

ARTBOOK | D.A.P.

Holiday Gift Guide 2020

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AT DKOPEL@DAPINC.COM.

For the art lover

Young, Gifted and Black: A New Generation of Artists

The Lumpkin-Boccuzzi Family Collection of Contemporary Art

Edited with essay by Antwaun Sargent. Text by Graham C. Boettcher, Jessica Bell Brown, Connie H. Choi, Anthony Graham, Lauren Haynes, Jamillah James, Thomas J. Lax, Hallie Ringle, Adeze Wilford, Gordon Dearborn Wilkins, Matt Wycoff. Interview with Bernard Lumpkin by Thelma Golden.

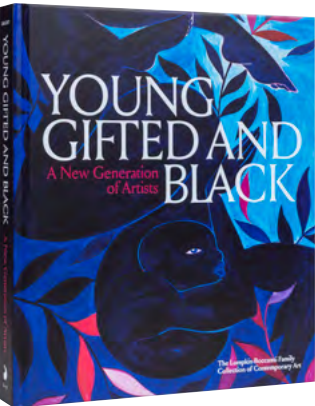
What's new, now and next from contemporary Black artists

This book surveys the work of a new generation of Black artists, and also features the voices of a diverse group of curators who are on the cutting edge of contemporary art. As mission-driven collectors, Bernard I. Lumpkin and Carmine D. Boccuzzi have championed emerging artists of African descent through museum loans and institutional support. But there has never been an opportunity to consider their acclaimed collection as a whole until now. Edited by writer Antwaun Sargent (author of *The New Black Vanguard: Photography Between Art and Fashion*), *Young, Gifted and Black* draws from this collection to shed new light on works by contemporary artists of African descent. At a moment when debates about the politics of visibility within the art world have taken on renewed urgency, and establishment voices such as the *New York Times* are declaring that “it has become undeniable that African American artists are making much of the best American art today,” *Young, Gifted and Black* takes stock of how these new voices are impacting the way we think about identity, politics and art history itself.

Young, Gifted and Black contextualizes artworks with contributions from artists, curators and other experts. It features a wide-ranging interview with Bernard Lumpkin and Thelma Golden, director and chief curator of the Studio Museum in Harlem; and an in-depth essay by Antwaun Sargent situating Lumpkin in a long lineage of Black art patrons. A landmark publication, this book illustrates what it means (in the words of Nina Simone) to be young, gifted and Black in contemporary art.

Artists include: Mark Bradford, David Hammons, Glenn Ligon, Kerry James Marshall, Julie Mehretu, Adam Pendleton, Pope.L, LaToya Ruby Frazier, Henry Taylor, Mickalene Thomas, Lynette Yiadom-Boakye, Tunji Adeniyi-Jones, Sadie Barnette, Kevin Beasley, Jordan Casteel, Jonathan Lyndon Chase, Bethany Collins, Noah Davis, Cy Gavin, Allison Janae Hamilton, Tomashi Jackson, Samuel Levi Jones, Deana Lawson, Eric N. Mack, Arcmanoro Niles, Jennifer Packer, Christina Quarles, Jacolby Satterwhite, Paul Mpagi Sepuya, Sable Elyse Smith, Chanel Thomas, Stacy Lynn Waddell, D'Angelo Lovell Williams, Brenna Youngblood, and more.

D.A.P.
ISBN 9781942884590 U.S. \$49.95 CDN \$69.95
Hbk, 9.5 x 10.5 in. / 256 pgs / 200 color.
September/Art



EXHIBITION SCHEDULE:

New York, NY: Lehman College Art Gallery, 02/26/20–12/31/20
El Paso, TX: El Paso Museum of Art, 02/12/21–06/13/21
Chicago, IL: Gallery 400 at University of Illinois, 09/03/21–12/04/21
Bethlehem, PA: Lehigh University, 02/01/22–05/27/22
Davis, CA: Manetti Shrem Museum of Art, 07/22–12/22
Denver, CO: University of Denver, 01/23–06/23



For the art lover



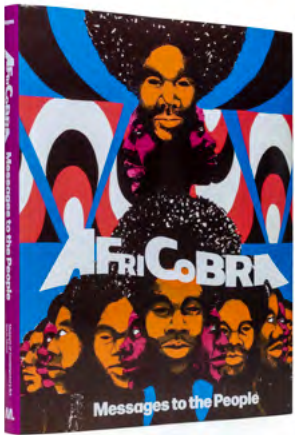
AFRICOBRA: Messages to the People

Introduction by Chana Sheldon. Text by Leslie Guy, Jeffreen Hayes.

A psychedelic cornucopia on the revolutionary art collective that defined a new Black aesthetic in late 1960s Chicago

AFRICOBRA (African Commune of Bad Relevant Artists) was founded on the South Side of Chicago in 1968 by a collective of young Black artists, whose interest in Transnational Black Aesthetics led them to create one of the most distinctive visual voices in 20th-century American art. The key characteristics of what we now consider the classic AFRICOBRA look—vibrant, “cool-ade” colors, bold text, shine and positive images of Black people—were essential to everyday life in the community from which this movement emerged. It is a movement with roots in the soil, streets, classrooms, studios and living rooms of the South Side of Chicago, yet its influence has extended around the world. This survey represents the first major appraisal of AFRICOBRA’s work in Europe and builds on the exhibition *AFRICOBRA: Messages to the People*, which premiered at MOCA North Miami during Art Basel Miami 2018.

Artists include: Jeff Donaldson, Jae Jarrell, Wadsworth Jarrell, Barbara Jones-Hogu, Napoleon Jones-Henderson, Nelson Stevens and Gerald Williams.



GREGORY R. MILLER & CO.

ISBN 9781941366301

U.S. \$49.95 CDN \$69.95

Hbk, 9.25 x 11 in. / 176 pgs / 100 color.

December/Art



Writing the Future: Basquiat and the Hip-Hop Generation

Edited by Liz Munsell, Greg Tate. Text by J. Faith Almiron, Dakota DeVos, Hua Hsu, Carlo McCormick.

How hip-hop culture and graffiti electrified the art of Jean-Michel Basquiat and his contemporaries in 1980s New York

In the early 1980s, art and writing labeled as graffiti began to transition from New York City walls and subway trains onto canvas and into art galleries. Young artists who freely sampled from their urban experiences and their largely Black, Latinx and immigrant histories infused the downtown art scene with expressionist, pop and graffiti-inspired compositions.

Jean-Michel Basquiat (1960–88) became the galvanizing, iconic frontrunner of this transformational and insurgent movement in contemporary American art, which resulted in an unprecedented fusion of creative energies that defied longstanding racial divisions. *Writing the Future* features Basquiat’s works in painting, sculpture, drawing, video, music and fashion, alongside works by his contemporaries—and sometimes collaborators—A-One, ERO, Fab 5 Freddy, Futura, Keith Haring, Koolhaas, LA2, Lady Pink, Lee Quiñones, Rammellzee and Toxic. Throughout the 1980s, these artists fueled new directions in fine art, design and music, reshaping the predominantly white art world and driving the now-global popularity of hip-hop culture.

Writing the Future, published to accompany a major exhibition, contextualizes Basquiat’s work in relation to his peers associated with hip-hop culture. It also marks the first time Basquiat’s extensive, robust and reflective portraiture of his Black and Latinx friends and fellow artists has been given prominence in scholarship on his oeuvre. With contributions from Carlo McCormick, Liz Munsell, Hua Hsu, J. Faith Almiron and Greg Tate, *Writing the Future* captures the energy, inventiveness and resistance unleashed when hip-hop hit the city.



**MFA PUBLICATIONS,
MUSEUM OF FINE ARTS,
BOSTON**

ISBN 9780878468713

U.S. \$50.00 CDN \$69.95

Hbk, 9.5 x 10.75 in. / 200 pgs / 200 color.

Available/Art





Lynette Yiadom-Boakye: Fly in League with the Night

Edited with text by Isabella Maidment, Andrea Schlieker. Text by Elizabeth Alexander, Lynette Yiadom-Boakye.

Dramatically reinventing the lineage of Goya, Sargent and Manet, Lynette Yiadom-Boakye imbues the Black subjects in her paintings with atmospheric grace and elegance

Taking inspiration from the techniques of historic European portraiture, Lynette Yiadom-Boakye's oil paintings could almost be from a much older era if it were not for the contemporary details of the Black subjects that populate her work. Though her subjects are people conjured in her imagination rather than people seated before her, Yiadom-Boakye imbues her portraits with a near-tangible spirit through her deliberate brush strokes and rich dark tones. The result is paintings that seem to exist outside of time while still remaining grounded in reality. This lavishly illustrated volume of nearly 80 paintings, drawings and prints—some of which have never been exhibited before—accompanies the first major survey of Yiadom-Boakye's work at Tate Britain. In addition to the artist's own writing and poetry, this publication includes in-depth thematic essays on Yiadom-Boakye's artistic development, as well as a critical discussion of the larger history of portraiture, focusing particularly on the depiction of Black subjects.

