

artbook

THE D.A.P. INTERNATIONAL CATALOG | MIDWINTER 2020



Matthew Wong, *Big Wave Bay*, 2019. From *Matthew Wong: Postcards*, published by Karma Books, New York. See page 6.

artbook &
distributed art publishers

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CATALOG EDITOR
Thomas Evans

DESIGNER
Thomas Evans, Martha Ormiston

COPY WRITING
Arthur Cañedo, Thomas Evans

✚ Plus sign indicates that a title is listed on Edelweiss

FRONT COVER IMAGE

McArthur Binion, *DNA:Study*, 2019. Ink, oil paint stick and paper on board, 72 x 48 inches.
From *McArthur Binion: DNA*, published by DelMonico Books. See page 10.

The Sleeve Should Be Illegal

& Other Reflections on Art at the Frick

Edited by Michaelyn Mitchell. Foreword by Adam Gopnik. Preface by Ian Wardropper.

Explore the treasures of The Frick Collection through the eyes of a diverse group of contemporary writers, artists and other cultural figures, from George Condo, Lydia Davis and Lena Dunham to Abbi Jacobson and Edmund White

A cultural haven for museumgoers in New York and beyond, The Frick Collection holds masterpieces by some of the most celebrated artists in the Western tradition—among them Bellini, Gainsborough, Goya, Rembrandt, Vermeer and Whistler—installed in a Gilded Age mansion on Fifth Avenue.

This book includes 61 reflections on the Frick's preeminent collection, with the contributors writing about an artwork that has personal significance, sharing how it has moved, challenged, puzzled or inspired them. Each text is accompanied by an illustration of the artwork. For example, writer Jonathan Lethem tells how he started going to the Frick as a teenager to gaze at Hans Holbein's portraits of Thomas Cromwell and Sir Thomas More. Historian Simon Schama revels in Turner's *Mortlake Terrace: Early Summer Morning*, which reminds him of his own childhood growing up next to the River Thames. This engaging anthology attests to the inspirational power of art and reminds us that there is no one way to look.

DELMONICO BOOKS/THE FRICK COLLECTION

ISBN 9781942884798 U.S. \$29.95 CDN \$41.95 GBP £27.00

Hbk, 7.25 x 9.5 in. / 168 pgs / 122 color.

January/Art

Territory: WORLD



AUTHORS INCLUDE André Aciman Ida Applebroog Firelei Báez Victoria Beckham Tom Bianchi Carter Brey Rosanne Cash Jerome Charyn Roz Chast George Condo Gregory Crewdson Joan K. Davidson Lydia Davis Edmund de Waal Rineke Dijkstra Mark Doty Lena Dunham Stephen Ellcock Donald Fagen Rachel Feinstein & John Currin Teresita Fernández Bryan Ferry Michael Frank Moeko Fujii Adam Gopnik Vivian Gornick Agnes Gund Carolina Herrera Alexandra Horowitz Abbi Jacobson Bill T. Jones Maira Kalman Nina Katchadourian Susanna Kaysen Jonathan Lethem Kate D. Levin David Masello Julie Mehretu Daniel Mendelsohn Rick Meyerowitz Duane Michals Susan Minot Mark Morris Nico Muhly Vik Muniz Wangechi Mutu Catherine Opie Jed Perl Taylor M. Polites Diana Rigg Jenny Saville Simon Schama Lloyd Schwartz Annabelle Selldorf Arlene Shechet Judith Thurman Colm Tóibín Chris Ware Darren Waterston Edmund White Robert Wilson



Danny Lyon: American Blood

Edited with introduction by Randy Kennedy. Conversations with Hugh Edwards, Nan Goldin, Susan Meiselas.

A half-century of social change in America, documented in the writings of Danny Lyon, photographer and author of *The Bikeriders* and *The Destruction of Lower Manhattan*

"From the beginning, even before he left the University of Chicago and headed south to take up a position as the first staff photographer for the Student Nonviolent Coordinating Committee, Danny Lyon dreamed of being an artist in language as well as in pictures," writes Randy Kennedy in the introduction to *American Blood*. In 1961, at the age of 19, for example, Lyons penned a brutally satirical article for a student mimeo magazine in which he argued for the deterrent power of prime-time televised executions ("the show would open, no doubt, like a baseball game, with a rendition of the National Anthem").

Lyon is widely celebrated for his groundbreaking work in photography and film. Less recognized is the extensive body of writing that has broadened and reinforced his reach, in both the pages of his own publications and in others as varied as the *Los Angeles Times*, the *New York Review of Books*, *Aperture*, civil rights publications, underground magazines and Lyon's blog. This 400-page volume spans republished and previously unpublished texts from nearly six decades of his career, comprising a vast, meticulously archived history of American social change. Also included are conversations between Lyon and Nan Goldin, Hugh Edwards and Susan Meiselas. As Kennedy writes, Lyon's collected writings, "remarkable as both artistic and moral models, remain far too little known, especially for an author who has seen what he has seen and possesses the rare ability to write about it as he speaks; Lyon is a world-class talker, funny, wise, sanguine and indefatigable."

Danny Lyon (born 1942) is one of the most influential documentary photographers of the last five decades. His many books include *The Movement* (1964), *The Bikeriders*, *The Destruction of Lower Manhattan* (1969), *Knave of Hearts* (1999), *Like a Thief's Dream* (2007) and *Deep Sea Diver* (2011).

