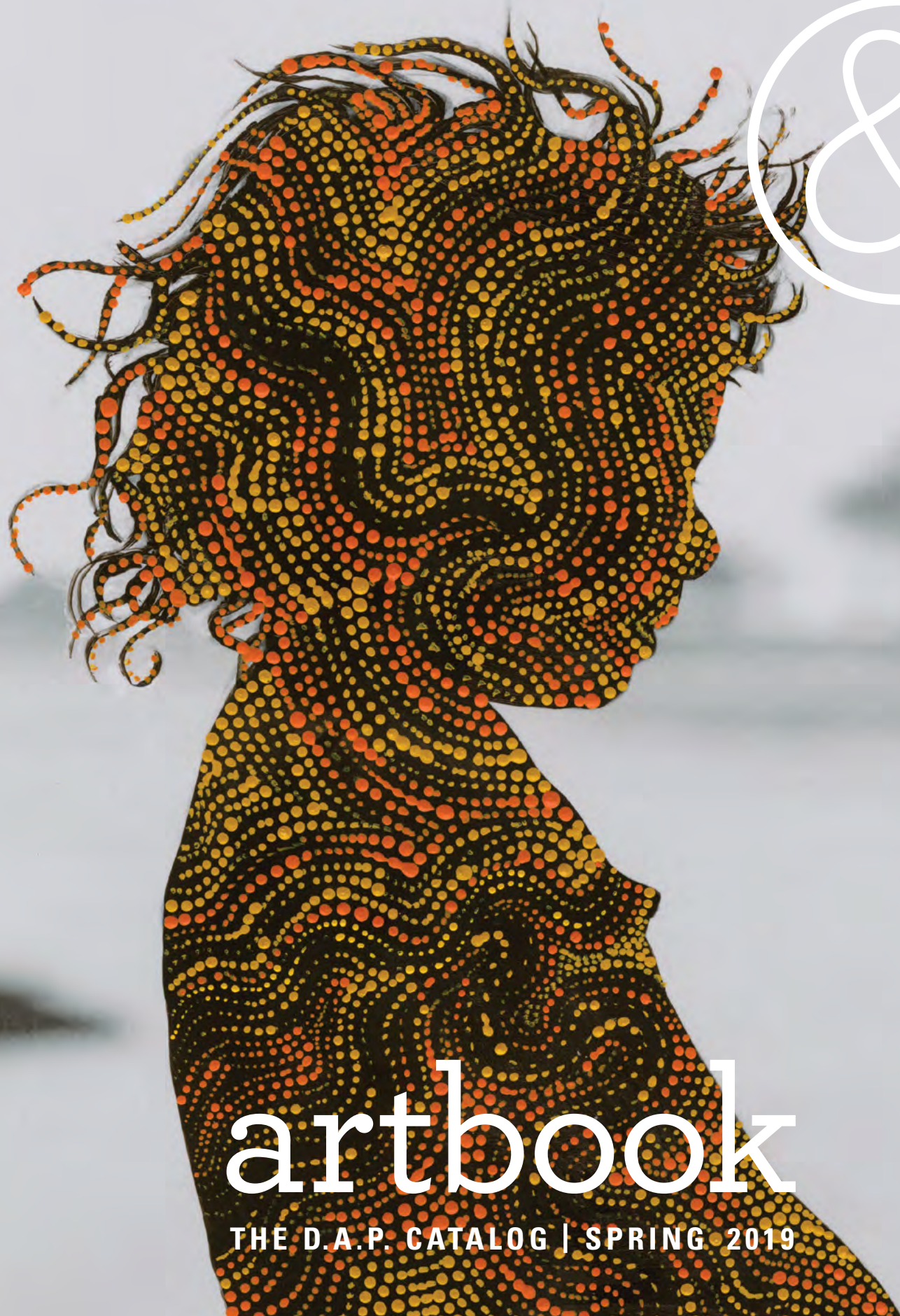


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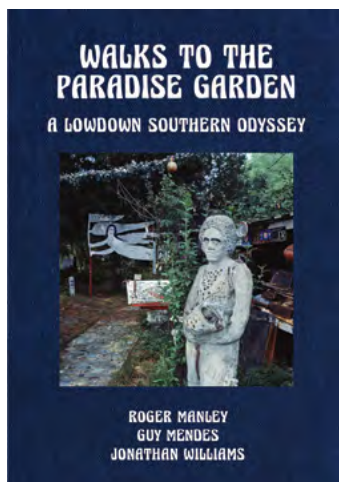


artbook

THE D.A.P. CATALOG | SPRING 2019



A classic grand tour of Southern folk art, from Howard Finster to Lonnie Holley



Walks to the Paradise Garden: A Lowdown Southern Odyssey

Edited by Phillip March Jones. Text by Jonathan Williams. Photographs by Roger Manley, Guy Mendes.

Walks to the Paradise Garden is the last unpublished manuscript of the late American poet, photographer, publisher, Black Mountain alumnus and bon vivant Jonathan Williams (1929–2008). This 352-page book chronicles Williams' road trips across the Southern United States with photographers Guy Mendes and Roger Manley in search of the most authentic and outlandish artists the South had to offer. Williams describes the project thus: "The people and places in *Walks to the Paradise Garden* exist along the blue highways of America.... We have traveled many thousands of miles, together and separately, to document what tickled us, what moved us, and what (sometimes) appalled us." The majority of these road trips took place in the 1980s, a pivotal decade in the development of Southern "yard shows," and many of the artists are now featured in major institutions. This book, however, chronicles them at the outset of their careers and provides essential context for their inclusion in the art historical canon.

Taking its name from the famous artwork by Howard Finster, *Walks to the Paradise Garden* brings to light rare images and stories of Southern artists and creators who existed in near anonymity during the last half of the 20th century. Organized in chapters devoted to each artist, the book features Banner Blevins, Henry Dorsey, Sam Doyle, Howard Finster, Lonnie Holley, Ralph Eugene Meatyard, Sister Gertrude Morgan, William C. Owens, Vollis Simpson, Edgar Tolson and Jeff Williams, among many others.

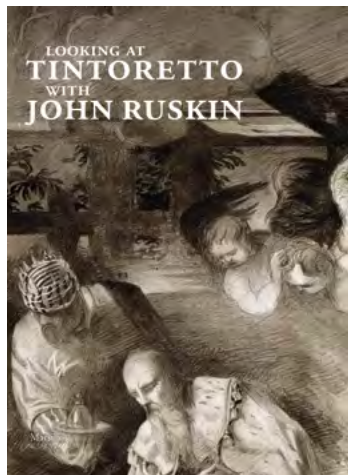
INSTITUTE 193

9781732848207 u.s. \$45.00 GBP £40.00
Hbk, 6.5 x 9.25 in. / 352 pgs / 100 color / 80 b&w.
June/Art/Photography

EXHIBITION SCHEDULE

Atlanta, GA: High Museum of Art, 03/02/19-05/19/19

We are pleased to welcome **MARSILIO EDITORI** to our list. Founded in 1961 and based in Venice, Marsilio has grown to become one of the leading publishers in Italy.



Looking at Tintoretto with John Ruskin

A Venetian Anthology

By John Ruskin.

Edited by Emma Sdegno.

For John Ruskin (1819–1900), the discovery of Tintoretto's (1519–94) works in 1845 was revelatory. His visit to the Scuola Grande di San Rocco that year would inspire Ruskin to write *The Stones of Venice*, beloved by writers from Proust to Henry James. On the 200th anniversary of Ruskin's birth and the 500th of Tintoretto's, *Looking at Tintoretto with John Ruskin* collects Ruskin's writings on Tintoretto alongside the very paintings that he rhapsodizes. At the center of the volume is Ruskin's "A Venetian Index," which leads the reader by the hand through the numerous sites of Tintoretto's work in Venice. In particular, his commentary on the state of art conservation in Venice will strike readers as a very modern concern. *Looking at Tintoretto with John Ruskin* invites the reader to experience the resonant influence that both icons continue to have today.

MARSILIO EDITORI

9788831790000 u.s. \$24.95 GBP £22.00

Pbk, 6.75 x 9.5 in. / 176 pgs / 89 color.

April/Nonfiction Criticism/Art

Art, Faith and Medicine in Tintoretto's Venice

Edited by Gabriele Matino, Cynthia Klestinec.

Bodies in ecstasy, bodies in tortuous pain, bodies devoid of life and bodies rising to the afterlife: the subject of the human is central to the work Tintoretto (1519–94) accomplished at the Scuola Grande di San Marco, home to the monumental library and medical museum of Venice's Ospedale Civile, and thus a fitting backdrop to *Art, Faith and Medicine in Tintoretto's Venice*, a volume that explores the representation of the human body in artistic and medical traditions in an effort to understand the role of idealized and nonidealized bodies in Renaissance culture. This book draws on archival documents, illuminated manuscripts, rare books, prints, medals, drawings and paintings to examine the interconnection between art and medicine, anatomical studies and devotional belief. Special topics such as medical care for the monks of the Scuola further enliven this central theme.

MARSILIO EDITORI

9788831729475 u.s. \$24.95 GBP £22.00

Pbk, 6.25 x 9.5 in. / 136 pgs / 71 color.

April/Art



Tintoretto in Venice: A Guide

Edited by Thomas Dalla Costa, Robert Echols, Frederick Ilchman.

Unlike the other two master Renaissance painters associated with Venice, Titian and Veronese, Tintoretto (1519–94) alone was born in Venice and he left his mark there more than either artist. His paintings can still be found everywhere in the city: not only in museums, but as part of the original decorative cycles in public buildings such as the Scuola Grande di San Rocco, the Doge's Palace and the Libreria Marciana, and serving as altarpieces or chapel decorations in Venetian churches. Over one hundred and twenty of Tintoretto's breathtaking paintings spill out of the pages, divided into sections that correspond to the Venetian Sestieri or districts. Each painting is accompanied by entries written by an international team of art historians covering major issues and placing them in their artistic and cultural context.