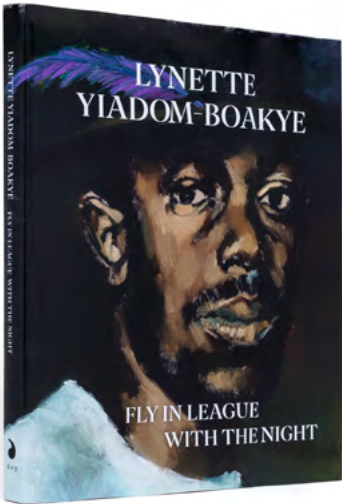
Lynette Yiadom-Boakye (born 1977) is a British artist and writer acclaimed for her atmospheric oil paintings that depict imagined sitters in dark color palettes, executed with a contemporary sensibility while still rooted in an art historical practice. She attended Central Saint Martins College of Art and Design, Falmouth College of Arts and the Royal Academy Schools. In 2018, she was awarded the prestigious Carnegie Prize. She is represented by Jack Shainman Gallery.

D.A.P./TATE

ISBN 9781942884651 u.s. \$55.00 CDN \$76.95
Hbk, 9 x 10.75 in. / 192 pgs / 120 color.
November/Art

EXHIBITION SCHEDULE:

- London, UK: Tate Britain, 11/18/20–05/09/21
- Stockholm, Sweden: Moderna Museet, 07/11/21–09/21
- Düsseldorf, Germany: venue TK, 10/21–02/22
- Luxembourg: MUDAM, 03/22–08/22



For the art lover

Tauba Auerbach — S v Z

Introduction and text by Joseph Becker, Jenny Gheith, Linda Dalrymple Henderson. Afterword by Neal Benezra.

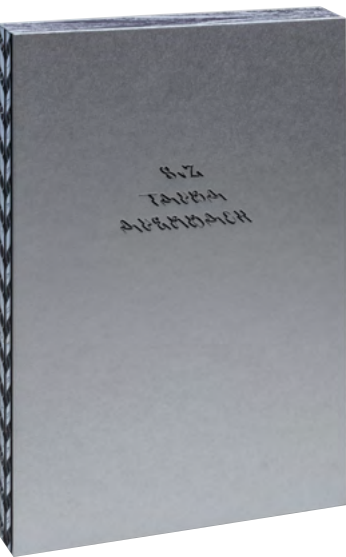
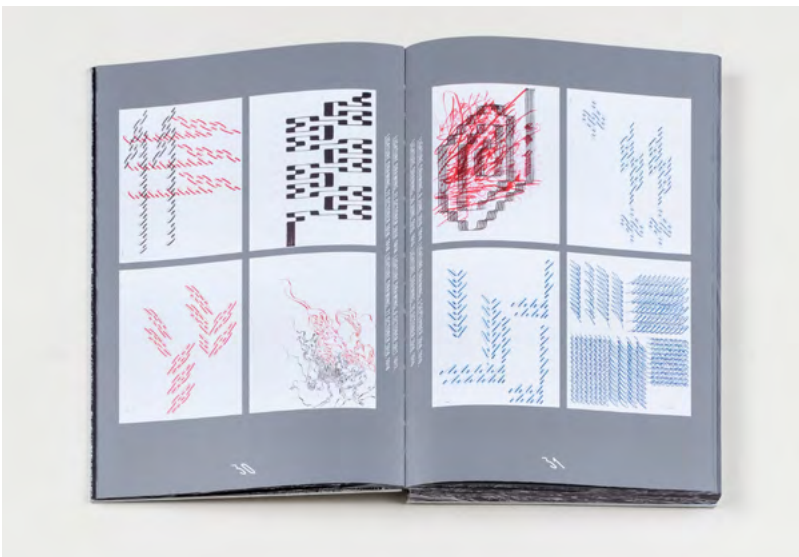
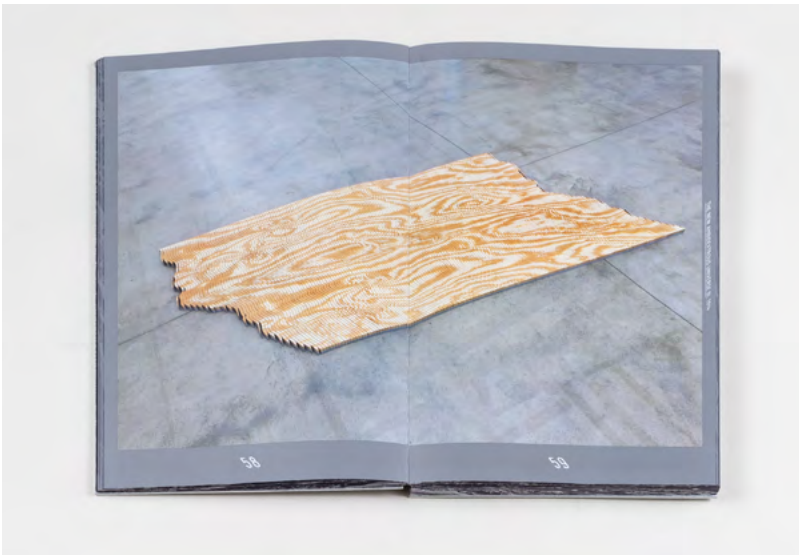
Part artist’s book, part exhibition catalog, this book chronicles Tauba Auerbach’s multimedia syntheses of abstraction, science, graphic design and typography

Tauba Auerbach studies the boundaries of perception through an art and design practice grounded in math, science and craft. Published in conjunction with the first major survey of the artist’s work, this volume, designed by Auerbach in collaboration with David Reinfurt, spans 16 years of her career, highlighting her interest in concepts such as duality and its alternatives, interconnectedness, rhythm and four-dimensional geometry. Encapsulating Auerbach’s longstanding consideration of symmetry, texture and logic, the title *S v Z* offers a framework for this volume’s typeface, design and structure. Images of more than 130 paintings, drawings, sculptures and artist’s books created between 2004 and 2020 are mirrored by a comprehensive selection of related reference images, illuminating her multifaceted practice as never before. Essays by Joseph Becker, Jenny Gheith and Linda Dalrymple Henderson provide further context for the work.

The book contains original marble patterns created specially for the book by the artist on both the endpapers and the edges of the book block. The cover is lettered in Auerbach’s calligraphy, applied in black foil on a silver paper. The typeface was designed by David Reinfurt with Auerbach expressly for this publication, and is based on her handwriting. New York-based artist **Tauba Auerbach** (born 1981) grew up in San Francisco and graduated from Stanford University in 2003. She apprenticed and worked as a sign painter at New Bohemia Signs in San Francisco. In 2013 she founded Diagonal Press. She is represented by Paula Cooper Gallery, New York, and Standard Oslo.

D.A.P./SFMOMA

ISBN 9781942884552 U.S. \$50.00 CDN \$69.95
Hbk, 8.25 x 11.75 in. / 256 pgs / 485 color.
Available/Art



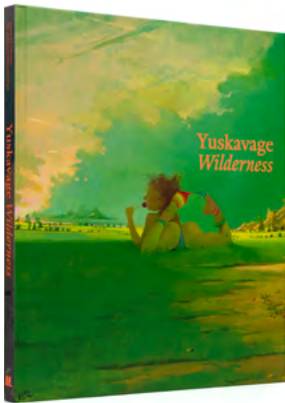


Lisa Yuskavage: Wilderness

Text by Christopher Bedford, Helen Molesworth, Heidi Zuckerman.
Interview by Mary Weatherford.

A new focus on the sublime landscapes in Lisa Yuskavage's voluptuous figure paintings

Though she is arguably best known for the voluptuous female nudes that populate her paintings, Lisa Yuskavage's work is just as focused on the ethereal settings in which these subjects appear. Yuskavage creates finely detailed landscapes that blur the line between the fantastical and the familiar, melding abstraction with realism to depict self-contained worlds. These outdoor scenes defy conventions of landscape painting with surreal color palettes of lush greens and delicate pinks, cast in a gauzy light quality that highlights the almost magical nature of her paintings. Published in conjunction with a joint exhibition between the Aspen Art Museum in Colorado and the Baltimore Museum of Art in Maryland, this volume includes color reproductions of Yuskavage's paintings and watercolors from the early 1990s to the present, as well as an interview between Yuskavage and fellow artist Mary Weatherford. Based in New York City, American artist **Lisa Yuskavage** (born 1962) received her MFA from the Yale School of Art in 1986. In the years since, her signature style of figure painting has developed something of a cult following for its attention to art historical tradition and a decidedly contemporary, pop culture-based approach to the representation of the female form. Her work has been in solo exhibitions around the world. Yuskavage is represented by David Zwirner.



GREGORY R. MILLER & CO.

ISBN 9781941366271
U.S. \$55.00 CDN \$77.00
Hbk, 11 x 10 in. / 160 pgs / 53 color.
September/Art

**BACK ON VIEW AT THE ASPEN
ART MUSEUM THROUGH
OCTOBER 18, 2020!**



Edward Hopper: A Fresh Look on Landscape

Edited with text by Ulf Küster. Text by Erika Doss, David Lubin,
Katharina Rüppell.