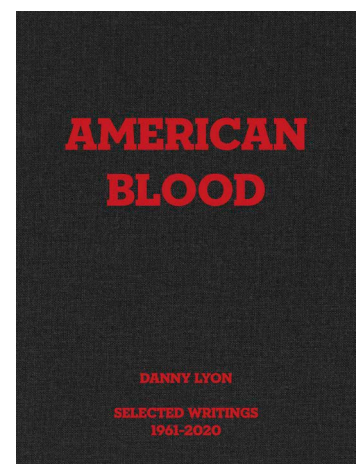
KARMA BOOKS, NEW YORK

ISBN 9781949172454 U.S. \$35.00 CDN \$49.00 GBP £30.00

Hbk, 6.5 x 9.25 in. / 396 pgs / 16 color / 57 b&w.

December/Photography 🍷

Territory: WORLD



Grimes: Miss Information, a Coloring Book

Musician and artist Grimes’ first art publication: a coloring book with more than 16 original digital drawings and AI-generated poetry

Grimes’ first art publication is rooted in the DIY production and audience participation central to her work. The form of the coloring book is necessarily incomplete, and invites collaboration in much the same vein as the artist’s recent Grimes Art Kit, a collective project that allowed fans to create and share music videos using official footage of the artist and open-source digital assets.

Here, users can modify and activate the artist’s work using their own tools, whether oil paints or crayons. The book features more than 16 original digital drawings, as well as an AI-generated poem. Like most coloring books, it is a project for artists of all ages: in the course of creating the publication, the artist, herself a new mother, learned about infants’ nascent visual perception and their preference for bold monochromatic images, and invites fellow parents to use the artworks as objects in an eye-tracking game.

c Boucher (born 1988) is a musician, singer, composer and visual artist who works under the name **Grimes**. Born and raised in Vancouver, she began releasing music independently late in the first decade of the 2000s, releasing two albums, *Geidi Primes* and *Halfaxa*, in 2010 on Arbutus Records. She subsequently signed with 4AD and rose to fame with the release of her third studio album, *Visions*, in 2012. It produced the singles “Genesis” and “Oblivion,” and received the Juno Award for Electronic Album of the Year. Her fourth studio album, *Art Angels* (2015), was named the best album of the year by several publications. Her fifth studio album, *Miss Anthropocene*, was released on February 21, 2020. She creates the art for all of her albums.

DELMONICO BOOKS/MACCARONE

ISBN 9781942884859 U.S. \$19.95 CDN \$27.95 GBP £17.50
Pbk, 8.5 x 11 in. / 32 pgs / 9 color / 8 b&w.
November/Popular Culture/Art/ Music
Territory: WORLD





Matthew Wong: Postcards

Text by Winnie Wong. Poem by Henri Cole.

An intimate clothbound volume compiling the exquisite postcard paintings of Matthew Wong

This fully illustrated volume collects Matthew Wong's small-scale postcard paintings made during the last year of his life in 2019. As Winnie Wong writes in her newly commissioned essay for the book, "Art critics have observed that Matthew Wong's landscapes are 'uncannily familiar,' and they do prompt viewers to search our own memories, but he almost never titled them as places. Instead, he consistently named them as moments in time: midnight, 5:00am, dawn, daybreak, 12:30am, Autumn, Winter, the first snow, the gloaming, the moon rise ... For the postcard is a genre that seems to consciously elude a sense of stable locus, yet marks the times of our lives when we tried to grasp it. Matthew Wong painted at home, on the road, and in the studio. He spoke of the compulsion to finish each of his paintings in a single sitting, and talked of them always as process, rather than subject matter. Standing before paintings he finished years ago, he could recall every stroke and mark as if he had placed them just moments before."

Matthew Wong (1984–2019) was a self-taught Canadian artist whose paintings evoke art historical precedents ranging Soutine and Van Gogh to abstract expressionism. His colorful, dappled vignettes of imaginary landscapes and half-remembered interiors have the uncanny ability to, in his words, "activate nostalgia, both personal and collective." Wong held his first American solo exhibition at Karma in March 2018, garnering reviews in the *New York Times* and the *New Yorker*, among others. His work is in the collection of the Dallas Museum of Art, Texas.

KARMA BOOKS, NEW YORK

ISBN 9781949172508 U.S. \$40.00 CDN \$56.00 GBP £35.00

Clth, 8.25 x 10.25 in. / 52 pgs / 20 color.

November/Art 🍀

Territory: WORLD



The reason I had begun seeing the analyst was a dream that I have had repeatedly for most of my adult life. I told my friend, that night in Cologne, about this recurring dream, technically a nightmare. We were in front of the Cologne Cathedral, the only church in the city apparently not bombed to rubble and nails in the war, the miracle of which is clearly God's message to the German people that they are, if nothing else, Catholic—I mean, at least the Catholics are Catholic, and the rest are not—this night walking past the cathedral became an occasion to tell my friend of this recurring dream, in which, each time I have it, I am about to be annihilated by a stranger.

The dream had a range of variability but the setup was always the same:

I was in a house or some other structure that I could not secure, and my efforts to make the house or warehouse—sometimes it was a car—safe and secure failed, and then someone came, always a man, to harm me.

Sometimes I saw his face before I woke up in terror—I always woke up before he was going to do whatever it was he would do—and his look, as he pushed open a door I could not lock, or stepped through a window I didn't see was open, or opened a car door I could not secure, his look was a kind of stunning indifference: he was not angry, but his expression communicated that this was the end for me, that he was going to destroy me.