MARSILIO EDITORI

9788831729468 u.s. \$19.95 GBP £17.50

Pbk, 6.25 x 9.5 in. / 144 pgs / 90 color.

April/Art





On the 500th anniversary of the Venetian master's birth, this book shows how Tintoretto used architecture to structure perspective

Tintoretto and Architecture

Text by Gianmario Guidarelli, Marcel Grosso.

There is no overstating the long shadow of influence that Jacopo Tintoretto (1519–94) has exerted on the history of Western art. However, in the long historiography devoted to his work, the Venetian master lacks a comprehensive and systematic study of the fundamental question of his relationship with architecture. On the occasion of the 500th anniversary of his birth, *Tintoretto and Architecture* draws on the most up-to-date writings on Tintoretto's work and on the history of Renaissance architecture to present a picture of the connection between the space painted in his pictures and the physical space in which they are located; to investigate the role of architecture as an organizing element of the composition; and to understand the original relationship between the viewer and the space in which the work was seen.

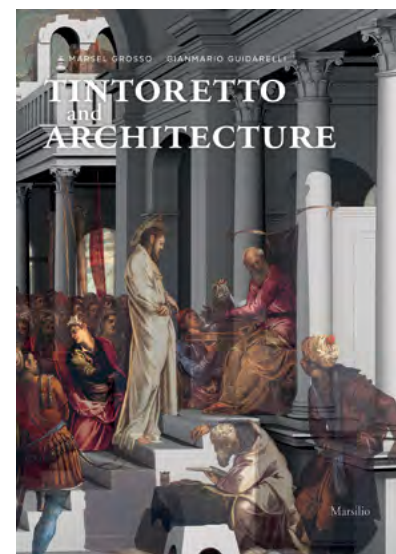
This volume includes reproductions of Tintoretto's works in comparison with reproductions of the works of painter and architect contemporaries such as Paolo Veronese, Raphael, Giorgio Vasari and Andrea Palladio. In addition, *Tintoretto and Architecture* draws on emerging technology to present digitally rendered 3-D models of the architecture the figures in Tintoretto's paintings inhabit, underlining the emphasis the Venetian master placed on space and structure. The authors submit such masterworks as *The Finding of the Body of St. Mark* to this innovative treatment, offering new perspectives on well-loved works.

MARSILIO EDITORI

9788831743839 u.s. \$30.00 GBP £27.00

Pbk, 6.75 x 9.5 in. / 232 pgs / 150 color.

July/Art/Architecture & Urban Studies





Modern Mystic: The Art of Hyman Bloom

Introduction by Debra Bricker Balken. Text by Henry Adams, Marcia Brennan.

This important publication, the first of its kind, presents the paintings and drawings of an aesthetic and mystical searcher in the tradition of William Blake, Albert Pinkham Ryder and Odilon Redon, who strove for the moment when, in his own words, “the mood is as intense as it can be made.” Hyman Bloom’s work, influenced by his Jewish heritage (whose impression on his painting he described as a “weeping of the heart”) and Eastern religions, touches on many of the themes of 20th-century culture and art: the body, its immanence and transience, abstraction and spiritual mysticism. Bloom was admired by leading figures in the art world of his time, including Alfred H. Barr Jr. and Dorothy Miller; Jackson Pollock and Willem de Kooning hailed him as “the first Abstract Expressionist.” The poet Robert Lowell praised Bloom, writing in a letter to Elizabeth Bishop, “Hyman is awesomely consistent, brilliant, ascetic—more and more people say he is the best painter in America, and so he is.” The book’s illustrations include ten previously unpublished masterworks, plus images of the figure as powerful and provocative as the paintings by Francis Bacon that were once exhibited alongside them.

Hyman Bloom (1913–2009) was born in Lithuania, now Latvia. He and his family immigrated to the United States in 1920, escaping anti-Semitic persecution. He lived and worked in the Boston area until his death. His work is held in many public collections, including the Museum of Modern Art, the Museum of Fine Arts, Boston, the Whitney Museum of American Art and others.

D.A.P.

9781942884392 U.S. \$50.00 GBP £45.00

Hbk, 9.25 x 11 in. / 192 pgs / 80 color / 12 b&w.

July/Art

“Hyman is awesomely consistent, brilliant, ascetic—more and more people say he is the best painter in America, and so he is.”

—ROBERT LOWELL



KASMIN, founded in SoHo in 1989, has launched an ambitious publishing program with titles on Jane Freilicher, Max Ernst, Brancusi and others. We are delighted to welcome this publisher to our list.

2018 FALL–WINTER SUPPLEMENT

Brancusi & Duchamp

The Art of Dialogue

Text by Paul B. Franklin.

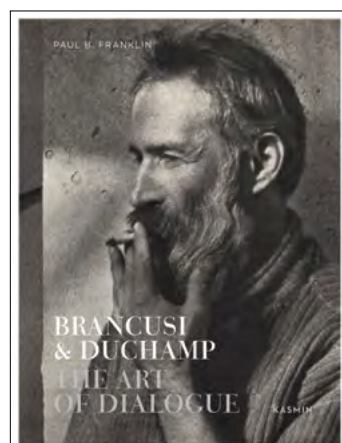
Brancusi & Duchamp: The Art of Dialogue explores the aesthetic dialogue between Constantin Brancusi (1876–1957) and Marcel Duchamp (1887–1968), two of the most inimitable artists of the 20th century. Brancusi and Duchamp struck up a friendship in the 1910s that endured for decades. This fully illustrated catalog by Paul B. Franklin presents a selection of 80 sculptures, objects, photographs, films and drawings from an international array of public and private collections, as well as a selection of rare archival documents. Highlights include one original Brancusi sculpture and four posthumous casts in polished bronze; numerous vintage photographic prints by the sculptor of some of his most iconic creations; several of Duchamp's readymades; and other works including his chess treatise *Opposition and Sister Squares Are Reconciled* (1932), the cover of which he designed in collaboration with Brancusi.

KASMIN

9781947232006 U.S. \$60.00 GBP £53.00

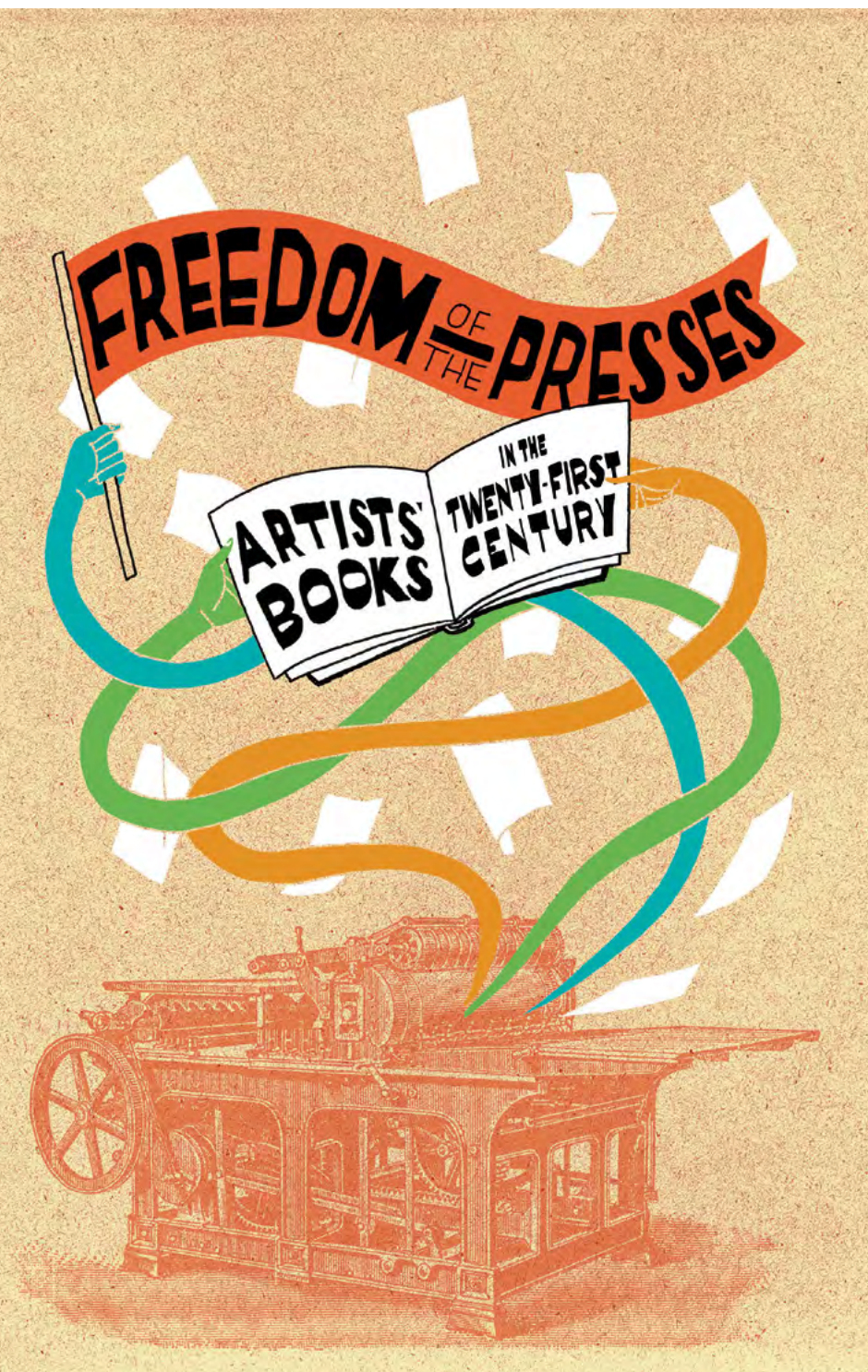
Hbk, 9.25 x 12.25 in. / 272 pgs. / illustrated throughout.

Available/Art



“No matter how different the level of realization of their work—Brancusi’s so refined and elegantly crafted, Duchamp’s so aggressive and formally offhand—both men stand apart from their contemporaries in ways that are similar to one another.”