A fresh look at Hopper's iconic vision of the American landscape—its gas stations, diners and highways

Edward Hopper's world-famous, instantly recognizable paintings articulate an idiosyncratic view of modern life, unfolding in a world of lonely lighthouses, gas stations, movie theaters, bars and hotel rooms. With his impressive subjects, independent pictorial vocabulary and virtuoso play of colors, Hopper's work continues to this day to color our memory and imaginary of the United States in the first half of the 20th century. Hopper began his career as an illustrator and became famous around the globe for his oil paintings. These paintings testify to the artist's great interest in the effects of color and his mastery in depicting light and shadow, at work whether the artist was painting alienated figures in dreamlike interiors or desolate American landscapes. *Edward Hopper: A Fresh Look on Landscape* is published to accompany a major exhibition at the Fondation Beyeler of Hopper's iconic images of the vast American landscape. The catalog gathers together paintings, watercolors and drawings made by the artist between the 1910s and the 1960s, and supplements them with essays by Erika Doss, David Lubin and Katharina Rüppell, focused on the subject of depicting the landscape.



HATJE CANTZ

ISBN 97837775746540
U.S. \$68.00 CDN \$95.00
Clth, 12 x 11 in. / 168 pgs / 110 color.
Available/Art

For the art lover

Philip Guston Now

Text by Harry Cooper, Mark Godfrey, Alison de Lima Greene, Kate Nesin.
Contributions by Jennifer Roberts, Tacita Dean, Peter Fischli, Trenton Doyle Hancock, William Kentridge, Glenn Ligon, David Reed, Dana Schutz, Amy Sillman, Art Spiegelman, Rirkrit Tiravanija.

A sweeping retrospective of Philip Guston’s influential work, from Depression-era muralist to abstract expressionist to tragicomic contemporary master

Philip Guston—perhaps more than any other figure in recent memory—has given contemporary artists permission to break the rules and paint what, and how, they want. His winding career, embrace of “high” and “low” sources, and constant aesthetic reinvention defy easy categorization, and his 1968 figurative turn is by now one of modern art’s most legendary conversion narratives. “I was feeling split, schizophrenic. The war, what was happening in America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything—and then going into my studio to adjust a red to a blue?” And so Guston’s sensitive abstractions gave way to large, cartoonlike canvases populated by lumpy, sometimes tortured figures and mysterious personal symbols in a palette of juicy pinks, acid greens, and cool blues. That Guston continued mining this vein for the rest of his life—despite initial bewilderment from his peers—reinforced his reputation as an artist’s artist and a model of integrity; since his death 50 years ago, he has become hugely influential as contemporary art has followed Guston into its own antic twists and turns. Published to accompany the first retrospective museum exhibition of Guston’s career in over 15 years, *Philip Guston Now* includes a lead essay by Harry Cooper surveying Guston’s life and work, and a definitive chronology reflecting many new discoveries. It also highlights the voices of artists of our day who have been inspired by the full range of his work: Tacita Dean, Peter Fischli, Trenton Doyle Hancock, William Kentridge, Glenn Ligon, David Reed, Dana Schutz, Amy Sillman, Art Spiegelman and Rirkrit Tiravanija. Thematic essays by co-curators Mark Godfrey, Alison de Lima Greene and Kate Nesin trace the influences, interests and evolution of this singular force in modern and contemporary art—including several perspectives on the 1960s and ‘70s, when Guston gradually abandoned abstraction, returning to the figure and to current history but with a personal voice, by turns comic and apocalyptic, that resonates today more than ever.

D.A.P./NATIONAL GALLERY OF ART

ISBN 9781942884569 U.S. \$60.00 CDN \$85.00
Clth, 9.5 x 11.5 in. / 280 pgs / 275 color.
Available/Art



EXHIBITION DATES ANNOUNCED!

London, UK:
Tate Modern,
02/04/21–05/31/21

Washington, DC:
National Gallery of Art,
07/03/21–10/03/21

Boston, MA:
Museum of Fine Arts,
11/07/21–02/06/22

Houston, TX:
Museum of Fine Arts,
03/06/22–05/30/22





The Irascibles: Painters Against the Museum (New York, 1950)

Text by Daniel Belasco, Bradford R. Collins, Beatriz Cordero, Charles H. Duncan, Horacio Fernández, Manuel Fontán del Junco, Sanford Hirsch, Frauke V. Josenhans, Marin R. Sullivan, María Toledo, Inés Vallejo.

The first documentation of the legendary 1950 showdown between 18 leading abstract expressionists and the Metropolitan Museum of Art

In 1950, 18 American abstract painters signed an open letter addressed to the president of the Metropolitan Museum of Art to express their intense disapproval of the museum's contemporaneous exhibit *American Painting Today: 1950*. The artists were William Baziotés, James Brooks, Fritz Bultman, Jimmy Ernst, Adolph Gottlieb, Hans Hofmann, Weldon Kees, Willem de Kooning, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Ad Reinhardt, Mark Rothko, Theodoros Stamos, Hedda Sterne, Clyfford Still and Bradley Walker Tomlin. This artistic coalition challenged the museum's policies for their narrow understanding of what made certain art worth exhibiting. Though they resisted being labeled as a collective, media coverage of the museum boycott, which included a now-famous group portrait in *Life* magazine taken by photographer Nina Leen, ultimately contributed to the success of the 18 "irascibles" in what became known as the abstract expressionist movement. This publication collects 18 paintings by the artists, images from Leen's photoshoot and extensive documentation of the letter-writing process with relevant catalogs and magazines. Featuring more than 230 illustrations alongside original essays by art historians and curators that examine the complex history of the New York School, this volume serves as a time capsule of the exciting period of early abstract expressionism in the United States.



FUNDACIÓN JUAN MARCH
ISBN 9788470756658
U.S. \$55.00 CDN \$77.00
Hbk, 9 x 11.5 in. / 304 pgs / 137 color / 102 b&w.
Available/Art



Cy Twombly: Making Past Present

Edited with text by Christine Kondoleon, Kate Nesin. Text by Anne Carson, Jennifer R. Gross, Brooke Holmes, Mary Jacobus.

Luscious reproductions of more than 50 of Twombly's paintings, drawings and little-known sculptures, along with classical works of art, tell the story of an American abstractionist's poetical dialogue with antiquity

Cy Twombly's first visit to Italy as a young man ignited a lifelong passion for classical culture that is everywhere present in his art. Painted canvases, works on paper and small-scale sculptures reveal the historical soul of Twombly's abstract compositions. Taking on myths and heroes as personal guides, he created a psychologically complex dialogue with the visual and literary art of antiquity. This sumptuously illustrated publication reproduces a carefully chosen selection of the artist's paintings, drawings and sculptures alongside works of classical antiquity, including a number from his personal collection. Illuminating essays by leading scholars and writers, including Anne Carson, Jennifer R. Gross, Brooke Holmes and Mary Jacobus, explore the often enigmatic engagement of Twombly's art with the world of the past.



MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
ISBN 9780878468744
U.S. \$65.00 CDN \$91.00
Hbk, 9.5 x 11 in. / 264 pgs / 170 color.
Available/Art

For the art lover

Judd

Edited with text by Ann Temkin. Text by Erica Cooke, Tamar Margalit, Christine Mehring, James Meyer, Annie Ochmanek, Yasmil Raymond, Jeffrey Weiss.

The first retrospective in 30 years on American maverick Donald Judd's minimalist sculpture, architecture and furniture

Published to accompany the first US retrospective exhibition of Donald Judd's sculpture in more than 30 years, *Judd* explores the work of a landmark artist who, over the course of his career, developed a material and formal vocabulary that transformed the field of modern sculpture. Donald Judd was among a generation of artists in the 1960s who sought to entirely do away with illusion, narrative and metaphorical content. He turned to three dimensions as well as industrial working methods and materials in order to investigate "real space," by his definition. *Judd* surveys the evolution of the artist's work, beginning with his paintings, reliefs and handmade objects from the early 1960s; through the years in which he built an iconic vocabulary of works in three dimensions, including hollow boxes, stacks and progressions made with metals and plastics by commercial fabricators; and continuing through his extensive engagement with color during the last decade of his life. This richly illustrated catalog takes a close look at Judd's achievements, and, using newly available archival materials at the Judd Foundation and elsewhere, expands scholarly perspectives on his work. The essays address subjects such as his early beginnings in painting, the fabrication of his sculptures, his site-specific pieces and his work in design and architecture. **Donald Judd** (1928–94) began his professional career working as a painter while studying art history and writing art criticism. One of the foremost sculptors of our time, Judd refused this designation and other attempts to label his art: his revolutionary approach to form, materials, working methods and display went beyond the set of existing terms in midcentury New York. His work, in turn, changed the language of modern sculpture.

THE MUSEUM OF MODERN ART, NEW YORK
ISBN 9781633450325 U.S. \$75.00 CDN \$108.00
Clth, 9 x 10.5 in. / 304 pgs / 350 color.
Available/Art

BACK ON VIEW AT MOMA THROUGH JANUARY 9, 2021!





50 Artists: Highlights of The Broad Collection

Text by Joanne Heyler, Jeff Chang, Roxane Gay, Sarah Loyer, Norman Rosenthal, Ed Schad.