The Mayor of Leipzig

By Rachel Kushner.

An acidic portrait of the grifters and pretenders of the art world, from the celebrated author of *The Mars Room*

In Rachel Kushner's latest work of fiction, *The Mayor of Leipzig*, an unnamed artist recounts her travels from New York City to Cologne—where she contemplates German guilt and art-world grifters, and Leipzig—where she encounters live “adult entertainment” in a business hotel. The narrator gossips about everyone, including the author. “Taking a time out from what happened to me in Cologne and in Leipzig,” Kushner writes, “I want to let you in on a secret: I personally know the author of this story you're reading. Because she fancies herself an art world type, a hanger-on. Who would do that voluntarily? I mean, it's not like someone held a gun to my head and said, Be an artist. I chose it, but I still can't imagine having anything to do with the art world if you don't have to. Also, people who don't make stuff, who instead try to catalogue, periodize, and understand art, they never understand the first thing. Art is about taste, a sense of humor, and most writers lack both.”

Rachel Kushner (born 1968) is the author of *The Flamethrowers* (2013) and *The Mars Room* (2018). Her debut novel, *Telex from Cuba*, was a finalist for the 2008 National Book Award and a *New York Times* bestseller and Notable Book. A collection of her early work, *The Strange Case of Rachel K*, was published by New Directions in 2015. Her fiction has appeared in the *New Yorker*, *Harper's* and the *Paris Review*.

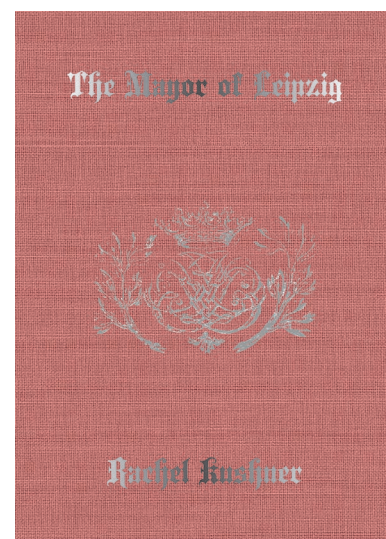
KARMA BOOKS, NEW YORK

ISBN 9781949172478 U.S. \$20.00 CDN \$28.00 GBP £17.50

Hbk, 9.25 x 6.5 in. / 80 pgs / 1 b&w.

February/Fiction & Poetry 🍷

Territory: WORLD





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THE SPOUTER-INN

Entering that gable-ended Spouter-Inn, you found yourself in a wide, low, straggling entry with old-fashioned wainscots, reminding one of the bulwarks of some condemned old craft. On one side hung a very large oilpainting so thoroughly besmoked, and every way defaced, that in the unequal crosslights by which you viewed it, it was only by diligent study and a series of systematic visits to it, and careful inquiry of the neighbors, that you could any way arrive at an understanding of its purpose. Such unaccountable masses of shades and shadows, that at first you almost thought some ambitious young artist, in the time of the New England hags, had endeavored to delineate chaos bewitched. But by dint of much and earnest contemplation, and oft repeated ponderings, and especially by throwing open the little window towards the back of the entry, you at last come to the conclusion that such an idea, however wild, might not be altogether unwarranted.

But what most puzzled and confounded you was a long, limber, portentous, black mass of something hovering in the centre of the picture over three blue, dim, perpendicular lines floating in a nameless yeast. A boggy, soggy, squitchy picture truly, enough to drive a nervous man distracted. Yet was there a sort of indefinite, half-attained, unimaginable sublimity about it that fairly froze you to it, till you involuntarily took an oath with yourself to find out what that marvellous painting meant. Ever and anon a bright, but, alas, deceptive idea would dart you through.—It's the Black Sea in a midnight gale.—It's the unnatural combat of the four primal elements.—It's a blasted heath.—It's a Hyperborean winter scene.—It's the breaking-up of the icebound stream of Time. But at last all these fancies yielded to that one portentous something in the picture's midst. *That* once found out, and all the rest were plain. But stop; does it not bear a faint resemblance to a gigantic fish? even the great leviathan himself?

In fact, the artist's design seemed this: a final theory of my own, partly based upon the aggregated opinions of many aged persons with whom I conversed upon the subject. The picture represents a Cape-Horner in a great hurricane; the half-foundered ship

Moby-Dick

By Herman Melville.

Illustrated by Alex Katz.

A sumptuous edition of Melville's epic tale of hubris and obsession, gorgeously illustrated by Alex Katz

In 1948, while enrolled in an illustration course at Cooper Union, Alex Katz (born 1927) created 27 pen and ink drawings inspired by Herman Melville's 1851 novel *Moby-Dick; or, The Whale*. Katz, who had first read the book at 13 years old, was drawn to its experimental and digressive structure. *Moby-Dick* "doesn't really have a beginning, a middle, and an end," he notes; rather, "it's a big form." The artist's whimsical illustrations capture this quality while expressing the early formation of his now highly recognizable style, celebrated for its elegant formal economy. Katz later returned to maritime motifs with a series of work based on his trips to Maine that began in the mid-1950s.

Like Melville's literary attempts to elude representation, Katz's drawings attempt to represent the unknowable. "The great Leviathan is that one creature in the world which must remain unpainted to the last," Melville writes. "True, one portrait may hit the mark much nearer than another, but none can hit it with any very considerable degree of exactness."

