, Ian McEwan, Geoff Mulgan, Ernesto Ferrero, et al.

MARSILIO ARTE
ISBN 9788829716234 u.s. \$55.00 GBP £46.00 **FLAT40**
Flexi, 9.5 x 11 in. / 320 pgs / 200 color.
October/Design
Territory: WORLD

This volume chronicles the history of the Milan-based tire manufacturer Pirelli, one of the most long-lived multinationals in Italian history. Drawing from the Pirelli foundation’s historical archive, it gathers photographs and written accounts that reflect the brand’s contributions to the fields of science, technology and academia.



Tales from a Technocratic City
Eindhoven Footnotes

Edited with foreword, preface and afterword by Josh Plough. Text by Lotte Houwing, Bas Grutjes, Sjamme van de Voort, Helen Milne, Wendy Owusu.

ONOMATOPEE PROJECTS
ISBN 9789493148086 u.s. \$15.00 **FLAT40**
Pbk, 4.25 x 6 in. / 228 pgs / 54 color.
July/Architecture & Urban
Territory: NA LA ASIA AFR

This publication is the culmination of a year-long participatory research project into the presence of technology in public space. Focusing on the city of Eindhoven, it combines citizen journalism, design research and critical essays to excavate the relationship between technology and power.



2G Essays: Sigurd Lewerentz
Travels through Sweden

Edited by Moises Puente.

WALTHER KÖNIG, KÖLN
ISBN 9783753301921 u.s. \$39.95 **FLAT40**
Flexi, 5.75 x 8.25 in. / 136 pgs / 128 b&w.
November/Architecture & Urban
Territory: NA LA AU/NZ AFR

This volume collects the photographs taken by Swedish architect Sigurd Lewerentz (1885–1975) during his travels around his native country. Focusing on popular architecture, traditional construction, church interiors, landscapes and cemeteries, this series is key to understanding the postclassical stage of his career.



2G #86: Arquitectura-G

Edited by Moises Puente. Introduction by Jonny Johansson, Sam Chermayeff. Photographs by Maxime Delvaux, José Hevia.

WALTHER KÖNIG, KÖLN
ISBN 9783753301914 u.s. \$55.00 **FLAT40**
Flexi, 9 x 11.75 in. / 160 pgs / 120 color.
December/Architecture & Urban
Territory: NA LA AU/NZ AFR

Arquitectura-G is a Barcelona-based architectural studio (established in 2006) working with a broad foundation of experience in renovation of historical architecture. In recent years, they have also undertaken new construction projects, including four stores for the fashion brand Acne (Nagoya, Stockholm, New York and Paris).



Rights of Way
The Body as Witness in Public Space

Edited with preface and introduction by Amy Gowen. Text by Pauline Aguston, Elia Castino, Christa-Maria Lerm-Hayes, et al.

ONOMATOPEE PROJECTS
ISBN 9789493148703 u.s. \$18.00 **FLAT40**
Pbk, 5.25 x 7.75 in. / 200 pgs / 51 color / 7 b&w.
July/Design
Territory: NA LA ASIA AFR

Exploring the politics of access in public space, *Right of Way* features key voices in the fields of activism and politics, architecture, urban planning, poetry, art and design, and underscores the dynamic relationship between the body and space.

Specialty Books



Rahima Gambo, *A Walk collage IV*, 2018. Digital print on archival matte paper. Courtesy of the artist. From *Walk!*, published by Verlag für moderne Kunst. See page 113.



Maria Lassnig & Hans Ulrich Obrist: Interviews
You Have to Jump into Painting with Both Feet

Edited by Hans Ulrich Obrist, Peter Pakesch, Hans Werner Poschauko. Text by Kirstin Breitenfellner.

WALTHER KÖNIG, KÖLN
ISBN 9783753301662 u.s. \$45.00 FLAT40
Pbk, 8 x 10.75 in. / 204 pgs / 147 color / 14 b&w.
July/Nonfiction Criticism/Art
Territory:NA LA AU/NZ AFR



Hannes Priesch:
The Thousand-Year Library
Checking Language Wörks, # 6

Edited by Hannes Priesch, Katia Huemer, Karin Buol-Wischenau. Text by Ando Arike, Rainer Fuchs. Interview by Katia Huemer.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796768 u.s. \$35.00 FLAT40
Hbk, 7.75 x 10 in. / 240 pgs / 100 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Tracing historical political strategies in current events through an artistic meditation on Hitler’s seminal text

Austrian artist Hannes Priesch (born 1954) has produced book objects using silkscreen-printed excerpts from *Mein Kampf*. This publication, which reproduces the series of silkscreen prints, shines new light on this taboo volume.



Biennials as Sites of Historical Narration
Thinking Through Göteborg International Biennial for Contemporary Art 2019–2021

Edited with text by Lisa Rosendahl. Text by Ariella Aisha Azoulay, Michael Barrett, et al.

MOUSSE PUBLISHING
ISBN 9788867494897 u.s. \$20.00 FLAT40
Pbk, 6.75 x 9.5 in. / 284 pgs / 110 color / 132 duotone / 20 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Framing art biennials as a tool for offering new ways of recording and experiencing history

Accompanying the Göteborg International Biennial for Contemporary Art, this book explores the potential of art biennials to propose forms and methods of historical narration that renegotiate the border between past and present, local and global, story and history.



Confidences / Majority
By Ivan Cheng.

AFTER 8 BOOKS
ISBN 9782492650055 u.s. \$18.00 FLAT40
Pbk, 4.25 x 7 in. / 208 pgs.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

The second in a series of novels that fetishize nightclubs for their inaccessibility

Australian performer Ivan Cheng’s (born 1991) artistic practice is invested in questions around publics and accessibility. *Majority* is the second installment in his *Confidences* series, which deploys a version of the vampire and theater as sites for transformation and maintenance.



Artist-Run Democracy:
Sustaining a Model
15 Years of 126 Gallery

Edited by Jim Ricks. Text by Austin Ivers, Aideen Barry, Alwyn Revill, Jeroen van Dooren, Anne-Marie McKee, et al.

ONOMATOPEE PROJECTS
ISBN 9789493148734 u.s. \$18.00 FLAT40
Pbk, 6.75 x 9.5 in. / 224 pgs / 468 color / 10 b&w.
July/Art
Territory:NA LA ASIA AFR

Celebrating 15 years of a unique artist-run gallery in Galway

Using 126, an artist-run gallery in Galway, Ireland, as an exemplar of an artist-run democracy, this book celebrates 15 years of 126 and explores the grounds for its unique mode of organization.



Notes on the Frames of Art
Exhibition, Academy, Museum

By Daniel Birnbaum. Text by Hans Ulrich Obrist.

WALTHER KÖNIG, KÖLN
ISBN 9783753301297 u.s. \$39.95 FLAT40
Pbk, 5.75 x 8 in. / 448 pgs / 54 b&w.
July/Art
Territory:NA LA AU/NZ AFR

An exploration of what Daniel Buren referred to as the “frames of art”

Swedish curator and art critic Daniel Birnbaum (born 1963) has pushed the boundaries of the exhibition space like no other, continuously finding new ways in which to “frame” art. This volume gathers his essays and conversations proposing curatorial approaches to education, exhibition-making and the presentation of collections.



Silent Weapons for Quiet Wars
By Charlotte Graham.

ERRANT BODIES PRESS
ISBN 9783982316628 u.s. \$24.00 FLAT40
Pbk, 6 x 9 in. / 336 pgs / 30 b&w.
February/Fiction & Poetry
Territory:NA LA ASIA AU/NZ AFR ME

A sci-fi imagining of life in America’s penultimate chapter

Montreal-born, NY-based writer Charlotte Graham’s debut novel follows a sweeping group of characters in America’s near future as they live and die under the threat of a new kind of deadly bomb called the Peacemaker.



The Future Is Inherited
Fragments of a Chile in Revolt
By Rodrigo Karmy Bolton. Translated by Sebastián Jatz Rawicz.

ERRANT BODIES PRESS
ISBN 9783982316642 u.s. \$12.00 FLAT40
Pbk, 4.5 x 7 in. / 118 pgs.
September/Nonfiction Criticism
Territory:NA LA ASIA AU/NZ AFR ME

Reflections on the ongoing Chilean popular rebellion

In Rodrigo Karmy Bolton’s collection of articles and essays on the Chilean rebellion, the incandescence of the people, the Averroist analysis of a necessary Constituent Assembly and the bankruptcy of the transitional episteme of the state are brought forward with feverish rigor.