Assembling the voices of cultural leaders and curators, this book shares their insights on some of The Broad collection’s most celebrated artists and works

For decades, art patrons and philanthropists Eli and Edythe Broad have sought to foster public appreciation of postwar and contemporary art. Before founding The Broad museum in Los Angeles, their collection was made accessible by loaning artworks to institutions around the world through The Broad Art Foundation. Since 1984, more than 8,600 loans from The Broad collection have been made to over 500 museums and galleries. In 2015, The Broad collection found a permanent home when The Broad museum opened on Grand Avenue in downtown Los Angeles in a now iconic building designed by Diller Scofidio + Renfro. The Broad’s permanent collection boasts works from artists John Baldessari, Jean-Michel Basquiat, Jeff Koons, Damien Hirst, Barbara Kruger, Roy Lichtenstein, Julie Mehretu and Andy Warhol, among others. In this book, writers and curators give an overview of the very best of The Broad’s vast collection, including in-depth essays on five works that have come to define the experience of visiting the museum. This book enriches our understanding of The Broad’s art and architecture while also provoking, inspiring and fostering appreciation of art of our time.



DELMONICO BOOKS/ THE BROAD
ISBN 9781942884729
u.s. \$24.95 CDN \$34.95
Hbk, 8 x 10 in. / 160 pgs / 95 color.
October/Art



KAWS: He Eats Alone

Edited by Germano Celant.

A clothbound collection of KAWS’ instantly recognizable riffs on pop culture, featuring bold graphics and a familiar cast of characters

Few artists have managed to bridge the gap between high and low culture as seamlessly as KAWS has since his career took off in the 1990s: his iconic cartoon-inspired designs have graced fashion collections, vinyl figurines, and skateboards as well as canvases sold for millions of dollars. Frequently portraying familiar figures such as Mickey Mouse and Spongebob Squarepants with cauliflower ears and X’ed-out eyes, KAWS employs a sophisticated dark humor throughout his work, exploring the relationship between art and consumerism. This publication documents the artist’s first exhibit in the Middle East, with more than 40 key pieces in sculpture and painting from the last two decades. The exhibit in Doha, Qatar, and its accompanying catalog also feature a number of KAWS’ commercial collaborations alongside his 5-meter-tall sculpture *Companion (Passing Through)* and his inflatable 40-meter-tall piece *Holiday*. Bound in cloth, this volume is a gorgeous collection of KAWS’ most exciting work. Brian Donnelly (born 1974), known professionally by his graffiti tag **KAWS**, is the mastermind behind one of today’s most recognizable artistic brands. A graffiti artist since adolescence, Donnelly received his BFA in illustration from the School of Visual Arts in 1996. He then worked as a background artist for animated TV programs before becoming an independent designer. He is currently represented by Skarstedt Gallery in New York.



SILVANA EDITORIALE/ QATAR MUSEUMS
ISBN 9788836645602
u.s. \$65.00 CDN \$91.00
Clth, 8 x 10 in. / 322 pgs / 300 color.
October/Art



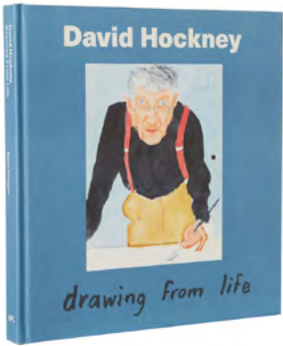


David Hockney: Drawing from Life

Text by Sarah Howgate.

Celebrating more than 60 years of intimate portraiture by David Hockney

Published to accompany a major international exhibition, *David Hockney: Drawing from Life* features Hockney's drawings from the 1950s to the present day, and focuses on his depictions of himself and a small group of sitters close to him: his muse, Celia Birtwell; his mother, Laura Hockney; and his friends, the curator, Gregory Evans, and master printer, Maurice Payne. In his portrait drawings of these figures, Hockney tries out new stylistic experiments and expresses his admiration for his artistic predecessors, from Holbein to Picasso. Featuring 150 beautifully reproduced works from public and private collections across the world, this publication traces the trajectory of Hockney's drawing practice by examining how he has revisited these five figures throughout his career. Highlights include a series of new portraits, colored pencil drawings created in Paris in the early 1970s, composite Polaroid portraits from the 1980s and a selection of drawings from an intense period of self-scrutiny during the 1980s when the artist created a self-portrait every day for two months.



NATIONAL PORTRAIT GALLERY, LONDON

ISBN 9781855147973
U.S. \$45.00 CDN \$63.00
Hbk, 9.75 x 10.5 in. / 208 pgs / 150 color.
Available/Art

COMING TO THE MORGAN
LIBRARY & MUSEUM
OCTOBER 2, 2020 THROUGH
MAY 30, 2021!



Picasso and Paper

Text by Violette Andres, Stephen Coppel, Ann Dumas, Emmanuelle Hincelin, Christopher Lloyd, Emilia Philippot, Johan Popelard, Claustre Rafart Planas, William H. Robinson.

How Picasso's genius seized the potential of paper throughout his career

Picasso's artistic output is astonishing in its ambition and variety. *Picasso and Paper* examines a particular aspect of his legendary capacity for invention: his imaginative and original use of paper. He used it as a support for autonomous works, including etchings, prints and drawings, as well as for his papier-collé experiments of the 1910s and his revolutionary three-dimensional "constructions," made of cardboard, paper and string. Sometimes his use of paper was simply determined by circumstance: in occupied Paris, where art supplies were in short supply, he ripped up paper tablecloths to make works of art. And of course his works on paper comprise the preparatory stages of some of his very greatest paintings. With reproductions of nearly 400 works of art and a series of insightful new texts by leading authorities on the artist, this sumptuous study reveals the myriad ways in which Picasso explored the potential of paper at different stages of his career. *Picasso and Paper* is published for an exhibition organized by the Royal Academy of Arts, London, and the Cleveland Museum of Art in partnership with the Musée national Picasso-Paris. The legendary life and career of **Pablo Picasso** (1881–1973) spanned nearly the entire 20th century and ushered in some of its most significant artistic revolutions.



ROYAL ACADEMY OF ARTS

ISBN 9781912520176
U.S. \$60.00 CDN \$85.00
Hbk, 9.25 x 11.25 in. / 328 pgs / 400 color.
Available/Art

For the art lover

Hilma af Klint: Artist, Researcher, Medium

Text by Ernst Peter Fischer, Ylva Hillström, Milena Hoegsberg, Anne Sophie Joergensen, Caroline Levander, Hedvig Martin, Iris Müller-Westermann, Tim Rudboeg.

With new scholarship, this volume casts af Klint as a pioneering cosmonaut of inner space

For decades a relatively unknown artist, Hilma af Klint has posthumously claimed her rightful place in art history recently but dramatically: her 2019 exhibition at the Guggenheim Museum was seen by more than half a million visitors. In 2013, curator Iris Muller-Westermann organized the first retrospective exhibition of af Klint’s work. Now she presents us with an extensive survey show, curated with Milena Høgsberg, at the Moderna Museet in Malmö, which this volume accompanies, supplementing reproductions with the latest information and research on af Klint.

Hilma af Klint: Artist, Researcher, Medium investigates, from a variety of perspectives, the question of how this trailblazing abstract artist linked her painting to a higher consciousness. Essays by art historians, a quantum physicist, a spiritual teacher and an historian of theosophy and esotericism, among others, provide insights into a world beyond the visible which fascinates us now even more than ever.

Hilma af Klint (1862-1944) was a Swedish painter whose simultaneous fascination with art and spiritism led her to produce one of the most astonishing oeuvres in modern art history. Her conventional landscape paintings and botanical illustrations served as her main source of income, but her true lifelong passion lay in the art she created as a result of otherworldly communication. Af Klint’s private works not only demonstrate perhaps the first example of true abstraction in Western painting; they also convey a complex, deeply felt system of spirituality that guided af Klint throughout her life and career.

HATJE CANTZ

ISBN 9783775747400 U.S. \$55.00 CDN \$77.00

Hbk, 11 x 8.5 in. / 280 pgs / 200 color.

Available/Art





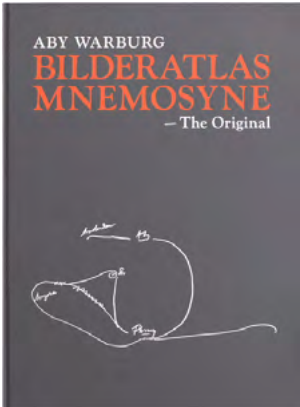
Aby Warburg: Bilderatlas Mnemosyne

The Original

Text by Roberto Ohrt, Axel Heil, Bernd Scherer, Bill Sherman, Claudia Wedepohl.

A legendary modernist epic of visual thinking from the founder of iconology, tracing the migration of symbols through art, history and cosmology—reconstructed and accessible for the first time

From 1925 until his death in 1929, the great German art theorist and cultural scholar Aby Warburg worked on an ambitious, unprecedented project he called the *Mnemosyne Atlas*: a series of 63 large themed panels, each featuring a constellation of images—postcards, maps, adverts, reproductions of artworks—that trace the migration of symbols from antiquity to the present. His goal was to show how certain gestures and icons repeated themselves across history, constituting what he called a “pathos formula”—that is, an enduring emotional metaphor. Warburg had the panels photographed, conceiving of their ultimate incarnation as being in book form—but never completed the atlas. Warburg has become famed for many things—founding the discipline of iconology (what would now be called visual studies); his incredible library (and its idiosyncratic organization); his photographs of Hopi Indians; and the august institute in London that bears his name. But the greatest, most mythical aspect of his legacy is the *Mnemosyne Atlas*, which is to art history what Walter Benjamin’s *Arcades Project* is to cultural history—an incomplete, collaged modernist epic attempting to comprehend the patterns of history and human emotion through flashes of insight that circumvent discursive thought.