—ROSALIND KRAUSS



The artist's book as activist tactic: a toolkit

Freedom of the Presses

Artists' Books in the Twenty-First Century

Edited by Marshall Weber. Text by Kurt Allerslev, Tia Blassingame, Sarah Kirk Hanley, FLY-O, Karen Eliot, Richard J. Lee, Florencia San Martín, Ganzeer, Suzy Taraba, Stephen Dupont, Bridget Elmer, Janelle Rebel, Marshall Weber, Anton Würth, Xu Bing, Deborah Ultan, Aaron Sinift.

Freedom of the Presses is at once a textbook and a toolbox for using artists' books and creative publications to further community engagement and social justice projects. Far from being a staid survey of an art historical practice, *Freedom of the Presses* intervenes in an ongoing discussion about art and activism in the present day by considering the place of the art book in the 21st century. The publisher, Booklyn, has been involved in this conversation since 1999, when a group of six artists decided to band together to promote contemporary artists' books and publications. Booklyn's focus has always been voracious, encompassing street art, punk and activist culture alongside more conventional artists' books. This restless energy is present in *Freedom of the Presses*, which brings together a provocative mix of humorous, intimate and scholarly writing in order to expand how we think about the concept, content, design, production and distribution of artists' and activists' publications today. Aimed at a global community of librarians, publishers and readers, it offers models of how to reimagine contemporary artists' bookmaking as a socially engaged, political practice. With essays by Kurt Allerslev, Tia Blassingame, Sarah Kirk Hanley, FLY-O, Karen Eliot, Richard J. Lee, Florencia San Martín, Ganzeer, Suzy Taraba, Stephen Dupont, Bridget Elmer, Janelle Rebel, Marshall Weber, Anton Würth, Xu Bing, Deborah Ultan and Aaron Sinift, *Freedom of the Presses* enacts the dialogue it calls for, inviting artists and activists to weigh in on the place of artists' books in the most pressing social, political and cultural issues of our time.

BOOKLYN

9780692166789 u.s. \$25.00 GBP £22.00

Pbk, 6 x 9 in. / 236 pgs / 60 color / 20 b&w.

March/Artists' Books





Margaret Kilgallen: that's where the beauty is.

Foreword by Heidi Zuckerman. Text by Courtenay Finn, Jenelle Porter.

Margaret Kilgallen: that's where the beauty is. is published on the occasion of Kilgallen's first posthumous museum exhibition, and the largest presentation of her work in more than a decade. Using the artist's exhibition history as a chronological tool, *that's where the beauty is.* examines Kilgallen's roots in histories of printmaking, American and non-Western folk history and folklore, and feminist strategies of representation, expanding the narrative around her work beyond her association with the Bay Area Mission School and the "Beautiful Losers" artists.

Kilgallen's graphic, schematic style came from a deep engagement with the handmade in wildly divergent forms—from folk art to letterpress printing to freight train graffiti, among many other sources. "I like things that are handmade and I like to see people's hand in the world anywhere in the world," she said, embracing the idiosyncrasies and imperfections that come from hand craft. "I think that's where the beauty is." Kilgallen's work, in form and content, celebrates the handmade, making heroes and heroines of those who live and work in the margins and challenging traditional gender roles, hierarchies and mainstream culture.

This publication offers a comprehensive look at Kilgallen's work, revisiting the ongoing legacy and idiosyncratic spirit of one of California's most innovative artists.

American artist **Margaret Kilgallen** (1967–2001) died at the age of 33, just as her work was gaining recognition and prominence. She is best known for her association with the Bay Area Mission School—a loosely associated group of artists from the early 1990s—and for her inclusion in the legendary exhibition *Beautiful Losers: Contemporary Art and Street Culture* (2004).

ASPEN ART PRESS

9780934324878 u.s. \$45.00 GBP £40.00

Clth, 6.75 x 9.75 in. / 210 pgs /

100 color / 30 b&w.

July/Art

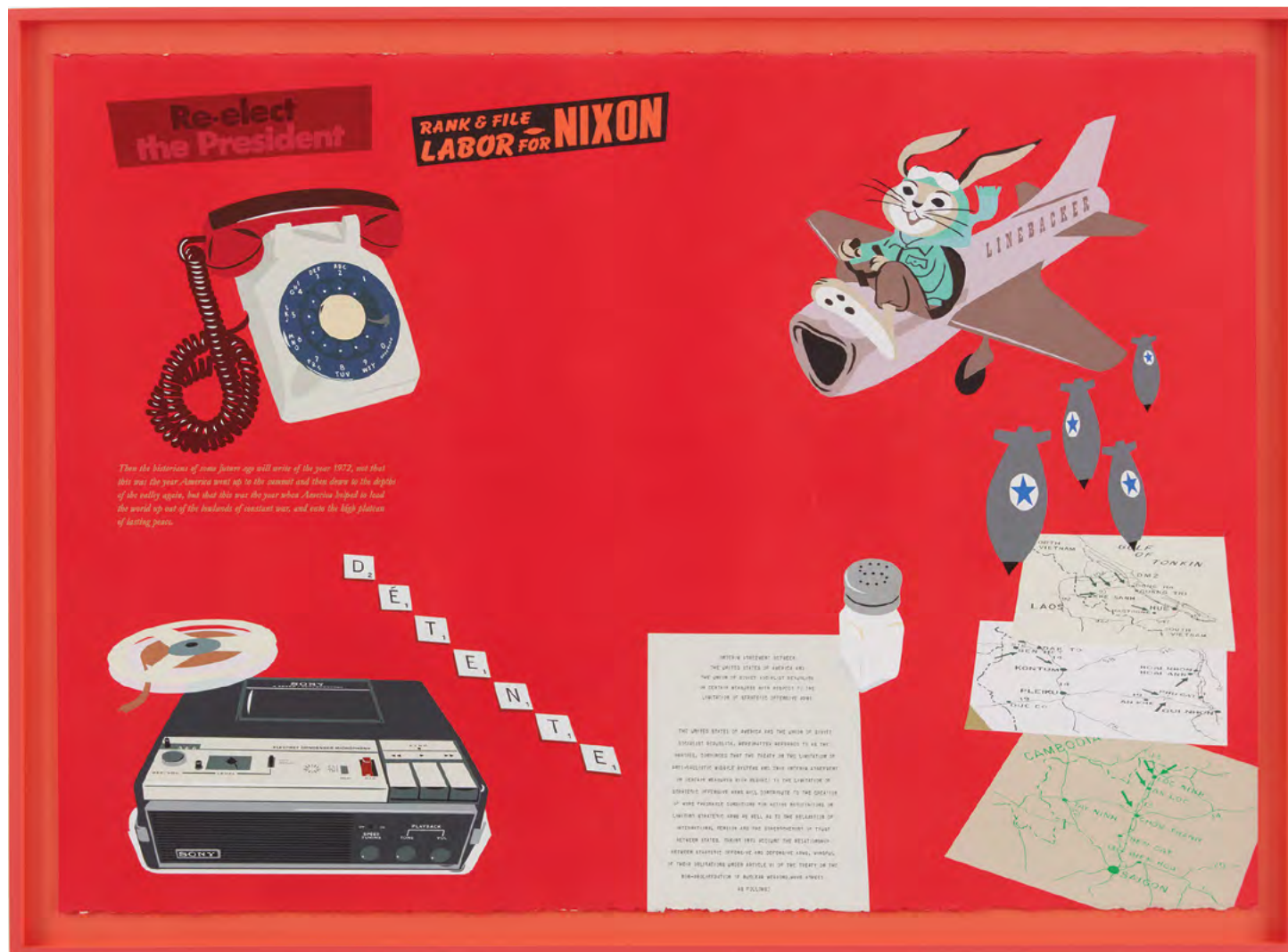
EXHIBITION SCHEDULE

Aspen, CO: Aspen Art Museum,
01/11/19–06/16/19

"Impure Americana, a slightly acidic nostalgia that evoked sideshows, tramp art and old travel posters with infusions of feminist wit."

—ROBERTA SMITH, *NEW YORK TIMES*





Matthew Brannon: Concerning Vietnam

Text by Matthew Brannon, Veronica Roberts. Interview with Mark Atwood Lawrence.

New York–based artist Matthew Brannon (born 1971) has spent the past five years exhaustively researching the Vietnam/American War, seeking his own understanding of one of the most pivotal confrontations of the 20th century and translating that research into intricate silkscreen works that collage military documents, maps, logos, memoranda and contemporaneous ephemera.

Concerning Vietnam distills a picture of the war and its ongoing effects in vivid, densely packed images that employ the bold graphic design for which the artist is known. Alongside these works are Brannon's notes on the objects and situations they depict, constructing a detailed chronology of the war and a complex overview of the consequences of US intervention in Southeast Asia. Designed by Studio LHOOQ in close collaboration with the artist, *Concerning Vietnam* collects the entire series of prints and texts, with a new essay on the work by curator Veronica Roberts and a conversation between the artist and Vietnam historian Mark Atwood Lawrence.

GREGORY R. MILLER & CO.

9781941366226 u.s. \$50.00 GBP £45.00

Hbk, 8 x 11 in. / 176 pgs / 110 color.

June/Art

"Brannon offers us a different perspective and, just maybe, a higher level of understanding when it comes to this great American disaster story."

—CLIVE MARTIN, CNN

EAKINS PRESS was founded in 1966 by Leslie Katz in the name of Thomas Eakins, whom Katz described as archetype of the “artist as hero of principle.” Since then, this publisher has adhered to a strict ethos where the design of the book matches its content. We are delighted to welcome this publisher to our list.