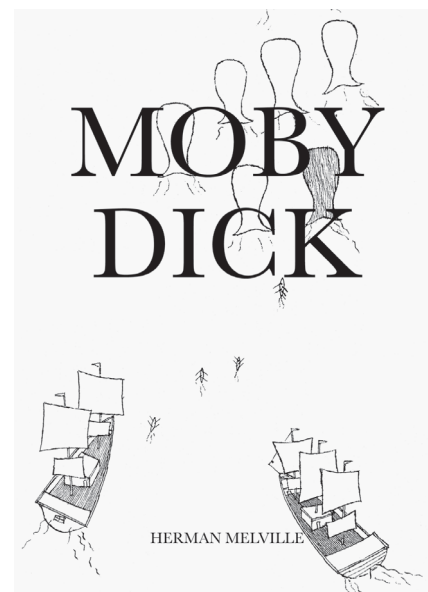
KARMA BOOKS, NEW YORK

ISBN 9781949172430 U.S. \$35.00 CDN \$49.00 GBP £30.00

Hbk, 9.25 x 6.5 in. / 684 pgs / 29 b&w.

November/Fiction & Poetry/Art

Territory: WORLD





BACK IN STOCK

Tantra Song

Tantric Painting from Rajasthan

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

A poet's collection of contemporary Tantric paintings from Rajasthan, with uncanny affinities with 20th-century Western abstraction ctions

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

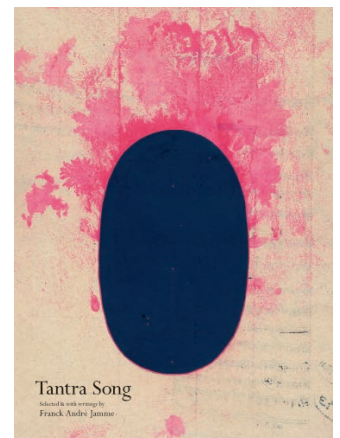
SIGLIO

ISBN 9780979956270 U.S. \$39.95 CDN \$53.95 GBP £35.00

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

Available/Art 🍷

Territory: WORLD



McArthur Binion: DNA

Edited with text by Diana Nawi. Text by Grace Deveney, Michael Stone Richards. Interview by Franklin Sirmans.

An intimate minimalism: McArthur Binion's permutational uses of abstraction, collage and autobiography

Chicago-based painter McArthur Binion (born 1946) combines collage, drawing and painting to create autobiographical abstractions. He paints minimalist grids and patterns over copies of his personal documents and photographs, including pages from his handwritten address book and his birth certificate, as well as images of his childhood home and of his hands. This book explores Binion's *DNA* series and includes reproductions of more than 80 of his paintings and works on paper, as well as essays investigating this series through the lens of art history, labor, music and writing. Offering in-depth formal analysis and contextualizing his trajectory within the interdisciplinary cultural scenes of New York and Chicago, *McArthur Binion: DNA* provides insight into the rigorous and experimental spirit that has defined the artist's larger practice and illuminates his place within a critical history of abstraction in the 20th and 21st centuries.

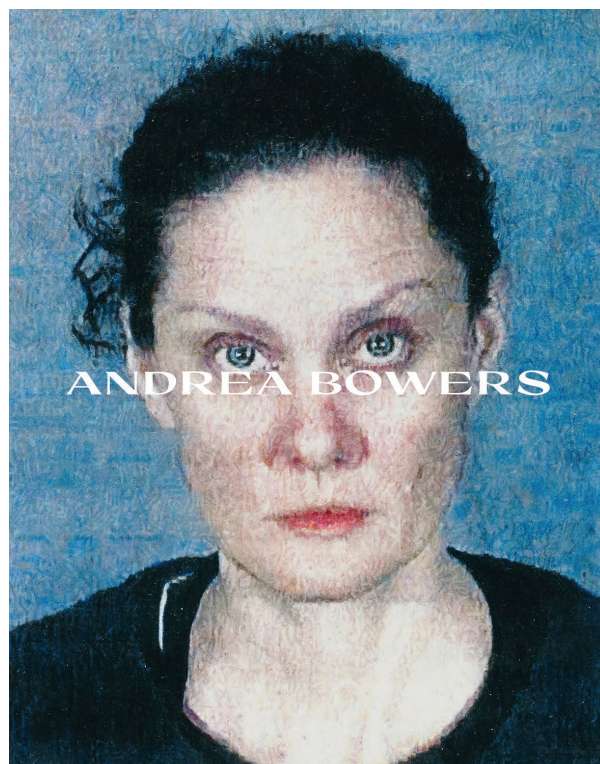
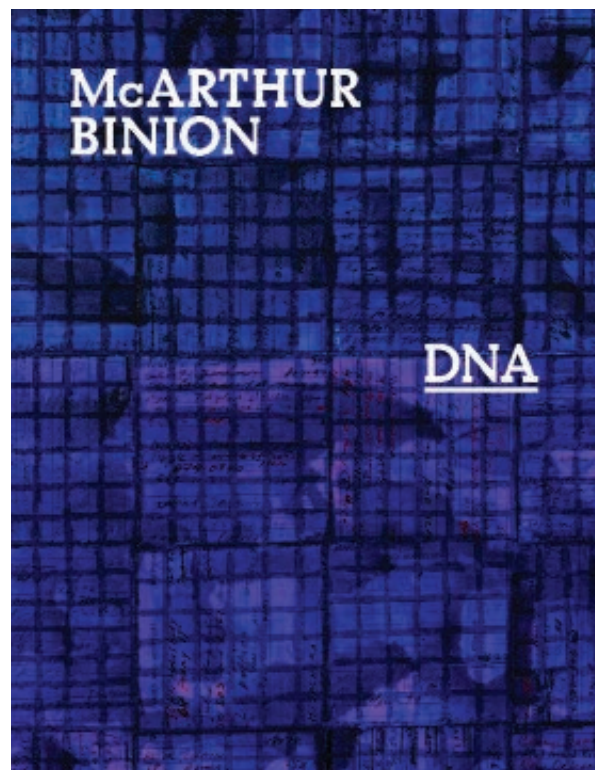
DELMONICO BOOKS