Magali Reus: Park Cities. Knaves
Edited by Julia Mullié. Text by Kathryn Scanlan.

WALTHER KÖNIG, KÖLN
ISBN 9783753301440 u.s. \$45.00 FLAT40
Flexi, 8.25 x 10.75 in. / 336 pgs / 59 color.
July/Art/Photography
Territory:NA LA AU/NZ AFR

An artist’s book of fungal portraiture

London-based Dutch artist Magali Reus (born 1981) presents a series of close-up photographs of mushrooms against backdrops of colorful vintage t-shirts, all set within the pages of a 1990s telephone directory for Park Cities, Dallas.



Quantum Society
By Sara Gebran.

MAMA - MULTIMEDIA INSTITUTE/
ERRANT BODIES PRESS

ISBN 9789537372873 u.s. \$35.00 FLAT40
Pbk, 6 x 9 in. / 272 pgs.
September/Nonfiction Criticism
Territory:NA LA ASIA AU/NZ AFR ME

This performative publication immerses readers in a world of social intimacy

Venezuela-born, Denmark-based choreographer Sara Gebran (born 1964) uses the page as a public space where readers experience shared imaginaries. This book journeys through personal reflections, political rants, song lyrics, lists and more, capturing contemporary global life as one of both loneliness and hope.



Manual for a Future Desert
Edited with text by Ida Soulard, Abinadi Meza, Bassam El Baroni. Text by Gloria Anzaldúa, Agency Architecture, Reza Negarestani, Chris Taylor.

MOUSSE PUBLISHING
ISBN 9788867494521 u.s. \$25.00 FLAT40
Pbk, 5.5 x 8.5 in. / 368 pgs / 47 color / 24 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A cross-disciplinary scanning of the desert and its cultural, technological and ecological implications

Emerging from an artistic research program conducted in the Chihuahuan Desert in West Texas, this book acts as a time-space capsule, collecting routes, tools and understandings on the desert in order to address issues shaping our present and future realities.



Sonja Henie: Images Performed
Edited with text by Gunhild Varvin. Introduction by Tone Hansen. Text by Martine Hoff Jensen, Hasse Farstad, Erik Fenstad Langdalen, Caroline Ugelstad.

FORLAGET PRESS
ISBN 9788232804443 u.s. \$50.00 GBP £42.00 FLAT40
Hbk, 8.5 x 10.75 in. / 204 pgs / 59 color / 54 duotone / 122 b&w.
November/Art/Biography
Territory:WORLD

The multifaceted legacy of the Norwegian Olympian who popularized ice skating in the US

Norwegian Olympic figure skater Sonja Henie (1912–69), in addition to being a successful businesswoman and Hollywood actress, was one of Norway’s first women art collectors. This book presents photos and archival materials from Henie’s life alongside new texts exploring her wide-ranging legacy.

Figurative painting from fantasy to the everyday



Alfredo Volpi: Between the Modern and the Popular

Edited by Adriano Pedrosa, Tomás Toledo. Text by Adele Nelson, Antonio Brasil Jr., Aracy Amaral, Kaira Cabañas, Mário Pedrosa, Nathaniel Wolfson, Sônia Salzstein, Tomás Toledo, Walmir Ayala.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770214 u.s. \$55.00 GBP £46.00 FLAT40
Hbk, 8.5 x 11 in. / 272 pgs / 193 color / 18 b&w.
September/Art
Territory:WORLD Except Brazil

A fresh view of the acclaimed Brazilian modernist painter through the lens of arte popular

Italian-Brazilian artist Alfredo Volpi (1896–1988) was a central figure of Brazilian art in the 20th century. His painting is influenced by both modern and customary traditions, including handcraft, popular parties, religious themes and the facades of Brazilian colonial and vernacular architecture.



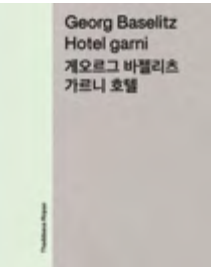
Tomoo Gokita: Get Down

Edited by Peter Doroshenko.

MOUSSE PUBLISHING
ISBN 9788867495153 u.s. \$30.00 FLAT40
Pbk, 8.25 x 12 in. / 80 pgs / 44 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Recent experiments in color, from a Japanese painter known for his grayscale palette

Japanese artist Tomoo Gokita (born 1969) is known for his monochromatic and grayscale figurative paintings. This latest body of work, made during lockdown, consists of bright, pastel-colored large-scale paintings portraying pinup models, female wrestlers and familial portraiture alongside mundane symbols embedded in our current reality.



Georg Baselitz: Hotel Garni

Edited by Arne Ehmann, Kyu Jin Hwang, Patricia Schmidlechner. Text by Kim Namin.

THADDAEUS ROPAC
ISBN 9783901935688 u.s. \$57.00 FLAT40
Hbk, 10.25 x 12.75 in. / 112 pgs / 53 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME



Keith Cunningham: The Cloud of Witness

Edited by Jason Beard. Introduction by Bobby Hillson. Text by Laura Scalabrella Spada.

OTHER CRITERIA BOOKS
ISBN 9781912613113 u.s. \$70.00 FLAT40
Hbk, 9 x 12.25 in. / 144 pgs / 71 color / 2 b&w.
July/Art
Territory:NA LA ASIA

Rediscovering the sombre oeuvre of a little-known School of London painter

Keith Cunningham (1929–2014) was an elusive member of the School of London alongside Bacon and Auerbach. His paintings are coated in layers of dense, sculptural brushstrokes and populated by skulls, fighting dogs and human figures. This publication offers a rediscovery of his oeuvre, featuring reproductions of over 70 works.



J.A. Jerichau: Great Times Are upon Us

Edited by Lærke Rydal Jørgensen, Mathias Ussing Seeberg. Foreword by Poul Erik Tøjner. Text by Mathias Ussing Seeberg, Mikael Wivel, Lise Villemoes Grønvold, Asger Jorn, Marilyn McCully.

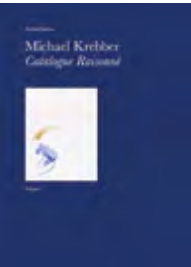
LOUISIANA MUSEUM OF MODERN ART
ISBN 9788793659469 u.s. \$30.00 GBP £25.00 FLAT40
Hbk, 8.5 x 10.25 in. / 96 pgs / 150 color / 20 b&w.
June/Art
Territory:WORLD

Chronicling the truncated career of a pioneering 20th-century Danish painter and sculptor

Jens Adolf Jerichau (1890–1916), best known for his large figurative compositions inspired by the Bible and art history, left a distinct imprint on Danish art with his brief but influential career. This catalog is the biggest presentation of Jerichau’s work to date.

Abstract and minimalist painting across six decades

SPECIALTY ■ ART



Michael Krebber: Catalogue Raisonné Vol. 1

Text by Michael Sanchez.

WALTHER KÖNIG, KÖLN
ISBN 9783753302201 u.s. \$168.00 FLAT40
Hbk, 8 x 11 in. / 608 pgs.
October/Art
Territory:NA LA AU/NZ AFR

Presenting the complete works of Germany’s greatest living minimalist painter

This is the first volume of a catalogue raisonné of German artist Michael Krebber (born 1954), whose sparse painted canvases draw from the formal language of Minimalism and abstraction. Featuring images, descriptions and critical texts, it includes all known works by Krebber through the year 2000.



Louise Fishman: 1960s Darkness and Light

Text by Gerald Stern, Carter Ratcliff, Rachel Haidu, Archie Rand.

KARMA BOOKS, NEW YORK
ISBN 9781949172768 u.s. \$40.00 GBP £33.00 FLAT40
Hbk, 10.25 x 12.25 in. / 72 pgs / 26 color.
August/Art
Territory:WORLD

Unseen early works from a pioneering feminist abstractionist

New York–based artist Louise Fishman (1931–2021) was widely known for her gestural markmaking and atmospheric spaces. This volume presents nine previously unseen paintings from the artist’s foundational years as a student, featuring her early forays into abstraction.