Walker Evans: The Interview

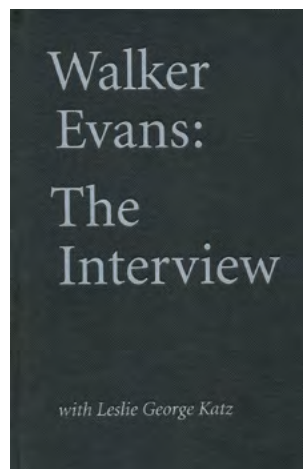
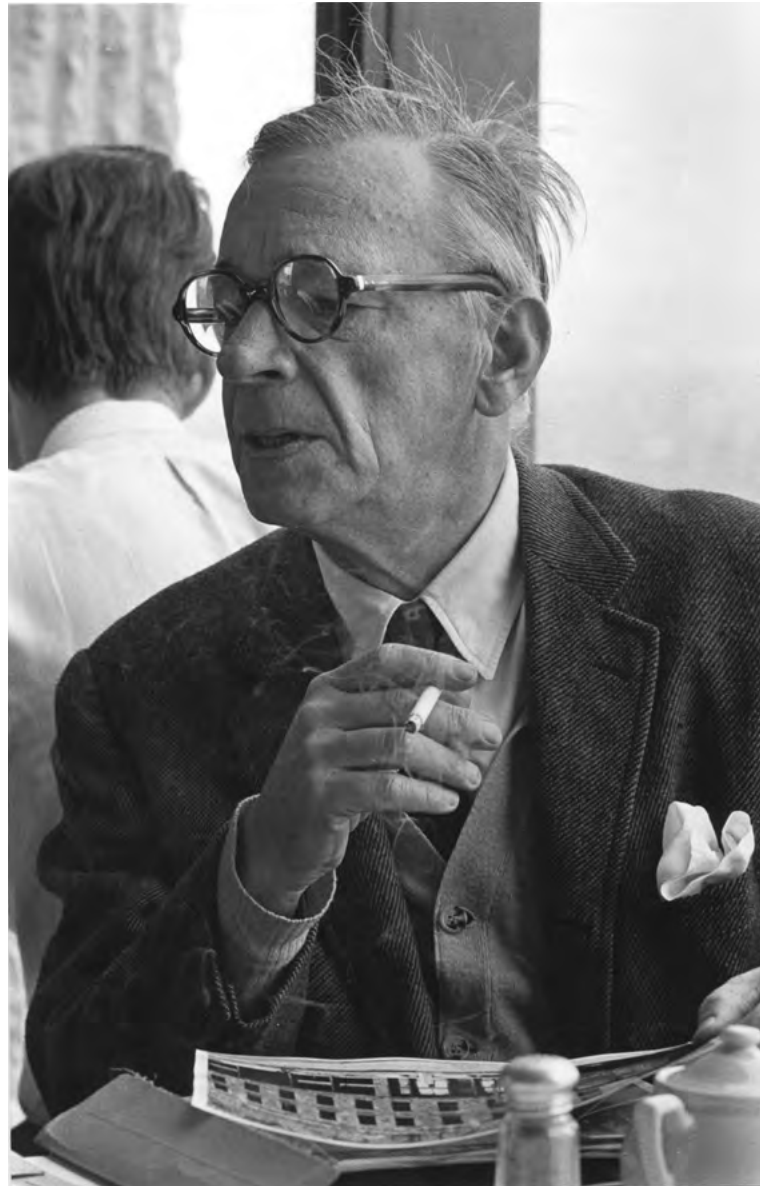
With Leslie George Katz

Text by Anne Bertrand. Interview by Leslie George Katz. Afterword by Jerry L. Thompson.

In 1971, *Art in America* published an interview with Walker Evans conducted by Leslie George Katz, writer and publisher of the Eakins Press. The interview is charming and illuminating in its clarity and candor. Nearing the end of his life, Evans speaks freely about his influences and how he got started as a photographer (“I was damn well going to be an artist and I wasn’t going to be a businessman,” he remembers), and reflects back on his work and his thinking. The interview has become legendary, consulted by curators, scholars and students for half a century and considered a definitive source for insights into the process, philosophy and personality of one of America’s greatest photographers.

In 1995, the Eakins Press Foundation republished Evans’ interview in a deluxe clothbound edition titled *Walker Evans Incognito*. More than 20 years later, this new edition brings the Evans interview back into print in an elegant and affordable volume for a new generation. Walker Evans scholar Anne Bertrand introduces the interview and its publication history, and contributes notes throughout the text that provide important contextual information. *Walker Evans: The Interview* offers an opportunity to rediscover the man behind the famous images, in his own words. Born in St. Louis, Missouri, **Walker Evans** (1903–75) took up photography in 1928. His book collaboration with James Agee, *Let Us Now Praise Famous Men* (1941), which portrayed the lives of three white tenant families in southern Alabama during the Depression, has become one of that era’s most defining documents. Evans joined the staff of *Time* magazine in 1945, and shortly after moved to *Fortune* magazine, where he stayed until 1965. That year, he became a professor of photography at the Yale University School of Art. Evans died at his home in Old Lyme, Connecticut, in 1975.

Leslie George Katz (1918–97) was the founder and publisher of the Eakins Press Foundation. Until his death in 1997, he wrote extensively about American art and culture, and through his sustained efforts to celebrate his heroes—Thomas Eakins, Walt Whitman, and Walker Evans—found a way to define a new sort of democratic, patriotic intellectualism.



EAKINS PRESS FOUNDATION

9780871300782

u.s. \$24.95 GBP £22.00

Hbk, 5.25 x 8.25 in. / 64 pgs / 9 duotone.

June/Nonfiction Criticism/ Photography

Lee Friedlander: The Mind and the Hand

Richard Benson, William Christenberry, William Eggleston, Walker Evans, John Szarkowski, Garry Winogrand

Contributions by Richard Benson, William Christenberry, William Eggleston, Walker Evans, John Szarkowski, Garry Winogrand.

In the 1960s and '70s, Lee Friedlander (born 1934) developed his signature approach to documenting the American "social landscape": deadpan, structurally complex black-and-white photographs of seemingly anything, anybody or anyplace that passed in front of his lens. But as he was making his name as a documentary photographer capturing the look and feel of modern American life, he was also photographing his closest friends, a practice he has continued throughout his long career. A slipcased set of six paperback books, *The Mind and the Hand* presents the photographer's intimate portraits of six of his best friends taken over the past five decades. The subjects, each presented in their own separate volume, comprise a veritable who's who of one of America's most fertile periods in photography: Richard Benson, William Christenberry, William Eggleston, Walker Evans, John Szarkowski and Garry Winogrand. Each volume begins with a relevant quote from its subject.

EAKINS PRESS FOUNDATION

9780871300799 U.S. \$90.00 GBP £80.00

Slip, pbk, 6 vols, 9 x 8.5 in. / 240 pgs / 191 duotone.

June/Photography

Friedlander's
social landscape
is a who's who of
postwar American
photography



Lee Friedlander The Mind and the Hand Richard Benson



Lee Friedlander The Mind and the Hand Walker Evans



Lee Friedlander The Mind and the Hand William Christenberry



Lee Friedlander The Mind and the Hand John Szarkowski



Lee Friedlander The Mind and the Hand William Eggleston



Lee Friedlander The Mind and the Hand Garry Winogrand



Traffic signs, sandwich boards and posters:
Friedlander's portrait of words in the world

Lee Friedlander: Signs

For more than five decades, Lee Friedlander has repeatedly been drawn to the signs that inscribe the American landscape, from hand-lettered ads to storefront windows to massive billboards. Incorporating these markings with precision and sly humor, Friedlander's photographs record a kind of found poetry of desire and commerce. Focusing on one of the artist's key motifs, *Lee Friedlander: Signs* presents a cacophony of wheat-paste posters, Coca-Cola ads, prices for milk, road signs, stop signs, neon lights, movie marquees and graffiti. The book collects 144 photographs made in New York and other places across the US, and features self-portraits, street photographs and work from series including *The American Monument* and *America by Car*, among others. Illegible or plainspoken, crude or whimsical, Friedlander's signs are an unselfconscious portrait of modern life.

Lee Friedlander (born 1934) began photographing in 1948. Among his many monographs are *Sticks and Stones*, *Self-Portrait*, *Letters from the People*, *Cherry Blossom Time in Japan* and *At Work*, among others. His work was included in the influential 1967 exhibition *New Documents* at the Museum of Modern Art, New York, curated by John Szarkowski. Among the most important living photographers, Friedlander is in the collections of museums around the world.

FRAENKEL GALLERY

9781881337485 u.s. \$75.00 GBP £65.00

Hbk, 11.75 x 12.5 in. / 120 pgs / 144 duotone.

June/Photography





How Meatyard made a stage set of his native Kentucky to portray his circle of friends and compose his eerie tableaux

Ralph Eugene Meatyard: Stages for Being

Edited with text by Stuart Horodner, Janie M. Welker. Text by Roger Ballen, Julian Cox, Emmet Gowin, Marvin Heiferman, Corey Keller, Judy Linn, Christopher Meatyard, Duane Michals, Andrea Modica, Laurel Nakadate, Catherine Opie.

Stages for Being examines the photography that Ralph Eugene Meatyard created in and around Lexington, Kentucky, where he found abandoned houses in the countryside to use as sets, and directed friends and family members in scenes that suggest both ritual and theater. Establishing mood with natural lighting, he used masks, dolls and found objects as unsettling props and mined architectural detail for abstract compositional elements.

Meatyard culled inspiration from a wide variety of sources. An autodidact in areas as diverse as jazz, painting, literature, history and Zen Buddhism, his voracious reading sparked endless ideas for his carefully constructed photographs. His process was also informed by consistent dialogue with a robust group of Kentucky peers, including the writer, environmental activist and farmer Wendell Berry; photographers Van Deren Coke and Robert C. May; the Trappist monk Thomas Merton; the painter Frederic Thursz; and the writer, poet and philosopher Guy Davenport, all of whom worked in the region but were engaged with contemporary ideas and practice in their fields.