ISBN 9781942884828 U.S. \$60.00 CDN \$84.00 GBP £53.00

Hbk, 9.75 x 12.5 in. / 192 pgs / 150 color / 3 b&w.

January/Art 📅

Territory: WORLD



Andrea Bowers

Edited with text by Connie Butler, Michael Darling. Foreword by Ann Philbin, Madeleine Grynsztejn. Text by Deena Metzger, Lucía Sanromán, Lucia Allain, Julia Bryan-Wilson.

Between art and activism, from climate change to immigration: the multimedia work of Andrea Bowers

Based in Los Angeles, Andrea Bowers (born 1965) constructs her practice around the notions of collaboration, representation and engagement. Through her dedication to social and environmental justice, as well as her partnerships with activist organizations and various protest movements, Bowers has renegotiated her role as artist in society. Running throughout her drawings, paintings, videos and installations is a rigorous reevaluation of the concepts, structures and images that have guided our relentless search for meaning and justice. With work that is at once hyper-conceptual and socially engaged, Bowers creates spaces within which to share and evaluate the potential of art as a tool for social progress—while serving as witness and documentarian to the work of activists worldwide.

This book is a comprehensive and definitive survey of Bowers' work to date and investigates some of the key, longstanding interests that have guided her practice. Critical pieces from writers of various backgrounds and fields position Bowers' practice in the context of the movements, histories and struggles that make up these broader concerns. Accompanying these illuminating texts are full-color illustrations of works, including a selection of Bowers' well-known neon sculptures and large-scale installations, as well as numerous other drawings, paintings, photographs and video works.

DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO/HAMMER MUSEUM

ISBN 9781942884835 U.S. \$60.00 CDN \$84.00 GBP £53.00

Hbk, 9 x 11.5 in. / 208 pgs / 200 color.

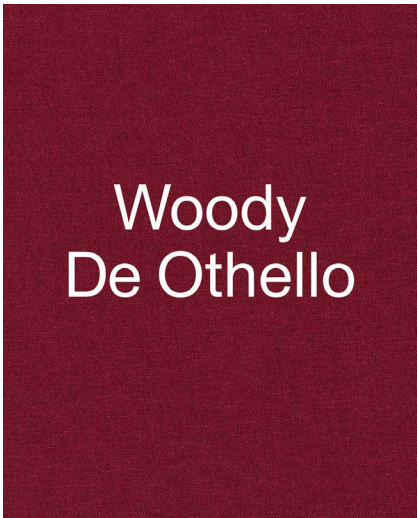
February/Art 📅

Territory: WORLD

EXHIBITION SCHEDULE:

Chicago, IL: Museum of Contemporary Art Chicago: 02/20/21–05/02/21

Los Angeles, CA: Hammer Museum, 06/06/21–08/29/21



Woody De Othello

Text by Lauren Dickens, Mario Gooden, Ricky Swallow.

The woozy domesticity of Woody De Othello: sculpture as ordinary objects succumbing to gravity

In the sculptures of Berkeley-based artist Woody De Othello (born 1991), everyday domestic artifacts—tables, chairs, television remotes, telephone receivers, lamps, air purifiers—are anthropomorphized in glazed ceramic, bronze, wood and glass. Othello’s scaled-up representations of these objects often slump over, overcome with gravity, as if exhausted by their own use. Informed by his own Haitian ancestry, Othello takes interest in the supernatural objects of Vodou folklore. Like the Vodou vessels, nkisi figures and other animist artifacts that inspire him, Othello’s ceramic characters come alive. “A form of contemporary nkisi, Othello’s vessels and misshapen objects seem to react to and hold the energies of the space they inhabit,” writes Lauren Dickens, “suggesting the power of pressures endured but not seen.” This comprehensive, fully illustrated volume explores Othello’s ceramic works from 2016 through 2020, and includes three new essays by Lauren Dickens, Mario Gooden and Ricky Swallow.

KARMA BOOKS, NEW YORK

ISBN 9781949172492

U.S. \$50.00 CDN \$69.95 GBP £45.00

Clth, 7.25 x 9 in. / 320 pgs / 150 color.

January/Art 🍷

Territory: WORLD

Louise Fishman

Text by Debra Singer, Josephine Halvorson, Aruna D’Souza, Andrew Suggs, Suzan Frecon, Bertha Harris, John Yau, Louise Fishman.

A substantial clothbound appraisal of 60 years of abstraction by Louise Fishman

“If good painting is what you want to do, then good painting is what you must look at,” New York-based painter Louise Fishman (born 1939) wrote in a 1977 issue of *Heresies*. “Take what you want and leave the dreck.” Fishman is renowned for her subtractive method of mark-making, which celebrates process and rejects the masculinist impulses of abstract expressionism. She uses scrapers, trowels and traditional brushes to apply and remove dense layers of paint in loose, gestural scores across the canvas. Fishman’s training as a sculptor is visible in the physicality of her paint, which is vigorously applied, indexing her movement about the canvas.