Abdias Nascimento: A Panamefrican Artist

Edited by Adriano Pedrosa, Amanda Carneiro. Text by Abdias Nascimento, Amanda Carneiro, Elisa Larkin Nascimento, et al.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770177 u.s. \$60.00 GBP £50.00 FLAT40
Hbk, 8.5 x 11 in. / 312 pgs / 140 color / 17 b&w.
January/Art
Territory:WORLD Except Brazil

Articulating the ideas, colors and forms of the Pan-Africanist movement within a “Latin-Amefrican” imaginary

This catalog documents the paintings of African-Brazilian scholar, artist, poet, dramatist and activist Abdias Nascimento (1914–2011), compiling around 70 works from his wide-ranging career.



Emilio Tadini: The Reality of the Image 1968–1972

Edited by Gió Marconi, Alberto Salvadori. Text by Francesco Guzzetti, Emilio Tadini.

MOUSSE PUBLISHING
ISBN 9788867494798 u.s. \$40.00 FLAT40
Pbk, 8.75 x 11.25 in. / 202 pgs / 136 color / 86 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Chronicling the history of a Milanese gallery through the works of a leading postwar painter

This is the second installation of Fondazione Marconi’s editorial project documenting the Milanese gallery’s own history. This volume examines the work of Italian postwar painter Emilio Tadini (1927–2002), who was inspired by Surrealism and Pop art.



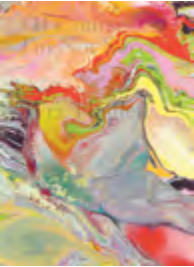
Manfred Makra: Modena Park

Text by Bernd Hackl, Thomas Mark, Karolin Schmidbaur.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572478 u.s. \$45.00 FLAT40
Hbk, 11.25 x 9.5 in. / 136 pgs / 108 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

An Austrian minimalist’s synthesis of Zen and architectural principles

Austrian artist Manfred Makra (born 1956) makes minimalist paintings that reference basic architectural principles as well as the influence of Japanese Zen aesthetics. This latest publication presents Makra’s most important works made between 2019 and 2021 at his Modena Park studio in Vienna.



Tyra Tingleff: Of Course I’m Not Sorry

Text by Amy Sherlock, Amy Zion, Petter Snare, Cooking Sections.

MOUSSE PUBLISHING
ISBN 9788867494903 u.s. \$30.00 FLAT40
Pbk, 7.5 x 10.25 in. / 160 pgs / 66 color / 68 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Swirling abstractions inspired by the Norwegian landscape

Norwegian painter Tyra Tingleff (born 1984) experiments with dripping, spraying, staining and scrubbing to create colorful, swirling abstractions on canvas that reflect the dynamism of light, color and movement, and the immensity of nature in her native Norway.

Material experimentation in painting and sculpture



Stéphan Gladieu: Homo Détrit

Text by Wilfried N’sondé.

ACTES SUD
ISBN 9782330167486 u.s. \$39.95 FLAT40
Pbk, 9.5 x 12.5 in. / 96 pgs.
October/Art
Territory:NA LA AU/NZ AFR ME

A folk-art movement emerges in the face of unchecked consumerism and waste management

Dressed in masks and costumes made from garbage, a generation of Congolese street children and artists draw their inspiration from ancestral clothing arts to stand against the ecological disaster their country suffers. French photographer Stéphan Gladieu (born 1969) captures the movement in his portraiture.



Charbel-Joseph H. Boutros: The Sun Is My Only Ally

Text by Ismail Bahri, Jean-Marie Gallais, Charbel-Joseph H. Boutros, Sophie Kaplan, Mouna Mekouar, Stéphanie Saadé, Sultan Sooud Al Qassemi, Philippe Van Cauteren.

MOUSSE PUBLISHING
ISBN 9788867495016 u.s. \$29.95 FLAT40
Pbk, 6.5 x 9.25 in. / 160 pgs / 88 color / 5 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Creating new geographies by sculpting the invisible

Lebanese artist Charbel-Joseph H. Boutros (born 1981) makes sculptures and installations that meditate on invisibility by treating negative space as a material, subtly weaving together intimate, geographical and political narratives.



Judith Kakon: Stolen Language

Edited by Isabelle Köpfl. Text by Quinn Latimer, Boaz Levin, Simone Neuenschwander, Sadie Plant.

MOUSSE PUBLISHING
ISBN 9788867494866 u.s. \$25.00 FLAT40
Pbk, 8 x 11 in. / 152 pgs / 500 color / 120 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Exploring the ubiquity of commodity circulation through a reappropriation of existing forms

Swiss artist Judith Kakon (born 1988) makes conceptual installation works that highlight the reciprocal relationships between society and commerce, and the impact of accelerated economic developments. In this publication, Kakon relates her works to her working materials in a nonhierarchical and nonlinear manner.



Albert Oehlen: unverständliche braune Bilder

Text by Christian Malycha.

HOLZWARTH PUBLICATIONS
ISBN 9783947127337 u.s. \$60.00 FLAT40
Hbk, 9.5 x 11 in. / 56 pgs / 27 color.
June/Art
Territory:NA LA ASIA AU/NZ ME

Abstraction between collage and painting from the Neue Wilde virtuosos

This leporello volume presents two new series by German artist Albert Oehlen (born 1954): the “incomprehensible brown pictures,” which take up the earth tones and expressive brushstrokes of his earlier abstract work, and the *Ö-Norm* paintings, in which the artist defines his current aesthetic standard between painting and collage.



Ione Saldanha: The Invented City

Edited with text by Adriano Pedrosa, Laura Cosendey. Text by Frederic Tuten, Frederico Morais, Fuad Atala, Claudia Saldanha, Lauro Cavalcanti, Luiz Áquila, Lúcio Cardoso, Luisa Duarte, Luiz Camillo Osório, Luiza Interlenghi, Marta Mestre, Pollyana Quintella, Vivian Ostrovsky.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770146 u.s. \$60.00 GBP £50.00 FLAT40
Hbk, 8.5 x 11 in. / 320 pgs / 290 color / 11 b&w.
January/Art
Territory:WORLD Except Brazil

The largest publication to date on the work of a pioneering Brazilian painter

Ione Saldanha (1919–2001) was a highly influential though underappreciated figure in the history of 20th-century Brazilian art. Her paintings on canvas and paper, as well as more unconventional surfaces such as wooden slats, spools and planks, depict the perpetual invention and reinvention of the city.



Louisa Gagliardi

Edited by Arnaud Hubert. Text by Simon Castets. Interview by Mitchell Anderson.

JRP|EDITIONS
ISBN 9783037645871 u.s. \$30.00 FLAT40
Hbk, 8 x 11.25 in. / 64 pgs / 50 color.
November/Art
Territory:NA LA ASIA AU/NZ AFR ME

Interrogating painterliness: the first monograph on the photoshopped art of Louisa Gagliardi

Swiss artist Louisa Gagliardi (born 1989) makes photoshopped works printed on canvas that draw on painting as well as graphic design and advertising to rethink questions of flatness and depth, dimensionality and translucence, the enigmatic and the banal, the digital imagery and the painterly marks.

Works on paper: illustration and beyond



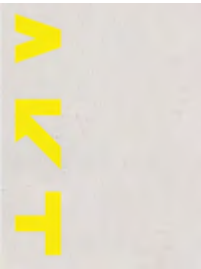
Sarah Bildstein: 100 Spectres

Text by Katrin Bucher Trantow, Tanja Klemm, Karin Leonhard.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572362 u.s. \$39.95 FLAT40
Hbk, 11 x 8.25 in. / 140 pgs / 100 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Chemistry meets painting in Sarah Bildstein’s ecological meditation on water

Tokyo-based Austrian artist Sarah Bildstein collaborated with scientists at the University of Konstanz to transform 100 water samples gathered from around the world into a series of abstract, watercolor-like paintings. Derived from nature, these works reflect timely issues surrounding climate change and the global water crisis.



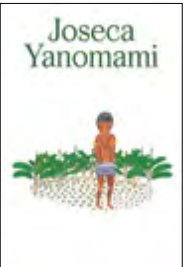
AKT / NUDE

Edited with text by Stefan Bachmann. Text by Henrik Ahr, Noémie Anneg, Thomas Ballhausen, Elisabeth Gutjahr.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572560 u.s. \$70.00 FLAT40
Hbk, 9 x 12 in. / 432 pgs / 623 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Two decades of nude studies from the department of stage design at a major Austrian university

This complex artist’s book is dedicated to the art of nude drawing, featuring around 520 works by 68 students from the department of stage design at the Mozarteum University Salzburg over the course of the past 20 years.