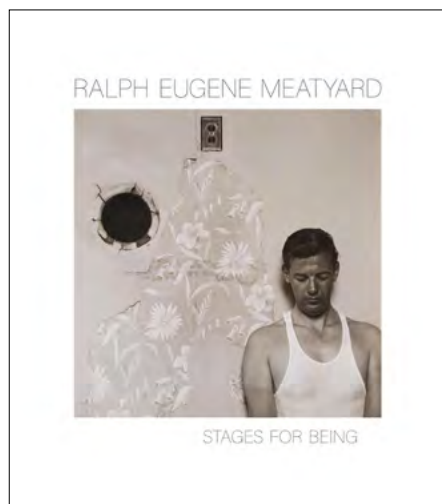
Ralph Eugene Meatyard (1925–72) attended Williams College as part of the Navy's V12 program in World War II. Following the war, he married, became a licensed optician and moved to Lexington, Kentucky. When the first of his three children was born, Meatyard bought a camera to make pictures of the baby. Photography quickly became a consuming interest. He joined the Lexington Camera Club, where he met Van Deren Coke, under whose encouragement he soon developed into a powerfully original photographer. Meatyard's work is housed at the Museum of Modern Art, George Eastman House in Rochester, New York, the Smithsonian Institution and many other important collections.

UNIVERSITY OF KENTUCKY ART MUSEUM

9781882007004 u.s. \$45.00 GBP £40.00

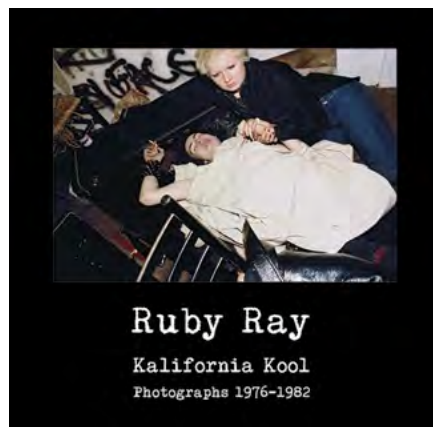
Hbk, 9.5 x 9.5 in. / 112 pgs / 50 color.

April/Photography





Punk and industrial culture in late '70s and early '80s San Francisco



Ruby Ray: Kalifornia Kool Photographs 1976-1982

Introduction by Carl Abrahamsson.

Spanning music, art and literature, the industrial and punk scenes of San Francisco in the late 1970s and early 1980s were diverse but united by a DIY, anti-authoritarian attitude. Photographer Ruby Ray was there to capture it all in the same spirit. With her work appearing in the legendary punk zine *Search & Destroy* and its successor *RE/Search*, Ray was at the epicenter of, and a key participant in, a vital cultural moment vibrant with provocation and creativity. A local experimental music and art scene supported artists like Bruce Conner, William S. Burroughs and Louise Nevelson and attracted groundbreaking bands like Devo, the Mutants, Boyd Rice and the Dead Kennedys, as well as established international bands like Throbbing Gristle, the Clash and the Sex Pistols (in fact, Ray was there to shoot their famous final concert at the Winterland Ballroom).

Ruby Ray: Kalifornia Kool collects the photographer's images from this time: live shots, backstage parties, apartments overflowing with youthful exuberance, elegant portraits of key people and photographic experiments. Her work captures a time and a place where West Coast open-mindedness, youth, art, music and electricity merged. As Carl Abrahamsson puts it in his introduction to this volume, "Ruby's images open up a portal to a mythic and frenzied scene and show that it's true: all mythologies are real."

Ruby Ray (born 1952) is an American photographer, well known for her photography of the early punk, post-punk and industrial movements in California in the late 1970s and early 1980s. She began her photography career in 1977, when her photographs began appearing in *Search & Destroy*.

TRAPART BOOKS

9789198451238 U.S. \$39.95 GBP £35.00

Hbk, 8.25 x 8.25 in. / 200 pgs / 12 color / 160 b&w.

April/Photography/Music

To Become Who You Are

The Funtime Interviews, Documents, Photos and More with Throbbing Gristle, Monte Cazazza, Psychic TV

By Lars Sundstrand.

Between 1978 and 1983, Swedish writer and photographer Lars Sundstrand put together the seminal industrial music/culture fanzine *FUNTIME*. The zine was unique in its intimacy; Sundstrand's specialty was to strike up long-term friendships with the artists he admired and wanted to document.

One of these artists was Genesis Breyer P-Orridge, whom Sundstrand met during the heyday of industrial music. P-Orridge's musical project, Throbbing Gristle, and their label, Industrial Records, were making an unlikely big splash in arts and music scenes, and Sundstrand was there while it happened, camera in hand. Along the way, Sundstrand met the influential and difficult Monte Cazazza, another performer with Industrial Records (*RE/Search* described his work as "insanity-outbreaks thinly disguised as art events"). And when Throbbing Gristle morphed into the band Psychic TV and the magical cult Thee Temple Ov Psychick Youth (now the subject of a major documentary film), Sundstrand kept in touch and kept photographing all the key players.

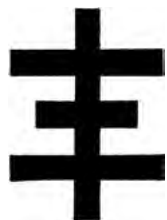
To Become Who You Are is a book about that time and those relationships, a remarkable feat of documentation and a chronicle of a group of extremely searching minds at work in art, music and culture. Besides Sundstrand's own photos, interviews and texts, the book contains personal letters, "Industrial newsletters," "propaganda" for Thee Temple ov Psychick Youth and much more. After his years running *FUNTIME*, **Lars Sundstrand** (born 1957) has continued working as a photographer and journalist. To date, Sundstrand has made some 60 artists' books containing his photographs. *To Become Who You Are* is his first book in English.

TRAPART BOOKS

9789198451245 U.S. \$39.95 GBP £35.00

Hbk, 8.25 x 10.25 in. / 220 pgs / 50 color / 100 b&w.

April/Music



Photography,
interviews
and archival
material from the
Throbbing Gristle
subculture





Marred for Life!

Defaced Record Covers from the Collection of Greg Wooten

Edited by Jason Fulford. Text by Greg Wooten.

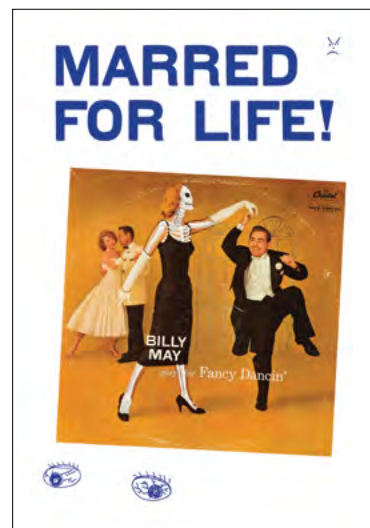
Marred for Life! presents over 250 record covers, lovingly and mischievously vandalized by anonymous music lovers. The LP covers were selected from the collection of Greg Wooten, a Los Angeles-based collector, musician and design purveyor. Wooten and his community of record-collector friends have discovered these in used record bins over the course of several years. Sometimes over-the-top and other times subtle—and often, really funny—the objects become a kind of found folk art. Bloodshot eyes, blackened teeth, moustaches, tattoos, reviews, love letters, collage and psychedelic and pornographic embellishings of record covers by Elvis, the Beatles, Frank Zappa, Jimi Hendrix, John Coltrane, Yoko Ono, Nina Simone, Led Zeppelin, Sparks, LL Cool J, David Bowie, The Velvet Underground, Mose Allison, Prince, Tim Buckley, Neil Young and more can be found here. The book is edited by Jason Fulford, in a way that highlights connections and humor between the covers.

J&L BOOKS

9780999365526 u.s. \$35.00 GBP £30.00

Hbk, 6 x 8.5 in. / 160 pgs / 275 color.

June/Music



We are delighted to welcome **AUGUST EDITIONS** to our list. August Editions is a New York-based publishing venture focused on contemporary visual culture.



Jean-Philippe Delhomme: Artists' Instagrams

The Never Seen Instagrams of the Greatest Artists

With his sharp-witted illustrations and insightful one-liners, the French illustrator, painter and writer Jean-Philippe Delhomme (born 1959) is a deft observer and loving critic of our contemporary culture. In his latest book, *Artists' Instagrams*, Delhomme imagines what the masters of modern art would have posted if they had access to Instagram and shared our addiction to the platform.

The results are hilarious: Picasso collaborates with a car brand and compares his follower-count with Braque's; Mondrian paints his IKEA kitchen; Gauguin incites #FOMO with his travel photographs of tantalizing, exoticizing Polynesian nudes. They are all here, from Joseph Beuys to Andy Warhol.

Artists' Instagrams: The Never Seen Instagrams of the Greatest Artists is one of the first art books to engage Instagram's influence in our visual culture (Kim Kardashian's pioneering efforts notwithstanding). But *Artists' Instagrams* is not only an amusing mash-up of high culture and everyone's favorite social media platform; it's a veritable history of modern art through hashtags.

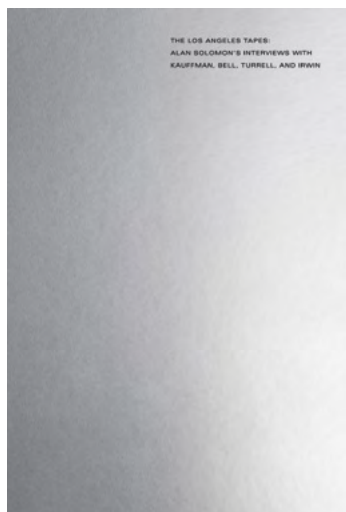
AUGUST EDITIONS

9781947359048 u.s. \$29.95 GBP £27.00

Hbk, 5 x 7.5 in. / 176 pgs / 85 b&w.

April/Comics/Art





The Los Angeles Tapes

Alan Solomon's Interviews with Kauffman, Bell, Turrell, and Irwin

Edited with introduction by Matthew Simms.