This comprehensive clothbound monograph spans the evolution of Fishman’s practice over the last 60 years of the artist’s extensive oeuvre. The fully illustrated volume includes two newly commissioned essays by Debra Singer and Josephine Halvorson, with republished essays by Aruna D’Souza, Andrew Suggs, Suzan Frecon, Bertha Harris and John Yau.

KARMA BOOKS, NEW YORK

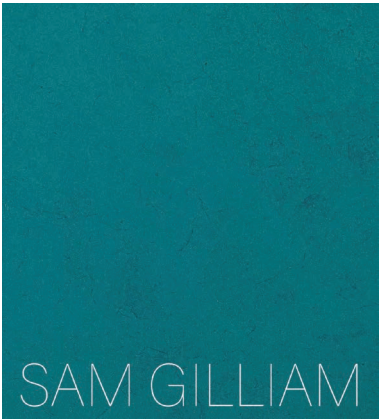
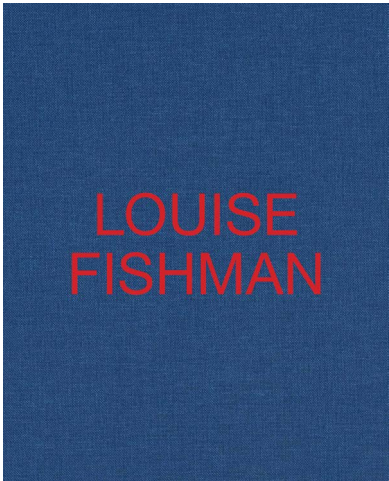
ISBN 9781949172485

U.S. \$50.00 CDN \$69.95 GBP £45.00

Clth, 7.25 x 9 in. / 544 pgs / 350 color.

January/Art 🍷

Territory: WORLD



Sam Gilliam

Text by Courtney J. Martin, Fred Moten. Interview by Hans Ulrich Obrist.

The latest paintings and sculptures from acclaimed color-field veteran Sam Gilliam

Including paintings, sculpture and works on paper, this book documents new works by DC-based color-field painter Sam Gilliam (born 1933). A new interview with the artist brings insight into his life and practice, as well as the experience of making this body of work, which represents an aesthetic shift from Gilliam’s canonical “drape” paintings. Published for the artist’s inaugural 2020 exhibition at Pace Gallery, in advance of the artist’s solo exhibition at the Hirshhorn Museum and Sculpture Garden in spring 2022—which will be Gilliam’s first retrospective in the US in over 15 years—the book also includes new scholarship by Courtney J. Martin and Fred Moten.

PACE GALLERY

ISBN 9781948701389

U.S. \$65.00 CDN \$92.00 GBP £62.00

Hbk, 9.75 x 10.75 in. / 160 pgs / 60 color.

January/Art 🍷

Territory: WORLD

On Edward Hicks

By Sanford Schwartz.

Sanford Schwartz explores the trailblazing career of 19th-century Quaker folk artist Edward Hicks

Edward Hicks (1780–1849) was the creator of one of the most familiar scenes in American art: the Peaceable Kingdom, which depicts a realm where wild and flesh-eating animals come together with defenseless creatures, and will not harm them. Because Hicks was a Quaker minister, his many renderings of the scene have been taken as largely a self-taught artist's professions of Quaker pacifism. But here, author and curator Sanford Schwartz, in a wide-ranging study that for the first time looks at Hicks as an imaginative artist as well as a minister, shows how the *Peaceable Kingdom* paintings—there are some 60 examples, made over 30 years—tell a richer story. In Schwartz's hands, Hicks emerges as a person and a painter who hardly seems to be of the past. We spend time with this passionate, vehement figure who was also empathic and ardently connected to his wide community. And we see how the *Kingdom* series, though labeled folk art, share much with the work of mainstream artists of the time and even with work we now call outsider art.