HATJE CANTZ

ISBN 9783775746939

U.S. \$230.00 CDN \$325.00

Clth, 17 x 25 in. / 176 pgs / 63 color.
Available/Art



Marcel Duchamp: Boîte-en-valise (or of Marcel Duchamp or Rose Selavy)

Edited by Mathieu Mercier.

“Everything important that I have done can be put into a little suitcase,” Duchamp said in 1952: finally that suitcase is available to all

One of the most important and enigmatic pieces of modernist art, “Boîte-en-valise” (Box in a Valise) was assembled by Marcel Duchamp between 1935 and 1941. The portable suitcase contains “the sum of his artistic work” up to that point. Perhaps in premonition of the coming war, and over years without a fixed address, Duchamp reproduced his work in a format that enabled him to easily transport his “complete works” at any time. Though the artist eventually made 300 copies of his box, many are behind glass in museums and private collections.

This is the first ever reinterpretation of the legendary book-object, conceptualized by French artist Mathieu Mercier and now available to a broader audience. At once a work in and of itself, and a reproduction in the Duchampian spirit, this miniature museum contains 69 reproductions of Duchamp’s most celebrated creations, including the famous “Fountain,” “Nude Descending a Staircase” and the “Large Glass.” Mercier has reproduced the bulk of the contents of Duchamp’s original box in paper form, designing everything to scale. Playful and accessible, the “Boîte” reflects Duchamp’s desire to display his works outside the museum and gallery system.



WALTHER KÖNIG, KÖLN

ISBN 9783863355180

U.S. \$240.00 CDN \$335.00

Boxed, 14.75 X 14.75 in. / 69 replicas and printed reproductions.
Available/Art





Space Fantasies 1:1

R.F. Collection

This limited-edition collection of space exploration toys—from shuttles to space dogs—taps into the nostalgia and imagination of 20th-century science fiction

Presented in this oversize publication are 146 aerospace-related toys from the collection of Rolf Fehlbaum, Vitra's chairman emeritus and the founder of Vitra Design Museum. Toys related to space exploration—rockets, robots and astronaut figurines—exploded in popularity in the 1930s with the success of space opera comic strips such as *Buck Rogers* and *Flash Gordon*, which portrayed postwar fantasies of untold technological possibilities. From there, sci-fi only gained a wider audience as the Soviet/American space race began and people of all ages turned their gazes skywards to wonder about what marvels may exist beyond Earth's orbit.

The toys in this volume are shown at their original size with the available packaging, organized into ten categories and arranged in chronological order by their manufacture dates. Some of the toys depict amusing conjectures for the future of aeronautical exploration such as space dogs, space elephants and even a space whale, while others are more realistic replicas of rockets in miniature. Infused with an undeniable nostalgia, this collection maintains the childlike wonder of the toys' initial audiences and invites present-day readers to both reflect on the era's technological advancements and look to the future for what discoveries may still be on the horizon.

VITRA DESIGN MUSEUM

ISBN 9783945852422
U.S. \$215.00 CDN \$301.00
Hbk, 16.5 x 13.5 in. / 296 pgs / 270 color.
September/Design





Frank Gehry: Catalogue Raisonné of the Drawings Volume One, 1954–1978

Edited with text by Jean-Louis Cohen.

Inaugurating a landmark publication project on the drawings of one of America's greatest architects

This catalog—the first of eight planned volumes that will critically present the entire oeuvre of Toronto-born, Los Angeles-based architect Frank Gehry (born 1929) using his sketches as the primary graphic material—includes texts and high-quality images of individual works and preparatory drawings. The book explores the beginning of Gehry’s conceptual thinking and his progression from paper architecture to poststructuralism. Frank Gehry is the recipient of the 1989 Pritzker Architecture Prize. He was the subject of a Sydney Pollack documentary, *Sketches of Frank Gehry*, and *Vanity Fair* ran a cover story labeling him “the most important architect of our age.” His irreverent buildings, often incorporating swooping walls made of aluminum, titanium or stainless steel, are world-renowned attractions, and his iconic design for the Guggenheim Museum Bilbao made both Gehry and the Basque city world-famous. This first catalogue raisonné of drawings was written by architecture scholar Jean-Louis Cohen in direct collaboration with Gehry. Cohen is one of the world’s leading experts on modern architecture, and the Sheldon H. Solow Chair for the History of Architecture at New York University’s Institute for Fine Arts. His numerous books include *Le Corbusier: An Atlas of Modern Landscapes*.



CAHIERS D'ART

ISBN 9782851171917
U.S. \$395.00 CDN \$560.00
Slip, hbk, 11.75 x 9.5 in. / 544 pgs / 600 color.
Available/Architecture & Urban



Jean Prouvé Architecture: Five-Volume Box Set No. 3

Closely researched and lovingly designed appreciations of demountable homes, schools and offices by Jean Prouvé

This new collection of five clothbound volumes on Jean Prouvé (1901–84), iconic French architect and designer, provides a close examination of the plans and processes of a famed design mind. The third box set of Prouvé architectural work published by Galerie Patrick Seguin, this selection of projects demonstrates Prouvé’s ability to innovate and adapt to any circumstance or environment, highlighting his designs intended for mass production or quick construction. Each volume is also available individually. This collection first examines the 1948 Maxéville Design Office, built as a prototype model to convince the public of the virtues of prefabricated housing. The second volume presents the 1944 6x9 Demountable House, intended for temporary mass housing for those displaced by World War II. The third showcases the 1950 Bouqueval Demountable School designed, once again, for mass production, this time to be used as a rural single-classroom school. The fourth volume, the 1940 SCAL Demountable Pavilion in Issoire, was another attempt at mass housing, and the final volume in the set features Prouvé’s family home in Nancy, France, built over three weekends in 1954. Each volume details the project’s design, development and completion, with sketches, plans, diagrams and photographs. These in-depth explorations celebrate Prouvé’s distinctive style and demonstrate his remarkable dedication to cutting-edge forward-thinking.



EDITION GALERIE PATRICK SEGUIN

ISBN 9782909187228
U.S. \$225.00 CDN \$315.00
Slip, hbk, 5 vols, 10 x 8.25 in. / 400 pgs / 247 color / 189 b&w.
Available/Architecture & Urban



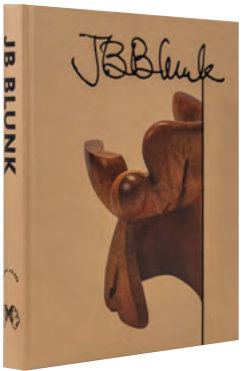


JB Blunk

Edited by Mariah Nielson, Åbäke. Foreword by Mariah Nielson. Text by Lucy R. Lippard, Louise Allison Cort, Fariba Bogzaran, Isamu Noguchi, Alyssa Ballard, Rene Bustamante, Glenn Adamson, Rick Yoshimoto. Interview by Rita Lawrence.

The ceramics and sculptures of beloved Californian artist JB Blunk, in a handsome foil-stamped hardcover volume

This is the first publication to explore the entire oeuvre of the great American sculptor JB Blunk, with previously unseen examples of his work in stone, clay, painting and jewelry. The design beautifully combines archival images of Blunk's work in situ and at his home and his studio, with color plates of newly photographed pieces. In an essay, Lucy R. Lippard discusses Blunk's reverence for ancient art and places, while Smithsonian Curator of Ceramics Louise Allison Cort details Blunk's formative years in Japan. Glenn Adamson, Senior Scholar at the Yale Center for British Art, contributes an essay that explores the essence of Blunk himself along with his artwork. Blunk maintained a Midwestern sensibility of hard work and plainspokenness throughout his career, with little regard for the distinction between art, craft and design. Rather, he was guided by the materials with which he worked to create large sculptural pieces that seem to exude their own powerful energy unique to organic matter.



BLUNK BOOKS/DENT-DE-LEONE

ISBN 9781907908552
U.S. \$55.00 CDN \$77.00
Hbk, 8.25 x 10.25 in. / 226 pgs /
71 color / 73 b&w.
Available/Design



John Cage: A Mycological Foray

Variations on Mushrooms

Edited by Ananda Pellerin. Text by Kingston Trinder.

Foraging for mushrooms with John Cage: writing, art, photography and ephemera from an idiosyncratic chapter in the composer's life

Imagined as an extended mushroom-foraging expedition, *John Cage: A Mycological Foray* gathers together Cage's mushroom-themed compositions, photographs, illustrations and ephemera. *Indeterminacy Stories* and other writings by Cage are interwoven throughout the first volume within a central essay examining Cage's enduring relationship with mycology. Also included is a transcript of Cage's 1983 performance, *MUSHROOMS et Variations*. The second volume is the inaugural reproduction of Cage's 1972 portfolio, *Mushroom Book*, authored in collaboration with illustrator Lois Long and botanist Alexander H. Smith. Readers are thus drawn through the landscape of Cage's mycologically centred oeuvre and interests, discovering assorted works, images, compositions, philosophies and ephemera, as one might encounter assorted fungi and flora while foraging. *John Cage: A Mycological Foray* constitutes a new, idiosyncratic chapter in Cage's oeuvre, a departure from the composer's more established narrative. American composer and music theorist **John Cage** (1912–92) was a pioneer of indeterminacy in music, electroacoustic music and a leading figure of the postwar avant-garde. His influence extended to the realms of dance, poetry, performance and visual art.