In 1969 curator, critic and former Jewish Museum director Alan Solomon interviewed Craig Kauffman, Larry Bell, James Turrell and Robert Irwin in conjunction with an exhibition he was organizing. They are the earliest in-depth interviews with each artist. Because of his untimely death they have remained in his archives and are published here for the first time. The interviews provide a rare glimpse into the early careers of these seminal artists, documenting their critical, aesthetic and intellectual concerns at a pivotal moment, allowing readers new insight into an important era of American postwar art. Solomon rose to prominence in the 1960s as a curator at the Jewish Museum in New York, where he organized a series of first solo exhibitions for the likes of Jasper Johns and Robert Rauschenberg. He also curated several major international surveys, including the 1964 Venice Biennale, where Rauschenberg won the Golden Lion. In 1968 Solomon left New York to take up a position at the fledgling University of California campus in Irvine, which was home to a dynamic group of young faculty and students. There he became acquainted with Kauffman, Bell, Turrell and Irwin, who have since been recognized as canonical participants in California Light and Space art of the 1960s. With this volume his engagement with these artists, and their roles in this important art historical episode, has finally been brought to light.

CIRCLE BOOKS

9780692082768 u.s. \$27.50 GBP £24.50

Pbk, 5 x 7.5 in. / 224 pgs / 11 color / 13 b&w.

June/Nonfiction Criticism/Art

FACSIMILE EDITION

Just Another Asshole No. 6

Edited by Barbara Ess, Glenn Branca.

Edited by photographer and musician Barbara Ess from 1978 to 1987, *Just Another Asshole* was a seminal and now legendary series of publications that helped define New York's No Wave community. Each issue took a different form: zine, LP record, large-format tabloid, magazine, exhibition catalog and paperback book.

Now reissued by Primary Information as a facsimile edition, *Just Another Asshole* number six was the famous fiction issue, designed in the style of a pulp paperback. It was co-edited with composer Glenn Branca and contained a diverse mix of artists, musicians and writers from the early '80s downtown scene—among them Kathy Acker, Lynn Tillman, Cookie Mueller, Richard Prince, Judy Rifka, Barbara Kruger, Jenny Holzer, Kiki Smith, Lee Ranaldo, David Wojnarowicz and Michael Gira.

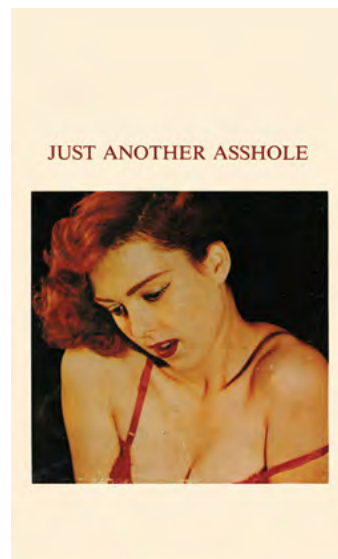
The work in the publication was transgressive, unapologetic and unrelenting in its style and subject matter. Today it presents a bleak yet romantic view of life in New York City before the AIDS crisis, before gentrification, before Rudy Giuliani and before the real estate boom pushed the underground out of Lower Manhattan.

PRIMARY INFORMATION

9781732098619 u.s. \$14.95 GBP £12.99

Pbk, 4.25 x 7 in. / 192 pgs.

April/Fiction & Poetry



SKULLFUCK

The Brutalist Cinema of Jon Moritsugu

By Jon Moritsugu.

Glimmering with candor and dead-on humor, this memoir tells the story of the meteoric rise of Japanese American filmmaker Jon Moritsugu (born 1965), from 1980s teenage delinquent in Honolulu to Ivy League slumster to take-no-prisoners movie auteur with a serious attitude problem, detailing Moritsugu's dive into drinking, drugging, narcissism and a fast and polluted lifestyle that might arguably have been the biggest influence on his string of utterly original films. The *New York Times* describes his work as "funny, anarchic, provocative and exhilarating"; his first feature was tagged by *Rolling Stone* as "one of the greatest punk rock movies of all time." The book includes hundreds of never-before-seen color and black-and-white photographs, production stills, journal entries, love and rejection letters, notes and drawings.

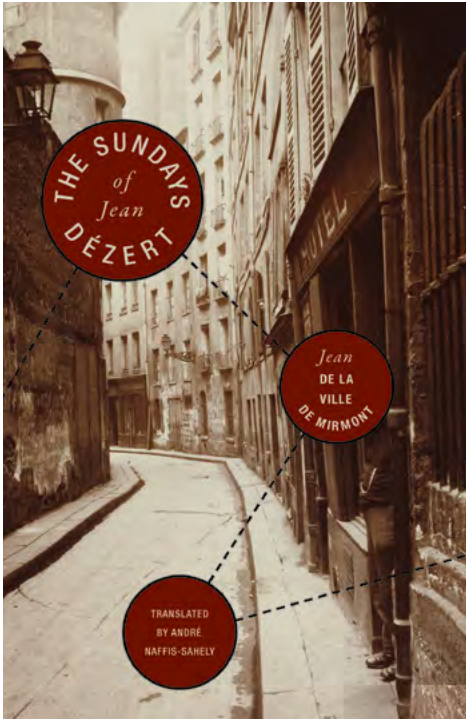
Film sets constructed of 1,000 pounds of rotting meat; offers from studio moguls shot down in seconds; contracts burned in record company offices: it's all here, the ups and downs of one of the world's most extreme and uncompromising movie directors.

KAYA PRESS

9781885030603 u.s. \$29.95 GBP £27.00

Pbk, 6 x 7.5 in. / 304 pgs / 25 color / 84 b&w.

July/Film & Video/Asian American Art & Culture



The Sundays of Jean Désert

By Jean de La Ville de Mirmont.

Translation by André Naffis-Sahely.

Jean de La Ville de Mirmont left behind one undisputed classic, self-published a few months before he would meet his fate on the front lines of World War I: an understated, almost humorous tale of urban solitude and alienation that outlines the mediocrity of bureaucratic existence.

Jean Désert is an office worker employed by the ministry, who rounds out his regimented life with snippets of Eastern philosophy, strolls through the city and consumerist efforts at injecting content into his life by structuring his Sundays through a rigorous use of advertising flyers that take him from saunas to vegetarian restaurants to lectures on sexual hygiene.

In his mortal boredom, his modernist engagement with the banality of the everyday and his almost heroic resignation to mediocrity, Jean Désert emerges as something of a French counterpart to Herman Melville's own rebel bureaucrat, Bartleby the Scrivener—save that when it comes to being an existential rebel, Jean Désert goes even further in his will to prefer not to. “Jean Désert is like a brother to me,” wrote Michel Houellebecq, “because of his ability to escape despair by means of emptiness.”

Jean de La Ville de Mirmont (1886–1914) was killed by a shell explosion on the World War I battlefield. He left behind a collection of poetry that would be published posthumously, a collection of short stories and the novella for which he is remembered, *The Sundays of Jean Désert*.

WAKEFIELD PRESS

9781939663405 u.s. \$12.95 GBP £10.99

Pbk, 4.5 x 7 in. / 96 pgs.

April/Fiction & Poetry

Samalio Pardulus

By Otto Julius Bierbaum.

Illustrations by Alfred Kubin. Translation by W.C. Bamberger.

In an isolated castle on the outskirts of a city in the Albanian mountains, the wildly ugly painter of blasphemies, Samalio Pardulus, executes works too monstrous to bear viewing, and espouses a philosophy that posits a grotesque world which reflects the ravings of a dead, grotesque god. Told through the horrified account of Messer Giacomo (a mediocre artist at once repulsed and fascinated by the events unfolding around him), *Samalio Pardulus* describes the simultaneous descent and ascent of the titular antihero into a passionate perversion of Catholicism in which love and madness become one, as a dark, incestuous incubus settles into a doomed family.

When it was first published in 1908, Otto Julius Bierbaum's gothic novella—the first of his *Sonderbare Geschichten* (“Weird Stories”)—offered a Gnostic stepping-stone between German Romanticism and the nascent Expressionism that had not yet taken root. It presents the grotesque not just as a way of life, but as a godly path to a higher vision, even when it appears to be but a manifestation of evil.

This first English edition includes the full set of illustrations by Alfred Kubin from the book's 1911 German edition.

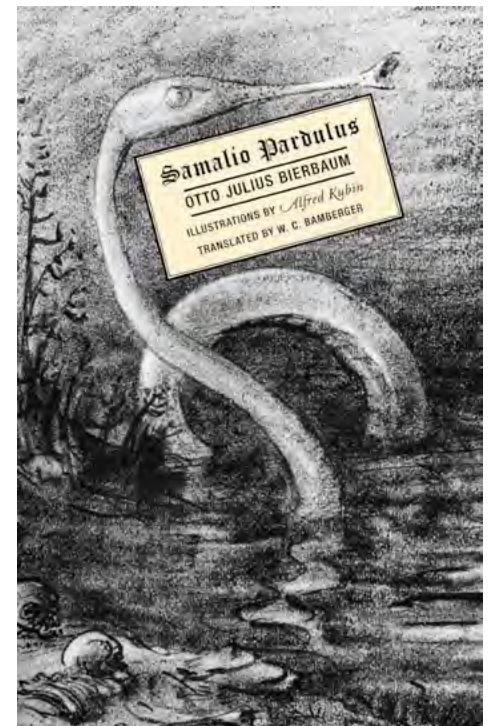
Otto Julius Bierbaum (1865–1910) was a German novelist, poet, journalist and editor. His 1897 novel *Stilpe* inspired the first cabaret venue in Berlin a few years later; his last novel, the 1909 *Yankeedoodlefahrt*, produced a German proverb still in use today: “Humor is when you laugh anyway.”

WAKEFIELD PRESS

9781939663412 u.s. \$12.95 GBP £10.99

Pbk, 4.5 x 7 in. / 88 pgs / 20 b&w.

June/Fiction & Poetry



Curl

By T.O. Bobe.

Translation by Sean Cotter.