Joseca Yanomami: Drawings

Edited with text by Adriano Pedrosa, David Ribeiro. Text by Denilson Baniwa, Patrícia Ferreira Pará Yxapy, Bruce Albert.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770245 u.s. \$55.00 GBP £46.00 FLAT40
Hbk, 7 x 10.25 in. / 240 pgs.
November/Art
Territory:WORLD Except Brazil

Colorful depictions of daily life in Brazil’s Indigenous Yanomami culture

Joseca Yanomami (born 1971) is a member of the Indigenous Yanomami people in the Brazilian Amazon. His drawings depict Yanomami culture and history and address the conflict between Indigenous and non-Indigenous peoples. This book reproduces 93 drawings held by MASP, the most substantial existing collection of his work.



David Goldes: Unpredictable Drawings

Artwork by David Goldes. Text by Pavel S. Pys.

RADIUS BOOKS/YOSSI MILO GALLERY
ISBN 9781955161015 u.s. \$60.00 GBP £50.00 FLAT40
Hbk, 9 x 11 in. / 140 pgs / 62 color.
November/Art
Territory:WORLD

Material representations of electrical and chemical interventions

David Goldes (born 1947) uses chemical and electrical transformations of graphite and silver to form the basis of this latest body of work. Electrified, the drawings yield material evidence—burns, holes and surface scarring—while the chemically altered silver leaf shows unplanned swaths of color.



Pietro Costa: Portraits The Bloodwork Project, 1989–2022

Edited with text by Chiara Spangaro. Text by Robert C. Morgan, Policarp Hortolà, Rita Iacopino.

SILVANA EDITORIALE
ISBN 9788836651405 u.s. \$30.00 FLAT40
Pbk, 9.5 x 11 in. / 96 pgs / 100 color.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

Portraits painted in blood

Italian artist Pietro Costa presents a series of portraits made using the subjects’ blood as pigment. This publication expands on Costa’s ongoing *Bloodwork* project, which incorporates his own blood into works that straddle painting, drawing, photography, sculpture and installation.



Csaba Fürjesi: Time Out

Preface by Séamus Kealy. Text by Peter Husty.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572126 u.s. \$35.00 FLAT40
Pbk, 8.5 x 11 in. / 104 pgs / 71 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Twenty-five years of material experimentation from a Hungarian printmaker

Hungarian artist Csaba Fürjesi (born 1969) works in painting, drawing and photography, with a special emphasis on prints and material experimentation. His oeuvre presents a world that is simultaneously innocuous and surreal.

Art in motion: video and performance from the past three decades

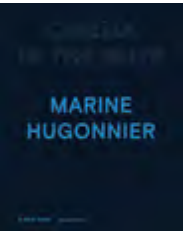


Peggy Ahwesh: Vision Machines

Edited by Erika Balsom, Robert Leckie. Text by Erika Balsom, Elena Gorfinkel, Tendai Mutambu, John David Rhodes, Shola von Rheinold.

MOUSSE PUBLISHING
ISBN 9788867494835 u.s. \$20.00 **FLAT40**
Pbk, 6 x 9.75 in. / 108 pgs / 50 color / 3 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

New York–based artist Peggy Ahwesh (born 1954) uses repurposed images and nonprofessional child performers in her video works, which probe the critical potential of play. This book accompanies her first UK exhibition, including films and video installations made between 1993 and 2021.



Marine Hugonnier: Cinema in the Guts

Edited with introduction by Marta Ponsa. Foreword by Quentin Bajac. Text by Michael Newman, Nicole Brenez, Carles Guerra. Interview by Eyal Weizmann.

SILVANA EDITORIALE
ISBN 9788836651313 u.s. \$60.00 **FLAT40**
Pbk, 9.5 x 11.75 in. / 288 pgs / 250 color.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

French artist Marine Hugonnier (born 1969) makes experimental films that investigate the politics of the gaze and exist at the border of documentary and fiction. Equipped with her 16mm camera, Hugonnier mixes the roles of reporter and ethnographer.



Jackie Karuti

Text by Wanja Kimani, Bojana Cvejić, Rosie Olang’, James Muriuki, Jackie Karuti.

MOUSSE PUBLISHING
ISBN 9788867494781 u.s. \$25.00 **FLAT40**
Pbk, 6 x 8.75 in. / 112 pgs / 69 color / 27 duotone / 23 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Kenyan artist Jackie Karuti (born 1987) employs drawing, video, installation and performance art to meditate on movement and stillness, pushing the viewer to reflect on how, where and who we choose to restructure or rebuild the structures that bind us.



Post-Performance Video: Prospective 1: Los Angeles

Edited with text by Marie de Brugerolle. Text by Hendrik Folkerts.

MOUSSE PUBLISHING
ISBN 9788867494996 u.s. \$29.95 **FLAT40**
Pbk, 6.5 x 7.5 in. / 112 pgs / 55 color.
July/Art/Film & Video
Territory:NA LA ASIA AU/NZ AFR ME

Marie de Brugerolle’s concept of a “Post-Performance Future” describes the legacy and impact of performativity on visual arts. This book accompanies the first exhibition on this subject, featuring four video artists working or trained in Los Angeles: Coleman Collins, Rodney McMillian, Nathaniel Mellors and Anna Wittenberg.



Ericka Beckman: Fair Game

Edited with text by Adam Budak, Ericka Beckman. Text by Marie de Brugerolle, Mark Cutler, Valerie Verhack.

MOUSSE PUBLISHING
ISBN 9788867494972 u.s. \$30.00 **FLAT40**
Pbk, 8.25 x 11 in. / 112 pgs / 66 color / 33 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Since the 1980s, American filmmaker Ericka Beckman (born 1951) has been exploring themes of gamification and media interactions in her films. This publication accompanies an exhibition of the same name that presents Beckman’s pioneering videos for the first time in Germany.



Li Nu: Peace Piece

Text by Yao Siqing, Lu Mingjun.

HOLZWARTH PUBLICATIONS/SPURS GALLERY
ISBN 9783947127344 u.s. \$60.00 **FLAT40**
Hbk, 8.5 x 11.25 in. / 124 pgs / 40 color / 39 b&w.
June/Art
Territory:NA LA ASIA AU/NZ ME

Chinese artist Li Nu (born 1979) makes sculptures, installations and performance videos that combine personal experience and political reflection with an almost surreal sense of poetry. This is the first publication to present the full range of Li Nu’s art to date, featuring works made since 2008.



Maria D. Rapicavoli: Surface Tension

Text by Sarah Lookofsky, Liz Park, Kristina Scepanski, Sara Reisman, Wendy Vogel.

MOUSSE PUBLISHING
ISBN 9788867494873 u.s. \$30.00 **FLAT40**
Pbk, 9.5 x 12.25 in. / 96 pgs / 40 color / 40 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

This volume accompanies a major survey exhibition for New York–based, Sicilian-born Maria D. Rapicavoli (born 1976), whose oeuvre straddles photography, film and installation, exploring topics such as the layers of colonial relations undergirding crossings between Europe and Africa, and the politics of domestic space during the pandemic.

International sculpture and installation

SPECIALTY ■ ART



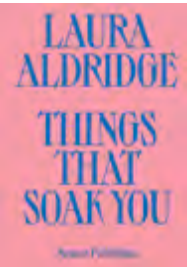
Manuela Ribadeneira: She Asked Directions for Getting Lost

Edited with text by Sarah Demeuse, Manuela Moscoso. Text by Rodolfo Kronfle, Pablo Lafuente, Catalina Lozano.

MOUSSE PUBLISHING
ISBN 9788867494927 u.s. \$29.95 **FLAT40**
Pbk, 6.25 x 9.5 in. / 196 pgs / 132 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Ribadeneira’s sculptures and installations draw from history and science to evoke a keen sense of place

This first monograph on the work of Ecuadorian-born, UK-based artist Manuela Ribadeneira (born 1966) begins with her collaboration with Artes No Decorativas S.A. in Ecuador in the 1990s and closes with her current practice as artist, publisher and organizer in London and Quito.



Laura Aldridge: Things That Soak You

Text by Tina Fiske, Joe Scotland, Louise Shelley, Linsey Young.