ATELIER ÉDITIONS

ISBN 9781733622004
U.S. \$55.00 CDN \$77.00
Slip, pbk, 2 vols, 8 x 11 in. /
224 pgs / 40 color / 32 duotone /
28 b&w.
Available/Art

For the music maven



Electronic: From Kraftwerk to the Chemical Brothers

Edited by Jean-Yves Leloup, Gemma Curtin, Maria McLintock.
Introduction by Jean-Yves Leloup. Foreword by Tim Marlow.
Interviews with Yuri Suzuki, Jeff Mills, James Hyman, Adrian Shaughnessy, Ian Anderson, Patrick Thévenin, Kiddy Smile.

The visual culture of electronic music: how technology, design, art and fashion have contributed to its enduring power and appeal

With its roots in Detroit and Chicago in the early 1980s, electronic dance music was popularized across Europe through underground rave parties and clubs. Its impact on contemporary culture is still unfolding today. Containing interviews with early pioneers such as techno legend Jeff Mills, The Designers Republic's Ian Anderson, and those pushing the political dimension of electronic music, such as ballroom dancer and DJ Kiddy Smile, *Electronic* bears witness to the shifting nature of the genre.

Illustrated with over 300 images, some published here for the first time, *Electronic* features Jean-Michel Jarre's virtual studio; work by pioneer Daphne Oram of the BBC Radiophonic Workshop; audiovisual performances by musicians like Bicep and the Chemical Brothers; fashion collections by Raf Simons and Charles Jeffrey of Loverboy; iconic photography by Jacob Khrist and Tina Paul; artwork by Christian Marclay; club graphics from Peter Saville and Mark Farrow; tons of album cover designs; and iconic venues such as the Hacienda, Gatecrasher, Fabric, Berghain and the Warehouse Project.



THE DESIGN MUSEUM

ISBN 9781872005492

U.S. \$30.00 CDN \$42.00

Hbk, 8.75 x 6.25 in. / 192 pgs / 300 color.

Available/Music

ON VIEW AT THE DESIGN MUSEUM, LONDON THROUGH FEBRUARY 14, 2021!



Marilyn Manson by Perou

21 Years in Hell

Text by Marilyn Manson, Perou.

Marilyn Manson behind the scenes and onstage, in classic and previously unpublished images by his foremost portraitist

"I often get asked, 'Who was your favorite person to photograph?' or 'Who is the best person you've photographed?'" says photographer Perou. "It's always 'Marilyn Manson.' Which is just as well, considering how many times I've photographed him." Perou has been photographing Marilyn Manson since a 1998 magazine cover shoot. Twenty-one years of collaborating have resulted in this unique book, featuring over 350 photographs including previously unpublished work, conceptual portraits, onstage and informal behind-the-scenes images, giving a rare insight into Manson's world.

The accompanying text is formed from conversations between the two, discussing the work and their friendship—funny, honest and at times a raw reflection on their individual histories and collaboration. Manson comments, "I just remember the first time you showed up you had more rings than me. You look still, and did at the time, like you were going to be in that movie *Romper Stomper*: bomber jacket, high laced boots, fully British, barely understandable." Manson later reflects, "I became automatically comfortable around you and that's the most important part." This rapport and mutual respect for each other's artistry is evident in the work. Of his favourite subject, Perou muses, "Probably all music photographers wanted to be in a band ... I've always enjoyed dressing up and used to enjoy being the center of attention. Sometimes that's been a problem, when you turn up looking cooler than the 'talent,' but I never turned up looking cooler than Marilyn Manson, ever."



REEL ART PRESS

ISBN 9781909526693

U.S. \$69.95 CDN \$98.95

Hbk, 9.5 x 12.5 in. / 272 pgs / 325 color / 40 b&w.

Available/Photography

For the music maven

Queen: The Neal Preston Photographs

Edited by Dave Brolan. Art direction by Richard Gray. Text by Neal Preston, Brian May, Roger Taylor.

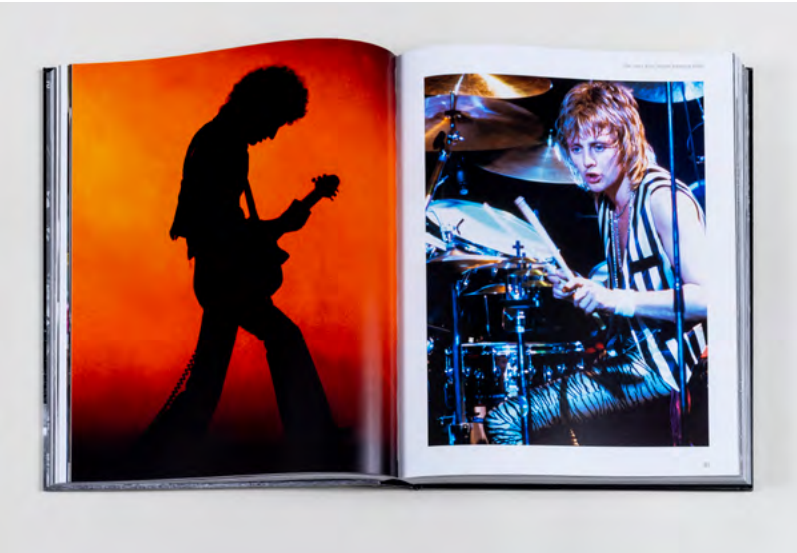
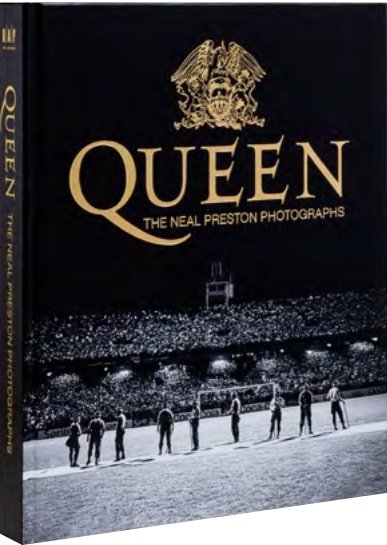
The official book on Queen, one of the greatest ever rock bands, photographed by one of the greatest ever rock photographers—with text by Brian May and Roger Taylor and intimate accounts from Neal Preston revealing the stories behind the pictures

Neal Preston is one of the most prolific and highly regarded rock photographers of all time. He began working with Queen in the mid 1970s as their tour photographer. He was present on the legendary South America tour in 1981, Live Aid in 1985, and the band's last tour with Freddie Mercury in 1986, among others. Brian May has commented, "Neal just has the knack, the skill, to always be in the right place at the right time."

This official book, produced in collaboration with the band, features over 200 images and is an exhilarating ride through their years on the road together. It is the first time Preston and Queen have collated this work in one volume: glimpses of life backstage, live performances, post-performance highs and lows, and outtakes—many of which have never been seen before—are accompanied by memories and anecdotes from Preston with forewords by Queen guitarist Brian May and drummer Roger Taylor. The pages vibrate with a palpable energy.

REEL ART PRESS

ISBN 9781909526716 u.s. \$59.95 cdn \$83.95
Hbk, 9.5 x 12 in. / 304 pgs / 100 color / 220 b&w.
November/Music



For the fashion-forward



Fluence: The Continuance of Yohji Yamamoto

Photographs by Takay

Text by Terry Jones, Yoichi Ochiai.

An elegant, large-format homage to the Yamamoto look

This volume celebrates the creative power and style of the great Japanese designer Yohji Yamamoto. Shot in sensuous black and white, primarily in Tokyo, these previously unpublished images—by photographer Takay—respond to the iconic black designs and silhouettes of Yamamoto’s clothing, featuring some of Japan’s most accomplished actors, musicians and models, such as stage director Yukio Ninagawa, photographer Daido Moriyama, actress Rie Miyazawa, media artist Yoichi Ochiai and musician Char. The locations hark back to Japan of the 1980s, the end of the Showa era.

The seed for this book was planted many years ago, at the start of Takay’s career, when he worked on a Yamamoto project, and came to fruition after he was offered the use of the Yamamoto archive, which spans 40 years of designs. For Takay, Yohji Yamamoto’s work exemplifies a strong, avant-garde, masculine style, mixed with a keen Japanese sensibility and elegance.

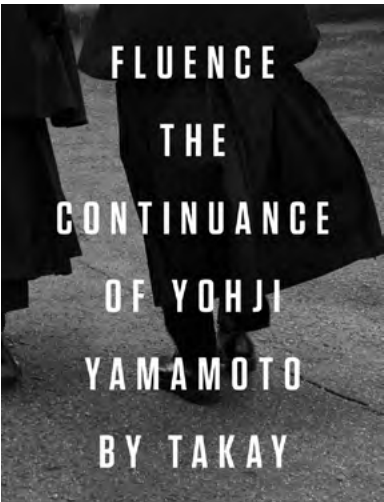
Takay (born 1973) is a Japanese photographer based in New York, whose photographs have been featured in major fashion publications such as *Harper’s Bazaar*, *Vogue*, *L’Uomo Vogue* and *I-D*, as well as in global advertising campaigns. His work has appeared in the Victoria & Albert Museum’s exhibition *Men in Skirts*, which traveled to the Metropolitan Museum in 2003; the Couture Chanel exhibition at the National Museum of China in Beijing; and the Met’s Spring 2013 Costume Institute exhibition *Punk: Chaos to Couture*. In 2016 Takay published the monograph *Echos*.