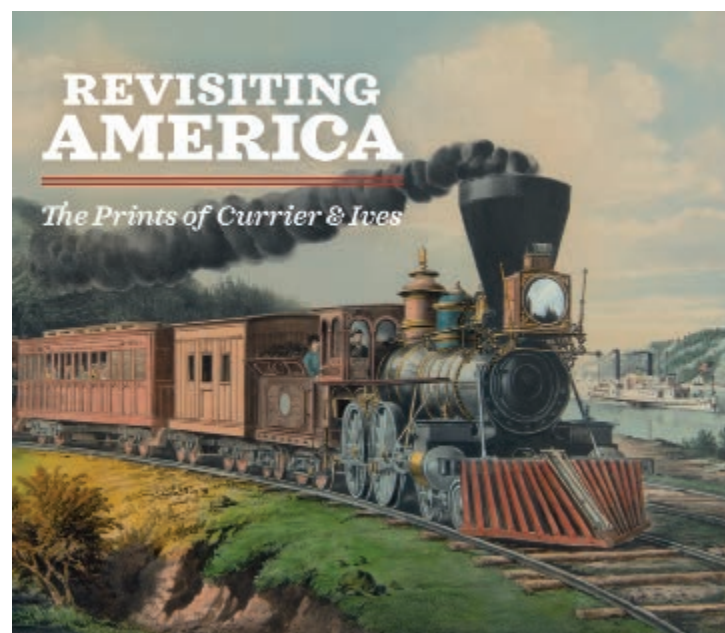
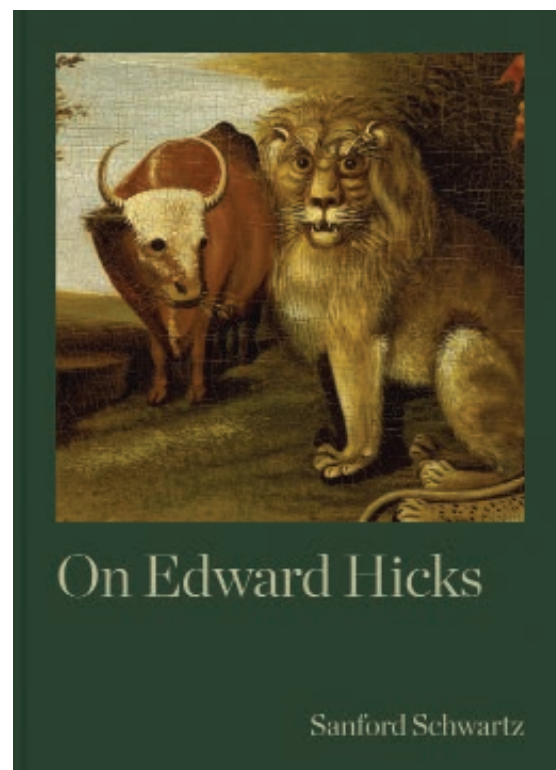
LUCIA|MARQUAND

ISBN 9781646570065 U.S. \$35.00 CDN \$49.00 GBP £30.00

Hbk, 6.75 x 9 in. / 152 pgs / 60 color.

February/Art 🍀

Territory: WORLD



Revisiting America: The Prints of Currier & Ives

Text by Michael Clapper, Marie-Stéphanie Delamaire, Baird Jarman, Emma Westbrook.

“Engravings for the people”: a fresh appraisal of the printmakers Currier & Ives and their vision of America

Currier & Ives was a powerhouse of 19th-century publishing and had an immeasurable influence on American visual culture. Founded in New York in 1834 by Nathaniel Currier, the company expanded to include a new partner, James Merritt Ives, after 1857. Currier & Ives produced millions of affordably priced copies of over 7,000 original lithographs, living up to its self-appointed title as “The Grand Central Depot for Cheap and Popular Prints.” The firm took advantage of New York City’s booming arts culture in the latter half of the 19th century, but its output was not seen as fine art by critics, nor was it intended as such. Its prints were first and foremost commodities; the choice subjects often determined by popularity and sales figures. Currier & Ives perpetuated Victorian ideals in its depictions of family, history, politics and urban and suburban life. But these prints also served as an important record of a nation in the midst of an extraordinary transformation from a rural and agricultural landscape to an industrialized and urbanized global power. Along with their popular appeal, Currier & Ives’s images offer a new opportunity to uncover the complexities and contradictions of our history and help shape our understanding of America’s past.

JOSLYN ART MUSEUM

ISBN 9781646570102 U.S. \$39.95 CDN \$55.95 GBP £35.00

Pbk, 11 x 9.5 in. / 184 pgs / 140 color.

November/Art/History 🍀

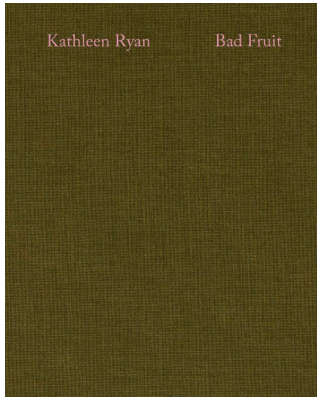
Territory: WORLD

EXHIBITION SCHEDULE:

Omaha, NE: Joslyn Art Museum, 11/21/2020–4/11/2021

Shelburne, VT: Shelburne Museum, Summer 2021

Old Lyme, CT: Florence Griswold Museum, Fall 2021



Kathleen Ryan: Bad Fruit

Interview by Ali Subotnick.

Relics of the everyday as tongue-in-cheek allegories for sexuality and decadence

New York-based sculptor Kathleen Ryan (born 1984) recasts found and handmade objects as spectacular, larger-than-life hieroglyphs of Americana. Her mediums, which range from bowling balls to a deconstructed Airstream camper, are both familiar and iconographic, and seemingly lost in time. These materials are often at odds with the subjects they represent: delicate, sensual grapes are rendered with heavy, utilitarian concrete; mold colonies are composed of semi-precious gemstones. As in Dutch vanitas paintings, the relics of the everyday—seed pods, jewelry, domestic fixtures, moldy fruit—become tongue-in-cheek allegories for sexuality, decadence, and the cycle of life. Kathleen Ryan: *Bad Fruits* focalizes Ryan's eponymous series of bejeweled, oversized moldy fruit sculptures. The fully illustrated catalogue is introduced with an interview between the artist and Ali Subotnick.

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December/Art +
Territory: WORLD



Henni Alftan: On Earth

Text by Jeff Rian, Hermione Hoby, Elizabeth Buhe.