MOUSSE PUBLISHING
ISBN 9788867495009 u.s. \$30.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 176 pgs / 97 color / 13 duotone.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A sculptor explores the capacity of “collage” to operate in two and three dimensions

This volume presents recent and older work by British sculptor Laura Aldridge (born 1978), whose practice incorporates photography, screenprinting, ceramics, fabric and found objects, moving between wall-based reliefs and sculptural installations. Her homely, almost folksy, pastel-colored constructions evoke both playfulness and dislocation.



Tarwuk: Ante Mare et Terras

Text by Mario Diacono. Conversation with Bob Nickas.

SILVANA EDITORIALE
ISBN 9788836651771 u.s. \$40.00 **FLAT40**
Pbk, 8 x 10 in. / 120 pgs / 60 color.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

A metamorphosis of the human form through four large-scale sculptures

New York–based Croatian artist duo Tarwuk (Bruno Pogacnik Tremow and Ivana Vukšić) makes sculptures that seem to originate from an archaeological, totemic and relic-filled past, which, filtered through the present, are transformed into tormented, futuristic and sometimes dystopian fantasy creatures.



Craig Wood: Catalogue Raisonné 1987–2018

Text by Craig Wood, Fiona Banner, Michael Archer.

OTHER CRITERIA BOOKS
ISBN 9781912613120 u.s. \$110.00 **FLAT40**
Flexi, 9.25 x 13 in. / 432 pgs / 521 color / 45 b&w.
December/Art
Territory:NA LA ASIA

A comprehensive survey of the YBA conceptualist

Over the past 30 years, the Scottish-born, Welsh-based artist Craig Wood (born 1960) has developed a distinct body of work, ranging from large-scale floor-based installations to site-specific performances and socially engaged actions. This definitive study of his work collects all artworks made between 1987 and 2018.



Marco Tirelli

Edited with text by Antonella Soldaini. Text by Veronica Locatelli.

SILVANA EDITORIALE
ISBN 9788836651535 u.s. \$70.00 **FLAT40**
Pbk, 7.5 x 10 in. / 504 pgs / 340 color.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

The enigmatic oeuvre of an Italian artist operating between the microscopic and the abstract

This monograph presents the complete works of Marco Tirelli (born 1956), whose practice runs the gamut of painting, sculpture, drawing, photography and installation. His paintings depict figures and scenes comprising clusters of well-defined microscopic pigments, which, at a closer look, break down into light particles.



Pietro Consagra: La materia poteva non esserci

Edited with text by Alberto Salvadori. Text by Mario Botta, Lara Conte, Andrea Cortellessa, Paola Nicolin.

MOUSSE PUBLISHING
ISBN 9788867495191 u.s. \$30.00 **FLAT40**
Pbk, 6.75 x 9.5 in. / 178 pgs / 44 color / 105 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Tracing the multifaceted career of a famed Italian abstractionist

Italian artist Pietro Consagra (1920–2005) favored structured abstraction, and though he is known primarily as a sculptor, he also worked in painting, drawing, writing, jewelry, furniture-making and urban architecture. Accompanying an exhibition in Switzerland, this publication reviews the artist’s vast oeuvre from the 1950s to ’70s.

Conceptual and immersive installation



Tony Oursler: Specular
Edited by Thomas Häusle. Interview by Noam Eclott, Alice Ko.
VERLAG FÜR MODERNE KUNST
ISBN 9783903572416 u.s. \$39.95 **FLAT40**
Pbk, 7.75 x 10.5 in. / 147 pgs / 61 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

An ocular exploration of contemporary conspiracy theory culture

Tony Oursler (born 1957) presents the latest iteration of his 1996 series “Obscura” with seven spherical digital projections of macro shots of eyes. These works explore the creative and destructive energy of conspiracy theories such as denial of the moon landing, the illuminati, 5G/Covid-19 causation and chemtrails.



Salomé Lamas: Gaia
Edited by Miguel Martins. Text by Salomé Lamas, João Laia.
MOUSSE PUBLISHING
ISBN 9788867494712 u.s. \$30.00 **FLAT40**
Pbk, 7.5 x 12.25 in. / 78 pgs / 15 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A multidisciplinary project that considers new ways to inhabit the Earth

Developed by Portuguese filmmaker Salomé Lamas (born 1987), *Gaia* is a project that explores the potential for ecologically minded production through a multidisciplinary approach straddling science, technology and the arts. This publication accompanies an eponymous installation and features dialogues with contemporary thinkers in the field.



Bernhard Rüdiger: 49 Exhibitions
Text by François Aubart, Gilles Drouault, Daniel Perrier, Doris von Drathen, Pascal Beausse, Giovanni Careri, Pietro Montani, Henri-Alexis Baatsch, Bernardo Mercuri, Paola Nicolin, Bernhard Rüdiger.
MOUSSE PUBLISHING
ISBN 9788867494880 u.s. \$40.00 **FLAT40**
Pbk, 6.25 x 9.5 in. / 560 pgs / 203 color / 130 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A comprehensive survey of an Italian sculptor’s spatial and acoustic interventions

Italian sculptor Bernhard Rüdiger (born 1964) makes architectural objects and installations that dialogue with history through meticulous spatial and acoustic arrangements. This exhaustive volume chronicles his body of work over the past 35 years, accompanied by texts and interviews with the artist.



Dineo Seshee Bopape
Edited with text by Lucia Aspesi, Fiammetta Griccioli. Text by Chus Martínez, Uhuru Phalafala, Kwanele Sosibo.
MARSILIO ARTE
ISBN 9791254630488 u.s. \$40.00 GBP £33.00 **FLAT40**
Pbk, 6.5 x 9.5 in. / 240 pgs / 150 color.
January/Art
Territory:WORLD

The most extensive monograph to date on an emerging South African multimedia artist

South African artist Dineo Seshee Bopape (born 1981) works across sculpture, drawing and video, weaving narratives that investigate archetypes and myths in which the female figure plays a central role. This volume, accompanying her survey show at Pirelli HangarBicocca (Milan), presents a wide selection from the artist’s oeuvre.



Gabriela Albergaria: Nature Abhors a Straight Line
Edited with text by Delfim Sardo. Text by Mariana Pestana, Lucia G. Lohmann, Alfonso Cruz.
MOUSSE PUBLISHING
ISBN 9788867494453 u.s. \$30.00 **FLAT40**
Hbk, 8 x 11.75 in. / 234 pgs / 89 color / 51 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

An artist’s meditation on the history of human appropriation and manipulation of the plant world

Portuguese artist Gabriela Albergaria (born 1965) makes sculptures, installations, photographs and drawings that embody her systematic reflection on the taming of nature by humans as recorded in 18th-century botanical gardens through the introductions of nonnative plant species and other ecosystemic modifications.



The Dream of Ulysses
Edited with text by Francesco Stocchi. Text by Achille Bonito Oliva, Paula Burleigh, Mark Wigley.
ÉDITIONS DILECTA
ISBN 9782373721515 u.s. \$40.00 **FLAT40**
Pbk, 7.75 x 10.25 in. / 200 pgs / 100 color.
August/Art
Territory:NA LA ASIA AU/NZ AFR ME

An immersive exhibition experience evoking Homer’s classic epic

This catalog accompanies an immersive exhibition in which the Villa Carmignac and its gardens were transformed into a maze for guests to navigate. Intended to evoke Ulysses’ labyrinthine journey home, the exhibition functions as an allegory for the lifetime of choices that we all face. Artists include Micol Assaël, John Baldessari, Miquel Barceló, Jean-Michel Basquiat, Marinus Boezem, Louise Bourgeois and Mark Bradford.

Cooperative art-making: artist duos, collectives and more

SPECIALTY ■ ART



Building Human Relations through Art
Belgrade Art Collective Škart from 1990 to Present
Edited with introduction by Seda Yildiz.
ONOMATOPEE PROJECTS
ISBN 9789493148826 u.s. \$20.00 **FLAT40**
Pbk, 6.25 x 8.25 in. / 240 pgs / 200 color / 40 b&w.
July/Art
Territory:NA LA ASIA ME

Chronicling over three decades of the Belgrade-based artist collective

The Belgrade-based collective Škart operates across artistic mediums, with a primary focus on poetry and design. Through conversations with Škart’s members, a selection of images, poems and drawings as well as newly commissioned texts, this book traces the group’s practice from the 1990s to present.