Mr. Gică is the world's greatest barber. He holds the world record for sculptural hairstyling and has won three Olympic golds in neck massage. But his specialty is the shave. Mr. Gică's shop has six mirrors on the walls, six sinks, six barber chairs and no employees. Always crowded, its chairs always occupied, the barbershop forms an off-kilter microcosm: a world of melancholic kitsch that includes opera singers, football players, gladiators, the secret police, four lost hippies and other ludic figures—including our superhuman protagonist's ever-lurking antagonist in perpetual disguise, Dorel Vasilescu.

Trying on a variety of voices and modes like so many work coats, *Curl* scissor-snips love poems, mock-critical commentaries with footnotes, dreams, diary entries, streams of words without punctuation, cultural references and a number of rebellious hairs off a number of necks to sculpt a patchwork portrait of universal loneliness.

This is the first translation of T.O. Bobe into English.

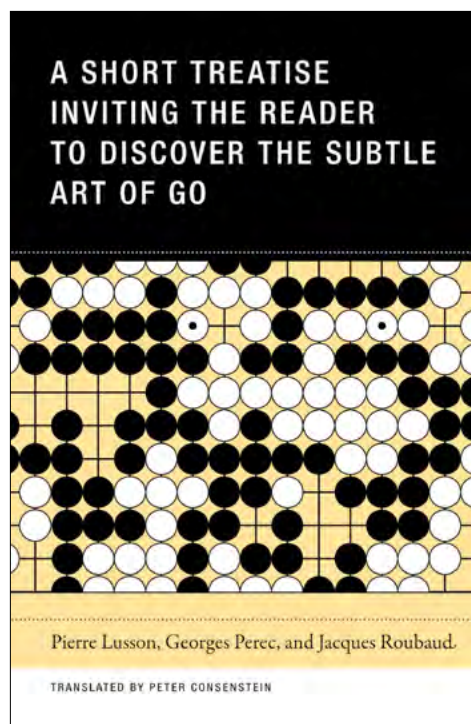
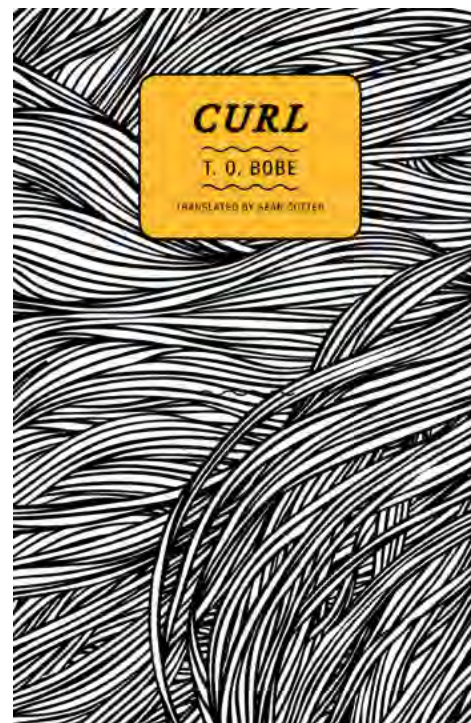
T.O. Bobe (born 1969) is a Romanian poet, novelist and screenwriter living in Bucharest. Two of his books have been finalists for prestigious Romanian ASPRO prizes.

WAKEFIELD PRESS

9781939663429 u.s. \$12.95 GBP £10.99

Pbk, 4.5 x 7 in. / 72 pgs.

March/Fiction & Poetry



A Short Treatise Inviting the Reader to Discover the Subtle Art of Go

By Pierre Lusson, Georges Perec, Jacques Roubaud.

Translation by Peter Consenstein.

Written by a mathematician, a poet and a mathematician-poet, this 1969 guide to the ancient Japanese game of Go was not only the first such guide to be published in France (and thereby introduced the centuries-old game of strategy into that country) but something of a subtle Oulipian guidebook to writing strategies and tactics.

As in the Oulipian strategy of writing under constraint, the role of structured gameplay (within literature and without) proves to be of primordial importance: a means of moving outside an inherent system, of instigating new figures of style and meaning, new paths toward collaboration and new strategies for filling a space: be it the space of a terrain, a blank page, a white screen or a freshly stretched canvas.

Translated for the first time, this treatise outlines the history of Go, the rules for playing it, some central tactics and strategies for playing it and overcoming the threats posed by an opponent, general information and trivia, and a glossary that ranges from *Atari* (check) to *Yose* (the end of a match).

Pierre Lusson (born 1950) is a French mathematician and musicologist. With Jacques Roubaud, he helped introduce the game of Go into France.

Georges Perec (1936–82) was a French novelist, essayist and filmmaker whose linguistic talents ranged from fiction to crossword puzzles to authoring the longest palindrome ever written. Winner of the prix Médicis in 1978 for his most acclaimed novel, *Life A User's Manual*, Perec was also a member of the Oulipo, a group of writers and mathematicians devoted to the discovery and use of constraints to encourage literary inspiration. One of their most famous products was Perec's own novel, *A Void*, written entirely without the letter "e."

Jacques Roubaud (born 1932) is a French poet and mathematician, a former professor of mathematics at University of Paris X and a member of the Oulipo group. His many books translated into English include *The Great Fire of London*, *Some Thing Black*, *The Form of a City Changes Faster*, *Alas, than the Human Heart* and *The Loop*.

WAKEFIELD PRESS

9781939663436 u.s. \$14.95 GBP £12.99

Pbk, 4.5 x 7 in. / 160 pgs / 34 b&w.

July/Crafts & Hobbies/Fiction & Poetry



FACSIMILE EDITION

The Raven / Le Corbeau / The Raven

By Edgar Allan Poe, Stéphane Mallarmé.

Translation by Holly Cundiff. Illustrations by Édouard Manet.

Stéphane Mallarmé (1842–98) claimed to have learned English in order to read Poe, an American poet greatly admired by the French Symbolists. This volume reproduces at full size the first-edition bilingual publication of *Le Corbeau / The Raven* (Richard Lesclide, Paris, 1875), Mallarmé's prose translation of Poe's melancholy poem, including six commissioned illustrations by Édouard Manet—four that visually interpret specific stanzas of the poem, one that serves as the ex-libris and a cover image of a raven's head that functions as the poem's title. In addition, a new retranslation back into English of Mallarmé's text, which was both praised and criticized for its literalism, reveals the particular tenor and subtleties of his reading of Poe's verse and his feel, as a fellow poet, for the emotive and evocative power of language. The result is a circular exploration of the poem and its translation. The volume also reflects Mallarmé's specifications for layout, typeface and paper.

This is the second in a series exploring Mallarmé in translation. The first, *A Blow of Dice Never Will Abolish Chance*, appeared in 2018; forthcoming is a translation of the second published collaboration between Mallarmé and Manet, *Afternoon of a Faun* (*L'après-midi d'un faune*).

LUCIA|MARQUAND

9780999652282 U.S. \$60.00 GBP £53.00 SDNR40

Slip, Pbk, 14 x 21.5 in. / 20 pgs / 6 b&w.

July/Fiction & Poetry/Limited Edition

OSMOS Magazine: Issue 17

Edited by Cay Sophie Rabinowitz.

OSMOS Magazine is “an art magazine about the use and abuse of photography,” explains founder and editor Cay Sophie Rabinowitz (formerly of Parkett and Fantom). The magazine is divided into thematic sections—some traditional, such as “Portfolio,” “Stories” and “Reportage”—and others more idiosyncratic, such as “Eye of the Beholder,” where gallerists discuss the talents they showcase; and “Means to an End,” on the side effects of nonartistic image production.

This issue of *OSMOS Magazine* features recent works by New York-based Onyedika Chuke; an essay on the Polish artist Joanna Piotrowska; a reportage by Michael Asselin; Chicago-based art critic Stephanie Cristello on Kay Rosen's videos from the 1990s; and a portfolio by New York-based photographer Neil Winokur.

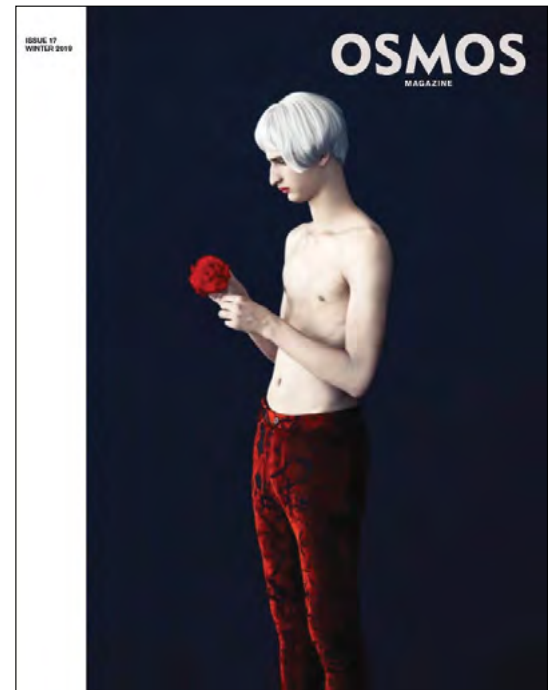
OSMOS

9780990698074

U.S. \$25.00 GBP £22.00

Pbk, 8.5 x 11 in. / 96 pgs.

April/Journal/Photography





Mrinalini Mukherjee

Edited with introduction by Shanay Jhaveri. Text by Naman Ahuja, Grant Watson, Emilia Terracciano, Deepak Ananth.

This revelatory monograph explores the work of Indian sculptor Mrinalini Mukherjee (1949–2015). Committed to sculpture, Mukherjee worked most intensively with fiber, making significant forays into ceramic and bronze toward the middle and latter half of her career. Within her immediate artistic milieu in post-independent India, Mukherjee was one of the outlier artists whose art remained untethered to the dominant commitments of painting and figural storytelling. Her sculpture was sustained by a knowledge of traditional Indian and historic European sculpture, folk art, modern design, local crafts and textiles. Knotting was the principal gesture of Mukherjee's technique, evident from the very start of her practice. Working intuitively, she never resorted to a sketch, model or preparatory drawing. Probing the divide between figuration and abstraction, Mukherjee would fashion unusual, mysterious, sensual and, at times, unsettlingly grotesque forms, commanding in their presence and scale. In retrospect, Mukherjee's artistic output appears iconoclastic, singular, calling out for assessment and analysis across multiple registers, as well as for an account of why, in hindsight, it was relegated to the margins. Within these pages are deliberations on Mukherjee's place within both an Indian and a more international art history, and her work's relationship to other fiber-art practices from the mid to late 20th century. This book will introduce Mukherjee to a new generation of scholars, art historians and artists.