DAMIANI

ISBN 9788862087070 U.S. \$90.00 CDN \$128.00

Hbk, 10.25 x 13.5 in. / 208 pgs / 130 b&w.

Available/Fashion





Cecil Beaton's Bright Young Things

Text by Robin Muir.

The stylish and extravagant world of the “Bright Young Things” of 1920s and ’30s London, seen through the eye of renowned British photographer Cecil Beaton

In 1920s and ’30s Britain, Cecil Beaton used his camera and his larger-than-life personality to mingle with that flamboyant and rebellious group of artists, writers, socialites and partygoers who became known as the “Bright Young Things.” Famously fictionalized by the likes of Evelyn Waugh (in *Vile Bodies*), Anthony Powell and Henry Green, these men and women cut a dramatic swathe through the epoch and embodied its roaring spirit. In a series of themed chapters, covering Beaton's first self-portraits and earliest sitters to his time at Cambridge and as principle society photographer for *Vogue* and *Vanity Fair*, over 50 leading figures who sat for Beaton are profiled and the dazzling parties, pageants and balls of the period are brought to life. Among this glittering cast are Beaton's socialite sisters Baba and Nancy Beaton, Stephen Tennant, Siegfried Sassoon, Evelyn Waugh and Daphne du Maurier. Beaton's photographs are complemented by a wide range of letters, drawings, book jackets and ephemera, and contextualised by artworks created by those in his circle, including Christopher Wood, Rex Whistler and Henry Lamb.



NATIONAL PORTRAIT GALLERY, LONDON

ISBN 9781855147720
U.S. \$49.95 CDN \$69.95
Hbk, 9.75 x 11 in. / 280 pgs / 150 color.
Available/Photography



Henri Cartier-Bresson: Le Grand Jeu

Edited by Matthieu Humery. Text by Javier Cercas, Sylvie Aubenas, Annie Leibovitz, François Pinault, Wim Wenders.

Cartier-Bresson by Cartier-Bresson: the photographer's “master set” survey of his career, presented for the first time alongside selections by Annie Leibovitz, Wim Wenders and others

In the early 1970s, at the request of his friends and collectors John and Dominique Menil, Henri Cartier-Bresson went through the thousands of prints in his archives with the idea of choosing the most important and significant works of his career. He picked 385 photographs, which were printed in a format of 12 x 16 inches at his most trusted laboratory in Paris between 1972 and 1973, in five copies each. This so-called “Master Set” has never before been published in its entirety. Now, photographer Annie Leibovitz, film director Wim Wenders, writer Javier Cercas, chief curator of the Department of Prints and Photographs at the Bibliothèque Nationale de France Sylvie Aubenas and collector François Pinault have been invited to each choose roughly 50 pictures from this Master Set. Through their selection, each of them shares a personal vision of the work of this great artist. *Henri Cartier-Bresson: Le Grand Jeu* is divided into two parts: the first presents the personal choice of each of the curators, accompanied by a text written for the occasion; the second presents the whole of the Master Set as it was assembled by Cartier-Bresson. This unprecedented volume thus constitutes the most personal, and indeed the most authoritative, panorama of his oeuvre yet published.



MARSILIO
ISBN 9788829704200
U.S. \$65.00 CDN \$92.00
Hbk, 10.25 x 12.5 in. / 352 pgs / 650 duotone.
Available/Photography

NOW ON VIEW AT THE PALAZZO GRASSI, VENICE THROUGH MARCH 20, 2021!



For the photo connoisseur

Weegee's Naked City

Text by Christopher Bonanos, Christopher George.

Weegee's noir classic on the secret life of New York, now in a beautifully printed new edition

Weegee wandered the streets of 1940s New York at night looking for lovers, corpses and criminals to shoot for tabloid readers who “had to have their daily blood bath and sex potion to go with their breakfast” (as Weegee put it with characteristic flair). His images crackle with visual puns, blinding flashes and complex compositions; they display the bawdy sensationalism of the tabloids they were shot for and the stylishness of the film noir cinema that took inspiration from them.

With *Naked City*, his first publication, Weegee gave his images the photobook treatment. Weegee's eye for surprising juxtapositions and the minutiae of city life is in full force in the images chosen and their inventive, playful sequencing, all narrated in the photographer's own distinctive voice. *Naked City* is Weegee at his wisecracking best, and it is here republished in a beautifully printed new edition. Including texts by *New York Magazine* City Editor Christopher Bonanos and International Center of Photography Weegee specialist Christopher George, *Naked City* refreshes a photo classic.

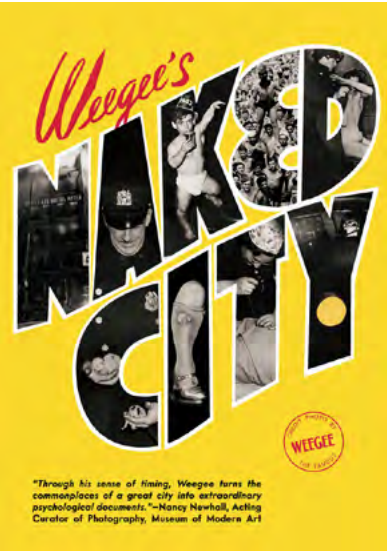
Weegee, born Usher Fellig (1899–1968), started working in 1935 as a freelance news photographer specializing in nighttime scenes. He lived opposite police headquarters, installed a police radio in his car and had a knack for being the first on the scene (supposedly earning his nickname for this nearly psychic tendency). In addition to selling photos to local and national publications, Weegee published them in several books, including *Naked City* (1945), *Weegee's People* (1946) and *Naked Hollywood* (1953).

DAMIANI/INTERNATIONAL CENTER OF PHOTOGRAPHY

ISBN 9788862086950 U.S. \$39.95 CDN \$55.95

Clth, 6.5 x 9.25 in. / 292 pgs.

Available/Photography



Gordon Parks:
The Atmosphere of Crime, 1957

Edited with text by Sarah Hermanson Meister. Foreword by Peter W. Kunhardt Jr., Glenn D. Lowry. Text by Nicole Fleetwood, Bryan Stevenson.

Gordon Parks’ ethically complex depictions of crime in New York, Chicago, San Francisco and Los Angeles, with previously unseen photographs

When *Life* magazine asked Gordon Parks to illustrate a recurring series of articles on crime in the United States in 1957, he had already been a staff photographer for nearly a decade, the first African American to hold this position. Parks embarked on a six-week journey that took him and a reporter to the streets of New York, Chicago, San Francisco and Los Angeles. Unlike much of his prior work, the images made were in color. The resulting eight-page photo-essay “The Atmosphere of Crime” was noteworthy not only for its bold aesthetic sophistication, but also for how it challenged stereotypes about criminality then pervasive in the mainstream media. They provided a richly hued, cinematic portrayal of a largely hidden world: that of violence, police work and incarceration, seen with empathy and candor.

Parks rejected clichés of delinquency, drug use and corruption, opting for a more nuanced view that reflected the social and economic factors tied to criminal behavior and afforded a rare window into the working lives of those charged with preventing and prosecuting it. Transcending the romanticism of the gangster film, the suspense of the crime caper and the racially biased depictions of criminality then prevalent in American popular culture, Parks coaxed his camera to record reality so vividly and compellingly that it would allow *Life*’s readers to see the complexity of these chronically oversimplified situations. *The Atmosphere of Crime, 1957* includes an expansive selection of never-before-published photographs from Parks’ original reportage.

Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself and becoming a photographer. He evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. The first African-American director to helm a major motion picture, he helped launch the blaxploitation genre with his film *Shaft* (1971). Parks died in 2006.

STEIDL/THE GORDON PARKS FOUNDATION

ISBN 9783958296961 U.S. \$40.00 CDN \$56.00
Clth, 9.75 x 11.5 in. / 168 pgs / 60 color / 10 b&w.
Available/Photography





Leonard Freed: Black in White America

1963–1965

Edited by Michael Shulman, Tony Nourmand. Foreword by Eli Reed.

The definitive collection of Leonard Freed’s seminal and timely 1968 civil rights photo-essay, in a fresh and expanded edition

In 1961, Leonard Freed was on assignment in Berlin. He photographed a Black soldier standing in front of the wall. The irony of this soldier defending the USA on foreign soil while Black Americans at home were fighting for their civil rights was not lost on Freed. He returned to the States in 1963 to photograph the March on Washington and began a journey to document Black communities in the North and South living within a deeply segregated and racist country. Leonard Freed’s seminal civil rights photo essay, *Black in White America*, was first published in 1968. This is a newly expanded and redesigned edition and is the definitive collection of his iconic photographs from the time. The images have never been printed in such quality before, the clarity of print serving to bring home the singular power of Freed’s talent as a documentarian. This extraordinary work includes pivotal moments in the civil rights movement, such as the March on Washington and the Selma to Montgomery marches. It is also a nuanced journey into the ordinary lives of a marginalized Black community living within a deeply divided nation. Freed was celebrated for his singular talent as a socially conscious photojournalist, and this essay conveys with power and dignity the exhausting, endless struggle of being Black in white America.