Superflex: This Book Has a Market Price of €28
Sometimes as a Fog, Sometimes as a Tsunami
Edited with text by Barbara Steiner. Text by Martin Grabner, Dirk Raith, Steven Zultanski.
VERLAG FÜR MODERNE KUNST
ISBN 9783903572799 u.s. \$35.00 **FLAT40**
Hbk, 6.75 x 9.5 in. / 152 pgs / 86 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

The collective’s playful meditations on the value systems of capitalism

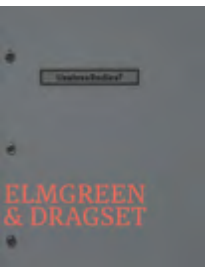
Accompanying the Danish artist group Superflex’s latest show at Kunsthaus Graz, this volume presents the gamut of their activities over three decades.



Screensavers: Anonymous Club Archive 2017–2021
Edited by Fredi Fischli, Shayne Oliver, Niels Olsen, Christian Velasquez, Teo Schifferli, Marc Asekhame.
WALTHER KÖNIG, KÖLN
ISBN 9783753301303 u.s. \$59.95 **FLAT40**
Flexi, 11 x 14 in. / 206 pgs / 296 color / 23 b&w.
July/Art/Fashion
Territory:NA LA AU/NZ AFR

Artifacts and ephemera from the New York fashion and art collective

New York–based collective Anonymous Club, founded by fashion designer Shayne Oliver, engages with fine art, installation, performance, music, fashion and more. This publication surveys the collective’s work since its inception, with a collection of related artifacts and ephemera.



Elmgreen & Dragset: Useless Bodies?
Edited by Mario Mainetti, Niccolò Gravina, Phoebe Emerson. Text by Marc Abélès, Anita Allen, Paola Antonelli, et al.
FONDAZIONE PRADA
ISBN 9788887029802 u.s. \$90.00 **SDNR30**
Pbk, 6.75 x 9 in. / 532 pgs / 41 color / 206 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR

Exploring the changing role of the physical body in the digital age

This volume accompanies the latest exhibition from Berlin-based artist duo Elmgreen & Dragset, which explores how bodies lose their centrality to everyday experience in our postindustrial age.



Gilbert & George: New Normal Pictures
Text by Michael Bracewell.
THADDAEUS ROPAC
ISBN 9782910055967 u.s. \$24.00 **FLAT40**
Pbk, 12 x 9.75 in. / 52 pgs / 35 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

The latest installation in Gilbert & George’s street-level explorations of modern life in London’s East End

Created over the past three years, this series from artist duo Gilbert & George offers a surreal, day-glo view of London in which everything is slightly off kilter, with the artists pictured catching their balance or toppling over amidst an ever-shifting post-industrial urban landscape.



Andrea and Paolo Ventura: Napoleon
Edited by Laura Leonelli.
SILVANA EDITORIALE
ISBN 9788836651412 u.s. \$30.00 **FLAT40**
Hbk, 9.5 x 11 in. / 64 pgs / 30 color.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

Transforming history into fiction: a reimagining of the Napoleonic wars

Italian painter and illustrator Andrea Ventura (born 1968) and his brother, photographer Paolo Ventura (born 1968), have collaborated on this latest book project, which presents their artistic reinterpretations of the myth of the great Napoleonic battles and the Grande Armée that fought them.

Artists working in conversation and collaboration



Banal Complexities
Collaborative Art in Public Space

Edited with text by Christine Bruckbauer, Aline Lenzhofer.
Text by Mohammed Nauh Alfara.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572683 u.s. \$30.00 **FLAT40**
Hbk, 7 x 9.75 in. / 120 pgs / 40 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME



João Maria Gusmão + Pedro Paiva:
Terçoelho

Text by Chris Fitzpatrick, Anthony Huberman, João Maria Gusmão, Pedro Paiva, Philippe Vergne.

MOUSSE PUBLISHING
ISBN 9788867495221 u.s. \$45.00 **FLAT40**
Pbk, 8.75 x 11.5 in. / 404 pgs / 200 b&w.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A new grimoire of the natural and metanatural sciences, from
an award-winning artist duo

Accompanying the first major exhibition for the Portuguese artist duo João Maria Gusmão (born 1979) and Pedro Paiva (born 1977), this catalog covers nearly 20 years and 250 works across installation, sculpture, photography, film and editorial/written works.

Group shows, museum collections, awards and more

SPECIALTY ■ ART



Material
22 Interviews

By Sandra Danicke.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572867 u.s. \$39.95 **FLAT40**
Pbk, 7.25 x 9.5 in. / 280 pgs / 113 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Twenty-two contemporary artists on the materials they use in
their practice

Far from the days of oil paint and chiseled marble, the materials favored by artists today can be as unconventional as garbage, fabric scraps or food. In this volume, 22 international artists discuss their materials. Artists include: Joseph Grigely, Simon Starling, Sofia Hultén and more.



Lost in America
n.b.k. Ausstellungen Bd. 24

Edited by Marius Babias, John Miller. Text by Amy Allen, Dan Graham, John Miller, Martha Rosler, et al.

WALTHER KÖNIG, KÖLN
ISBN 9783960989745 u.s. \$35.00 **FLAT40**
Pbk, 6.5 x 9.75 in. / 316 pgs / 120 color / 35 b&w.
July/Art
Territory:NA LA AU/NZ AFR

A meditation on the ideological conditions shaping
contemporary American artistic and architectural practices

Accompanying an exhibition featuring 37 works by 19 US-based artists, this publication explores the presence of American ideology in art, architecture and design. Artists include John Steuart Curry, Jimmie Durham, Andrea Fraser, Dan Graham, Renée Green, Jill Magid, Adrian Piper, Martha Rosler and more.



Lucio Fontana/Antony Gormley

Edited by Luca Massimo Barbero.

MARSILIO ARTE
ISBN 9791254630440 u.s. \$29.95 GBP £24.99 **FLAT40**
Clth, 6 x 8.25 in. / 152 pgs / 80 color.
September/Art
Territory:WORLD



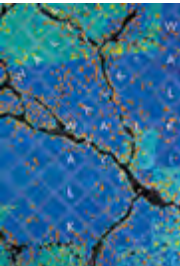
Harun Farocki & Florentina
Pakosta: The Physiognomy
of Power

Edited by Thorsten Sadowsky. Preface by Dietrich Karner, Thorsten Sadowsky. Text by Antje Ehmann, Elsy Lahner.

VERLAG FÜR MODERNE KUNST
ISBN 9783903796706 u.s. \$35.00 **FLAT40**
Pbk, 8.75 x 11 in. / 192 pgs / 175 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

Critiques of power from two masters of the German and
Austrian postwar eras

This publication considers the oeuvres of Harun Farocki (1924–2014), one of the most important German documentary filmmakers and media artists since the '70s, and graphic artist/painter Florentina Pakosta (born 1933), a central figure in the Austrian feminist avant-garde.



Walk!

Edited by Fiona Hesse, Marie Oucherif, Matthias Ulrich.
Text by David le Breton, Dee Heddon, Fiona Hesse, Marie Oucherif, Noora Pyry.

VERLAG FÜR MODERNE KUNST
ISBN 9783903572591 u.s. \$49.95 **FLAT40**
Pbk, 6.5 x 9.5 in. / 240 pgs / 225 color.
July/Art
Territory:NA LA ASIA AU/NZ AFR ME

A critical overview of the previously under-examined aspect of
walking as a practice in contemporary artistic production

This catalog features around 100 photographs, videos, collages, drawings, paintings, sculptures and performances from over 40 artists in whose work walking represents an important element. Artists include David Hammons, Mona Hatoum, Kimsooja, Helen Mirra, Pope.L, Hans Schabus and more.



QSPA 10: The Queen Sonja
Print Award

Text by Alf van der Hagen, Dame Julia Peyton-Jones, Poul Erik Tøjner, Synne Rifbjerg, Marie Laurberg.

FORLAGET PRESS
ISBN 9788232804207 u.s. \$65.00 GBP £55.00 **FLAT40**
Hbk, 9.5 x 11.75 in. / 240 pgs / 186 color.
November/Art
Territory:WORLD

One decade of the world's leading award for graphic art

This book celebrates 10 years of the HM Queen Sonja Print Award, an international biannual award dedicated to promoting and honoring artists working in contemporary printmaking. Alongside the anniversary portfolio, it presents all recipients of the award from the past decade.



Aram Han Sifuentes:
We Are Never Never Other

Edited with text by Kendra Paitz. Text by Aram Han Sifuentes, Grace Kyungwon Hong.