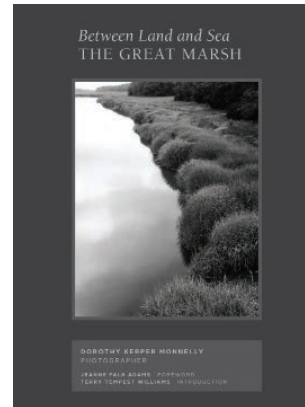
Luminous scrutiny: close-up depictions of the everyday from Henni Alftan

Paris-based Finnish painter Henni Alftan (born 1979) creates pictures based on a complex process of observation and deduction. Working in figuration but rejecting a narrative dimension, Alftan's compositions use the tight framing of close-range photography to explore the similarities between painting and image-making. "I paint pictures," Alftan writes, and "painting and picture often imitate each other." Inviting viewers to consider the history, materiality, and objecthood of painting, Alftan's vignettes represent a fragmented vision of the real and address pictorial issues such as color, surface, flatness, depth, pattern, texture and framing devices. This comprehensive catalog consists of selected works from over the last eight years of her practice, and includes three newly commissioned essays by Elizabeth Buhe, Hermione Hoby, and Jeff Rian. As Hermione Hoby writes, "Alftan's compositions are simple, and the objects they depict legible, even if these pieces of the recognizable material world have been made potent and subtly strange by their close-up framing: here is a hemline, here is a rain-flecked window, here are a pair of upended spectacles. So far, so certain. There is, however, a stealth radicalism at work here."

KARMA BOOKS, NEW YORK

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November/Art +
Territory: WORLD



NEW REVISED EDITION

Between Land and Sea: The Great Marsh

Photographs by Dorothy Kerper Monnelly

Text by Terry Tempest Williams, Jeanne Falk Adams, Doug Stewart.

A new edition of an exquisitely crafted homage to the Massachusetts coast

In this new edition of *Between Land and Sea: The Great Marsh* (first published by Braziller in 2007), the award-winning, Ipswich, MA-based landscape photographer Dorothy Kerper Monnelly conveys the surprising, ever-changing drama of the vast tidal wetlands known as the Great Marsh.

For over 40 years, Monnelly has come to know this region intimately, one of the last unspoiled wilderness areas in the urban Northeast. Her timeless, visionary photographs are joined in this edition by an essay from acclaimed author Terry Tempest Williams reflecting on our relationship to liminal spaces like the marsh. Although salt marshes are among the most productive ecosystems on earth, these wetlands are threatened throughout the world by human activity and have disappeared from much of the American seacoast. The Great Marsh, despite threats from development, pollution, and now rising seas, is a pristine remnant of this ancient coastal environment.

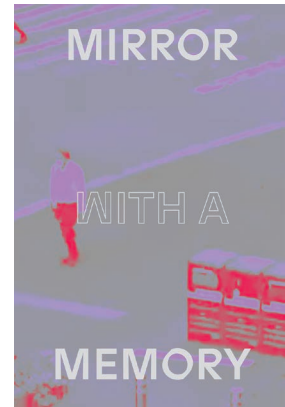
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January/Photography +
Territory: WORLD



Mirror with a Memory

Photography, Surveillance, Artificial Intelligence

Edited by Dan Leers, Taylor Fisch.

The complicity of the image: photography at the intersection of police surveillance, corporate/state control and artificial intelligence

How are images being utilized to gather data on our daily activities? With the development and advancement of artificial intelligence, there has been a radical change in the way surveillance systems capture, categorize and synthesize photographs. *Mirror with a Memory* explores the intersection between AI, photography and surveillance—its past, present and future—to underscore concerns about implicit bias, right to privacy and police monitoring embedded in corporate, military and law enforcement applications.

Contributors include: Zach Blas, Simone Brown, Joy Buolamwini, Oliver Chanarin, Adrian Chen, Harun Farocki, Forensic Architecture, Lynn Herschman Leeson, Trevor Paglen, Martha Rosler and Martine Syms.

CARNEGIE MUSEUM OF ART

ISBN 9780880390668

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January/Photography +
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SALES STAFF
New York
Jamie Johnston
E: jjohnston@dapinc.com
T: 212-627-1999 x205 F: 212-627-9484

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President & Publisher
sgallagher@dapinc.com

Jane Brown
Senior Vice President, Sales Director
jbrown@dapinc.com

Arthur Cañedo
Catalog Assistant
frontoffice@dapinc.com

Thomas Evans
Catalog Editor
tevans@dapinc.com

Tricia Gabriel
Key Accounts Sales Manager,
West Coast
tgabriel@dapinc.com

Elizabeth Gaffin
Manager of Publisher Services
elizabethg@dapinc.com

Natasha Gilmore
Trade Sales Manager
ngilmore@dapinc.com

Carson Hall
Director of Operations
chall@dapinc.com

Skúta Helgason
Director, Artbook Retail
shelgason@artbook.com

Jamie Johnston
Key Accounts and
Special Sales Manager, NYC
jjohnston@dapinc.com

Jenny Kacani
Title Data Manager
jkacani@dapinc.com

Danny Kopel
Director of Publicity
dkopel@dapinc.com

Avery Lozada
Senior Vice President, Director
of Marketing & Administration
alozada@dapinc.com

Rick McIntire
Operations Director, Artbook
rmcintire@dapinc.com

Kristen Mueller
Manager, Artbook @ MoMA PS1
kmueller@artbook.com

Elisa Nadel
Vice President, Director
of Publisher Services
enadel@dapinc.com

Maya Perry
Accounting Manager
mperry@dapinc.com

Cory Reynolds
Editorial Director, Artbook.com
creynolds@dapinc.com

Lacy Soto
Manager, Artbook @Hauser & Wirth
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