REEL ART PRESS

New Revised Edition
ISBN 9781909526778
U.S. \$59.95 CDN \$83.95
Hbk, 9.5 x 12.5 in. / 224 pgs /
160 b&w.
November/Photography

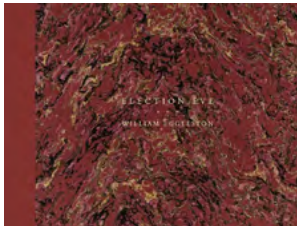


William Eggleston: Election Eve

Preface by Lloyd Fonvielle. Afterword by Caldecot Chubb.

“On the eve of the election, when nothing had yet been decided, when everything—whatever that everything was—hung in the balance, Eggleston made an elegy ... a statement of perfect calm.” —Lloyd Fonvielle

In 1977 William Eggleston released *Election Eve*, his first and most elaborate artist’s book, containing 100 original prints in two leatherbound volumes, housed in a linen box. It was published by Caldecot Chubb in New York in an edition of only five, and has since become Eggleston’s rarest collectible book. This new Steidl edition recreates the full original sequence of photos in a single volume, making it available to the wider public for the first time. *Election Eve* contains images made in October 1976 during Eggleston’s pilgrimage from Memphis to the small town of Plains, Georgia, the home of Jimmy Carter who in November 1976 was elected 39th President of the United States. Eggleston began photographing even before he left Memphis and depicted the surrounding countryside and villages of Sumter County, before he reached Plains. His photos of lonesome roads, train tracks, cars, gas stations and houses are mostly empty of people and form an intuitive, unsettling portrait of Plains, starkly different from the idealized image of it subsequently promoted by the media. The book includes a preface by Hollywood screenwriter (*The Mummy*, 1999), director (*Gotham*, 1988) and author Lloyd Fonvielle.



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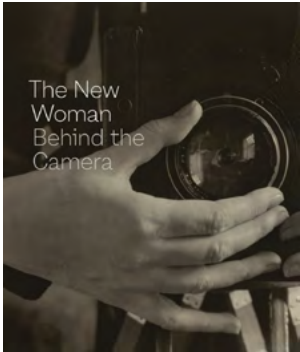


The New Woman Behind the Camera

Edited with text by Andrea Nelson. Foreword by Kaywin Feldman.
Preface by Andrea Nelson & Mia Fineman. Text by Elizabeth Cronin,
Mila Ganeva, Kristen Gresh, Elizabeth Otto, Kim Sichel.

An in-depth look at the many ways women around the world helped shape modern photography from the 1920s to the 1950s as they captured images of a radically changing world

During the 1920s the New Woman was easy to recognize but hard to define. Hair bobbed and fashionably dressed, this iconic figure of modernity was everywhere, splashed across magazine pages or projected on the silver screen. A global phenomenon, she embodied an ideal of female empowerment based on real women making revolutionary changes in life and art—including photography. This groundbreaking, richly illustrated book looks at those “new women” who embraced the camera as a mode of expression and made a profound impact on the medium from the 1920s to the 1950s. Thematic chapters explore how women emerged as a driving force in modern photography, bringing their own perspective to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography and photojournalism. Featuring work by 120 photographers, this volume expands the history of photography by critically examining an international array of canonical and less well-known women photographers, from Berenice Abbott, Dorothea Lange and Lola Álvarez Bravo to Germaine Krull, Tsuneko Sasamoto and Homai Vyarawalla. Against the odds, these women produced invaluable visual testimony that reflects both their personal experiences and the extraordinary social and political transformations of the era.



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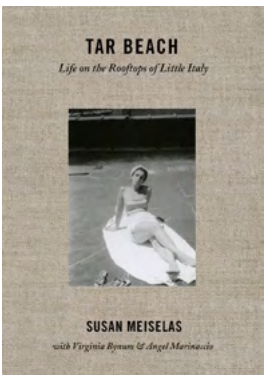
Susan Meiselas: Tar Beach

Life on the Rooftops of Little Italy 1920–75

Foreword by Martin Scorsese.

Found family photographs from New York’s Little Italy portray a vanished way of life

In *Tar Beach*, photographer and Little Italy resident Susan Meiselas (born 1948) brings together found pictures that were made, kept and gathered by various families who handed them down from 1940 to the early 1970s. Reflections from the community offer perspectives of multiple generations, as local author Angel Marinaccio says: “If you had an accomplishment—communion, confirmation, wedding, graduation or birthday, you’d dress up in your best outfit and go to the rooftop to take pictures and celebrate with your family.” The introduction to *Tar Beach* is written by renowned filmmaker Martin Scorsese, who grew up on the streets portrayed in this collection. He writes: “The roof was our escape hatch and it was our sanctuary. The endless crowds, the filth and the grime, the constant noise, the chaos, the claustrophobia, the non-stop motion of everything ... you would walk up that flight of stairs, open the door, and you were above it all. You could breathe. You could dream. You could be.” Meiselas, along with two of her neighbors, Angel Marinaccio and Virginia Bynum, collected and curated these vernacular photographs and memories to convey the feeling of this special place and time in the daily lives of Italian immigrants as they made their way to becoming part of American culture.



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October/Photography

For the photo connoisseur



Hello Muddah, Hello Faddah: Andy Sweet’s Summer Camp 1977

Edited with foreword by Brett Sokol. Introduction by Naomi Fry.

The golden days of tube socks, bunk beds, marshmallows and first crushes: 1970s summer camp, from the photographer behind *Shtetl in the Sun*

A companion volume to *Shtetl in the Sun*, Andy Sweet’s love letter to the colorful Jewish community of late 1970s South Beach, *Hello Muddah, Hello Faddah* chronicles the summer of 1977 at Camp Mountain Lake, serving up a knowing portrait of the era’s fashion, pop culture and frank expressions of adolescent sexuality. Set against the cherished rituals of camp life—from the parade of trunks as 300 campers arrive at Mountain Lake’s rural North Carolina setting to the end-of-August Dionysian frenzy of “Color War”—Sweet’s photos tell a classic coming-of-age story, one full of awkward crushes, intense friendships and the kind of deep truths that emerge over late-night, campfire-toasted marshmallows. As the camp’s photography instructor and one of its counselors, Sweet brings an intimate familiarity to his subject, capturing the rhythms of the camp’s daily life through both posed compositions and spontaneous images. By turns nostalgic, poignant and laugh-out-loud funny, this collection includes a foreword by award-winning Miami arts journalist Brett Sokol and an introductory essay by *New Yorker* staff writer Naomi Fry.



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Jeff Divine: 70s Surf Photographs

Edited by Tom Adler, Evan Backes. Foreword by William Finnegan.

A colorful, insider portrait of ’70s surf culture, with a foreword by Pulitzer Prize–winning author William Finnegan

If you were there, even just for some of it—Hawaii, California, surfing, the ’70s—the memories and stories will flow freely from these photographs. Jeff Divine was there for all of it, and these images have been culled from an enormous personal archive. Divine was shooting for *Surfer*, the monthly magazine that was the bible of the scene. His photos from this archive show the precommercialized era in surfing when the hippie influence still held sway. Surfers had their own slang-infused language and were deep into a world of Mother Ocean, wilderness and a culture that mainstream society spurned. Surfboards were handmade in family garages, often made for a specific kind of wave or speed, for paddling, ease of turning, and featured all kinds of psychedelic designs. Some were even hollowed out to smuggle hash from Morocco. The color and black-and-white photographs collected here, taken throughout California on the coastlines at Baja, Dana Point, Laguna Beach, La Jolla, Malibu, San Clemente and Oahu, give a vivid image of this close-knit culture and the incredible athletic feats of its heroes and heroines. Raised in La Jolla, California, **Jeff Divine** (born 1950) started photographing the surfing world in 1966. In 2019 he was inducted into the Huntington Beach Surfing Walk of Fame for his contribution to surf culture in a career lasting 50 years.

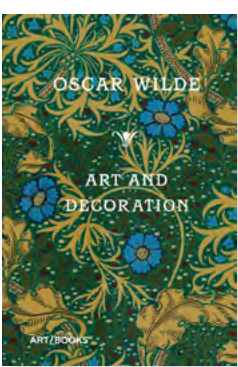


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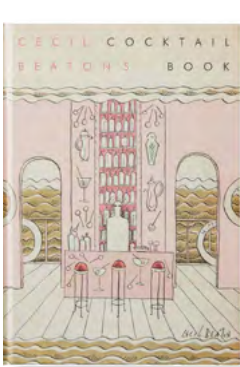
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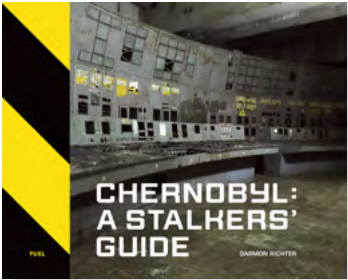
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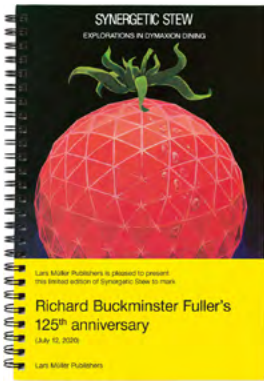
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