UNIVERSITY GALLERIES OF ILLINOIS STATE UNIVERSITY
ISBN 9780945558446 u.s. \$29.95 GBP £24.99 **FLAT40**
Hbk, 8.75 x 8.25 in. / 96 pgs / 159 color.
December/Art
Territory:WORLD

Chronicling the community-based projects of a prolific
Californian fiber artist

Chicago-based artist Aram Han Sifuentes (born 1986) makes textiles and participatory works confronting disenfranchisement. This monograph focuses on four community-based projects: *A Mend*, *U.S. Citizenship Test Sampler*, *Protest Banner Lending Library* and *Official Unofficial Voting Station*.



Arnulf Rainer, Emilio Vedova:
Ora!

Edited with text by Fabrizio Gazzarri. Text by Philip Rylands, Helmut Friedel, Arnulf Rainer.

MARSILIO ARTE
ISBN 9791254630426 u.s. \$50.00 GBP £42.00 **FLAT40**
Clth, 9.5 x 11.5 in. / 216 pgs / 200 color.
September/Art
Territory:WORLD

On two artists joined by a vision of human beauty and precarity

This publication presents a selection of works by two protagonists of postwar European art: Austrian painter Arnulf Rainer (born 1929) and Italian painter Emilio Vedova (1919–2006), linked by their close friendship and a shared artistic vision.



X Museum 2020–2021

Edited with text by Jiashun Fang. Text by Michael XuFu Huang, Poppy Dongxue Wu, Cyril Kuizhen Rao, Ziyi Liao.

MOUSSE PUBLISHING
ISBN 9788867495047 u.s. \$35.00 **FLAT40**
Pbk, 7.75 x 10.75 in. / 196 pgs / 122 color / 36 b&w.
September/Art
Territory:NA LA ASIA AU/NZ AFR ME

Chronicling the first year of programming at a new Beijing
contemporary art museum

The first chapter in a series of annual publications dedicated to the X Museum in Beijing, this volume chronicles the museum's first year of activity, including five exhibitions, over 20 public programs and a series of off-site activities and collaborations with international artists.



Brazilian Histories

Edited with text by Adriano Pedrosa, Isabella Rjeille. Text by André Mesquita, Amanda Carneiro, Clarissa Diniz, Fernando Oliva, Glaucea Brito, Guilherme Giufrida, Lilia Schwarcz, Sandra Benites, Tomás Toledo.

MUSEU DE ARTE DE SÃO PAULO/KMEC BOOKS
ISBN 9786557770238 u.s. \$55.00 GBP £46.00 **FLAT40**
Hbk, 8.5 x 11 in. / 400 pgs.
November/Art
Territory:WORLD Except Brazil

A colossal panorama of Brazilian visual culture across
five centuries

Published for the bicentennial of Brazil's independence, *Brazilian Histories* brings together a selection of more than 300 works and documents from different mediums, typologies and regions of the country, spanning the 16th to 21st centuries.

Photography



Giovanna Silva: City, I Listen to Your Heart – Milan

Edited by Negar Azimi, Chiara Carpenter. Text by Giovanni Piovene. Maps by Michele Marchetti.

MOUSSE PUBLISHING

ISBN 9788867494750 u.s. \$29.95 **FLAT40**
Pbk, 6.5 x 9.25 in. / 256 pgs / 1760 color / 11 b&w.
July/Photography/Architecture & Urban Studies
Territory:NA LA ASIA AU/NZ AFR ME

Italian photographer and publisher Giovanna Silva (born 1980), founder of the publishing house Humboldt Books, paints a sinuous, compulsive, dizzying and poetic portrait of Milan through several hundred detailed photos of the city's modern and contemporary building facades.



Carlo Valsecchi: Bellum

Text by Florian Ebner, Yehuda E. Safran.

SILVANA EDITORIALE

ISBN 9788836651511 u.s. \$50.00 **FLAT40**
Hbk, 13.5 x 11 in. / 128 pgs / 43 color.
September/Photography
Territory:NA LA ASIA AU/NZ AFR ME

Italian photographer Carlo Valsecchi (born 1965) spent three years roaming the Alps with his camera, exploring the region's role in historical conflicts and migration patterns. The resulting photographs are sudden glimpses, portals of light and compositions hovering in an endless limbo between loneliness, isolation and waiting.



Eric Asamoah: The Day after Tomorrow

Text by Jahson Tehuti.

VERLAG FÜR MODERNE KUNST

ISBN 9783903572485 u.s. \$39.95 **FLAT40**
Pbk, 8 x 11 in. / 108 pgs / 76 color / 30 b&w.
July/Photography
Territory:NA LA ASIA AU/NZ AFR ME

Austria-based Ghanaian photographer Eric Asamoah (born 1999) presents his first monograph, featuring images of young men coming of age. Taken in Accra and Kumasi, Ghana, the photographs reveal a precarious transition from boyhood to adulthood.



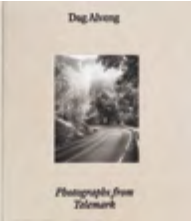
Francesco Jodice: The Complete Works

Edited by Marco Scotini.

SILVANA EDITORIALE

ISBN 9788836650767 u.s. \$65.00 **FLAT40**
Hbk, 9.75 x 13.25 in. / 474 pgs / 1100 color.
September/Photography
Territory:NA LA ASIA AU/NZ AFR ME

This volume collects over 350 works by Italian photographer Francesco Jodice (born 1967), known for his washed-out panoramic landscape and cityscapes. In addition to photography, Jodice's artistic practice encompasses filmmaking and other multidisciplinary visual arts. This is his first major survey.



Dag Alveng: Photographs from Telemark

Text by Amalie Kasin Lerstang.

FORLAGET PRESS

ISBN 9788232804313 u.s. \$60.00 GBP £50.00 **FLAT40**
Hbk, 11.75 x 13 in. / 156 pgs / 80 b&w.
November/Photography
Territory:WORLD

The work of Norwegian photographer Dag Alveng (born 1953) boasts an exquisite technical quality and often depicts overlooked everyday scenes. His latest project with the Telemark Art Museum documents Norway's latest addition to the UNESCO World Heritage List, Rjukan-Notodden Industrial Heritage (2015).



Miguel Rio Branco

Edited with text by Walter Guadagnini. Text by Germano Celant.

SILVANA EDITORIALE

ISBN 9788836647521 u.s. \$30.00 **FLAT40**
Hbk, 9 x 11 in. / 96 pgs / 60 color.
September/Photography
Territory:NA LA ASIA AU/NZ AFR ME

This anthological volume retraces the entire career of French Brazilian photographer and filmmaker Miguel Rio Branco (born 1946), who is known for his photojournalism in Brazil and has worked as a correspondent for Magnum Photos since 1980.



Claudio Abate

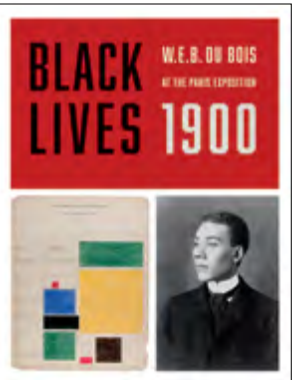
Edited by Germano Celant. Text by Ilaria Bernardi, Carlos Basualdo.

SILVANA EDITORIALE

ISBN 9788836648528 u.s. \$95.00 **FLAT40**
Hbk, 9.5 x 11.75 in. / 608 pgs / 300 color / 450 duotone.
September/Photography
Territory:NA LA ASIA AU/NZ AFR ME

This monograph is the first to trace the life and career of Italian photographer Claudio Abate (1943–2017), whose practice ranged from photographs of works, artists and exhibitions of Arte Povera to fashion photography, photo-documentary and personal artistic photographic experimentations.

POPULAR CULTURE BACKLIST HIGHLIGHTS



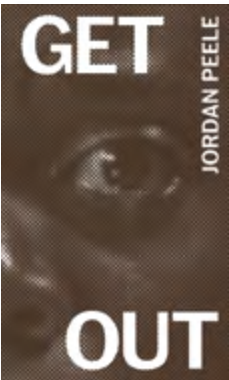
BLACK LIVES 1900: W.E.B. DU BOIS AT THE PARIS EXPOSITION

ISBN 9781942884538
Flexi, u.s. \$35.00
Redstone Press
Territory:NA LA EUR ASIA AU/NZ AFR ME



CITY OF CINEMA: PARIS 1850–1907

ISBN 9781636810218
Hbk, u.s. \$55.00 £44.00
DelMonico Books/Los Angeles County Museum of Art
Territory:WORLD



GET OUT

ISBN 9781941753286
Pbk, u.s. \$19.95 £17.50
Inventory Press
Territory:WORLD



HAYAO MIYAZAKI

ISBN 9781942884811
Hbk, u.s. \$55.00 £44.00
DelMonico Books/Academy Museum of Motion Pictures
Territory:WORLD



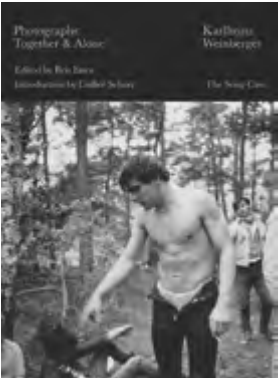
JEFF DIVINE: 70S SURF PHOTOGRAPHS

ISBN 9781942884606
Hbk, u.s. \$39.95 £35.00
T. Adler Books
Territory:WORLD



JOHN CAGE: A MYCOLOGICAL FORAY

ISBN 9781733622004
Slip, pbk, 2 vols, u.s. \$60.00 £47.00
Atelier Éditions
Territory:WORLD



KARLHEINZ WEINBERGER: PHOTOGRAPHS

ISBN 9781734035117
Pbk, u.s. \$29.95 £22.00
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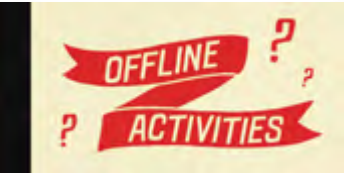
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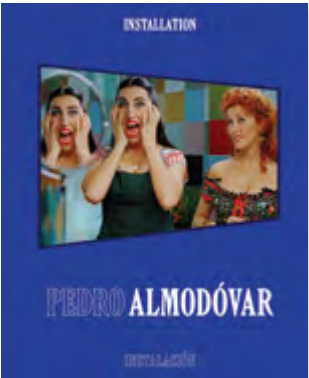
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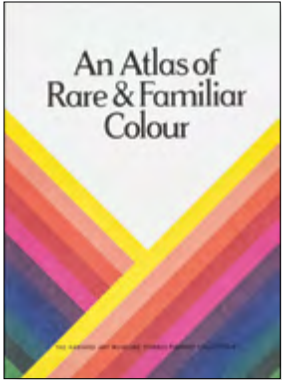
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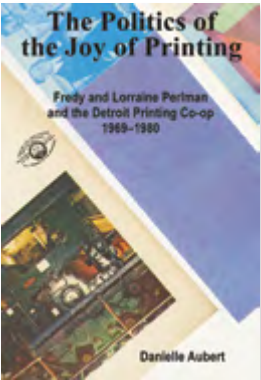
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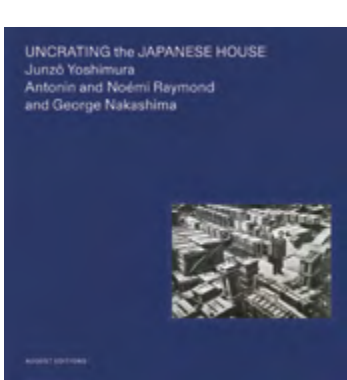
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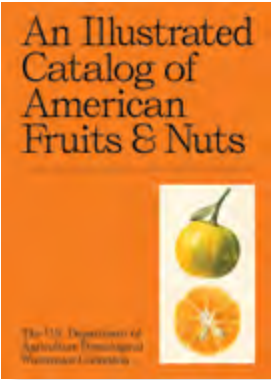
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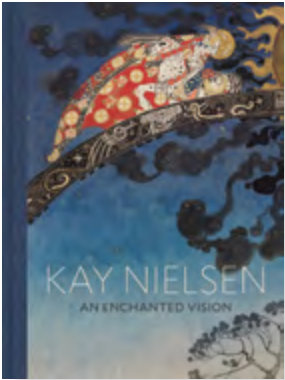
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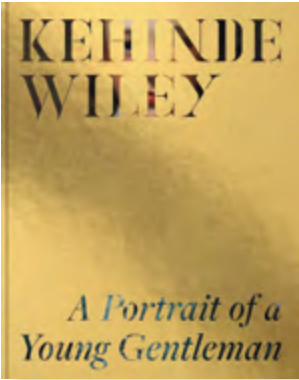
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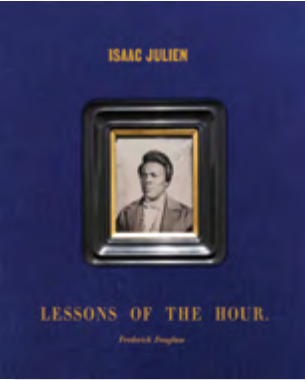
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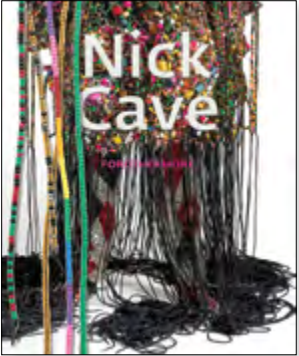
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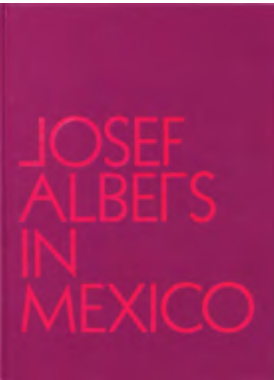
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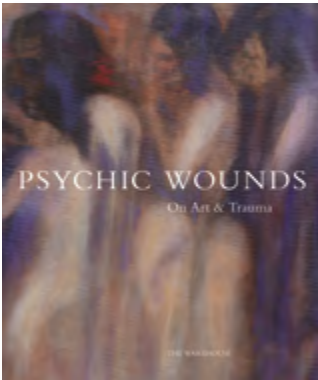
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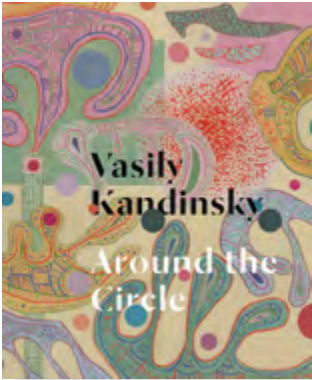
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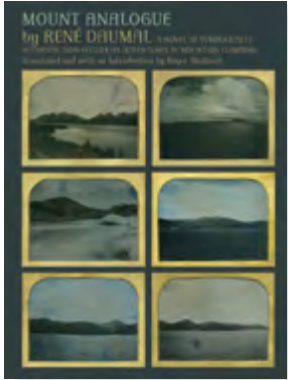
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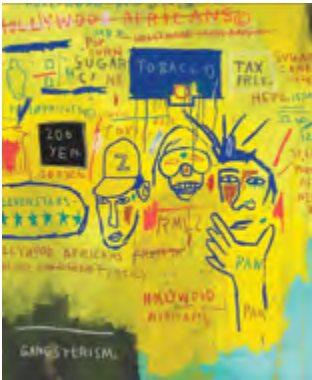
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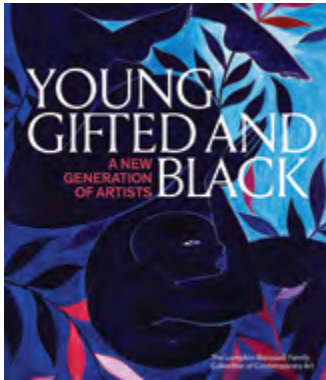
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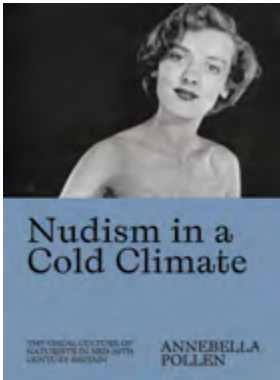
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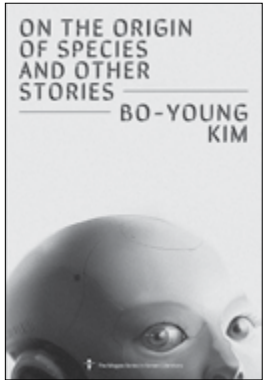
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