THE SHOESTRING PUBLISHER

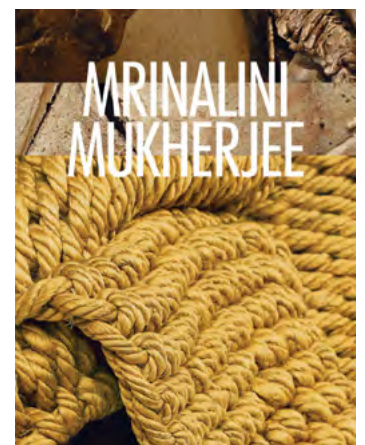
9788190472098 U.S. \$60.00 GBP £53.00

Pbk, 7.75 x 10 in. / 320 pgs / 300 color / 50 b&w.

August/Art

EXHIBITION SCHEDULE

New York: Met Breuer, 06/03/19–09/28/19



Beatriz Milhazes: Collages

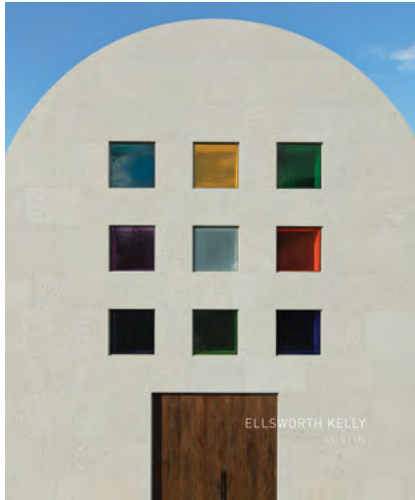
Edited by Frédéric Paul. Interview by Richard Armstrong.

This is the first book on the collages of Brazilian artist Beatriz Milhazes (born 1960). During a residency in Brittany, in 2003, Milhazes offered chocolates and sweets to the art center team, asking them to return the wrapping papers afterward. From these the artist commenced a new project: her collages. Until this point, Milhazes had considered collage a secondary activity, a way of drafting her paintings. With time, her collage technique developed along its own path. "Collages have a kind of dialogue with an imaginary journal," she writes. "Collected papers come from a variety of interests: sometimes it's an aesthetic attraction, but other times they're part of a routine, such as with chocolate wrapping paper or cuttings remaining from existing impressions. That's why composition in collage creates a dialogue that's exclusive to collages." As Frédéric Paul, the book's editor, observes, by using disposable ingredients in her collages, Milhazes emphasizes the acceleration of cycles of taste. "The frivolity of sweets and shopping express the frivolous versatility of trend indicators. They are also, surely, an expression of the assumed decorative frivolity. Milhazes's work has the extraordinary complexity of simple things and faces us with a breathtaking plastic evidence."

EDITORIA COBOGÓ

9788555910647 u.s. \$50.00 GBP £45.00
Hbk, 8.75 x 9.5 in. / 240 pgs / 104 color.
March/Art/Latin American /
Caribbean Art & Culture





Ellsworth Kelly: Austin

Text by Carter E. Foster.

In January 2015, the renowned American artist Ellsworth Kelly (1923–2015) gifted to the Blanton Museum of Art in Austin, Texas, the design concept for his most monumental work. A 2,715-square-foot stone building with luminous colored glass windows, a totemic wood sculpture and 14 black-and-white marble panels, the work is titled *Austin*, following the artist's tradition of naming particular works after the places for which they are destined. The structure is the only building the artist designed, despite Kelly's lifelong interest in architecture and architectural form dating back to his earliest window studies made while living in Paris in the 1940s. Envisioned by Kelly as a site for joy and contemplation, *Austin* is a cornerstone of the Blanton's permanent collection and a new icon for the city in which it stands. This comprehensive volume from Radius Books provides a thorough look at the project, from its first inception to its current position as one of the artist's most important and enduring works. An incisive essay by Carter E. Foster, deputy director of curatorial affairs at the Blanton Museum of Art, includes archival material, drawings, historic photographs and nearly all related works Kelly created as he developed the building's design.

RADIUS BOOKS

9781942185567 u.s. \$50.00 GBP £45.00

Hbk, 10 x 12 in. / 148 pgs / 90 color.

August/Art

**The only building the artist designed,
Austin is Kelly's most enduring legacy**





Amy Sherald

Edited by Eddie Silva. Foreword by Lisa Melandri. Text by Erin Christovale.

This is the first monograph on Baltimore artist Amy Sherald (born 1973), and coincides with her first solo museum show at the Contemporary Art Museum St. Louis. Sherald, best known for her stunning and iconic portrait of Michelle Obama, makes paintings of African Americans she encounters on the street, in the grocery store or on the bus. "When I choose my models," the artist has said, "it's something that only I can see in that person, in their face and their eyes, that's so captivating about them." Through these vibrant, sometimes fantastical portraits, Sherald captures the essence of her particular subjects while engaging in broader dialogues about the black experience, the performance of race and the historic lack of nonwhite representation in the Western art canon.

Set against a monochrome background and divorced of context, time and place, the life-sized, frontal figures are dressed in costumes and carry objects that indicate their daily activities or imagined or perceived selves. Although each subject—painted with sober realism—bears clear resemblance to the sitter, Sherald adds the props and clothing, conjuring the figure's possible alternate self, and hinting at the complexity and performance of identity and race.

CONTEMPORARY ART MUSEUM ST. LOUIS

9780988997097 u.s. \$25.00 GBP £22.00

Pbk, 8 x 10 in. / 36 pgs / 17 color.

March/Art



Kehinde Wiley: Saint Louis

Text by Simon Kelly, Hannah Klenn.

Published for the the artist's solo exhibition at the Saint Louis Art Museum, this new series of paintings by Brooklyn-based painter Kehinde Wiley (born 1977) reenvision the museum's holdings as a starting point for succinct observations about representation throughout the history of art. Through a process of street casting starting in 2017, Wiley invited residents he met in the neighborhoods of north St. Louis and Ferguson to pose for his paintings. The artist then created portrait paintings inspired by carefully chosen artworks in the museum's permanent collection. Wiley specifically chose Ferguson, Missouri, after the city became a flashpoint for nationwide protests touching on much larger issues of race, injustice and police violence. This catalog features 11 new paintings by Kehinde Wiley and essays by Simon Kelly, Curator and Head of Department of Modern and Contemporary Art at Saint Louis Art Museum, and Hannah Klenn, Assistant Curator of Modern and Contemporary Art at Saint Louis Art Museum.

ROBERTS PROJECTS

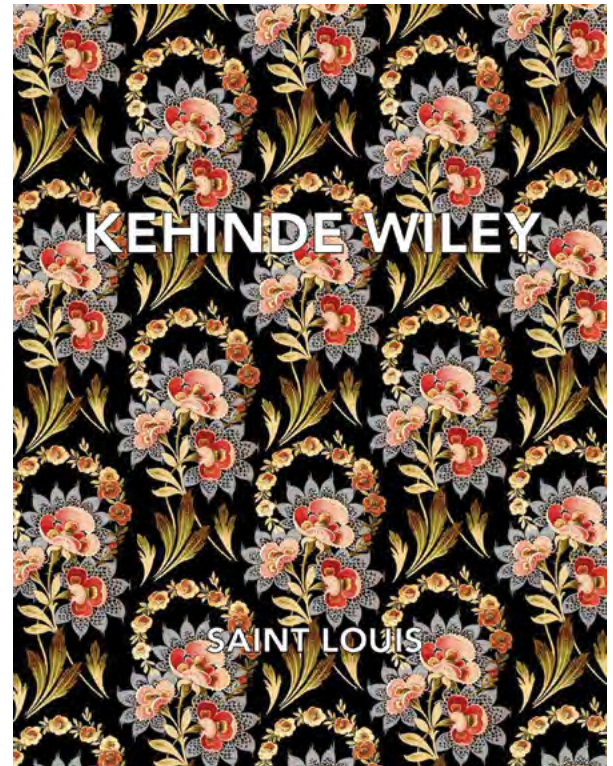
9780991488995 u.s. \$40.00 GBP £35.00

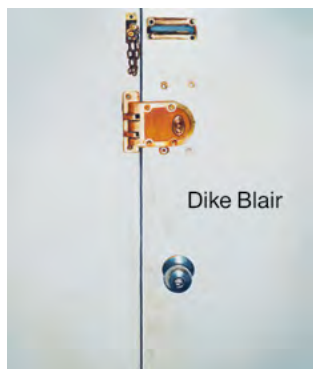
Hbk, 10 x 13 in. / 60 pgs / 40 color.

March/Art/African American Art & Culture

EXHIBITION SCHEDULE

Saint Louis, MO: Saint Louis Art Museum, 10/19/18–02/10/19





Dike Blair

Text by Helen Molesworth.

This new book brings together oil paintings from the past two years by New York-based artist Dike Blair. Blair's still lifes of door locks, ashtrays, swimming pools, hot dogs, cigarette packets, Dunkin' Donuts coffee cups and a variety of drinks and cocktails, floral bouquets, windows and light fixtures depict their subjects in painstaking fashion, but also at an often oblique angle, so that the viewer's gaze is directed both at and beyond the ostensible subject. As Helen Molesworth writes: "Every scene he paints—the waiting areas of airports, bars, the too-harsh incandescent light on the outdoor plants at night, the blue sky out of a plane window, the seams of windows that frame the view from the bed and leave us just a glimpse of the treetops, the bare fluorescent bulbs on the ceiling—is generic ... novelty is not what is at stake; familiarity is."

KARMA BOOKS, NEW YORK

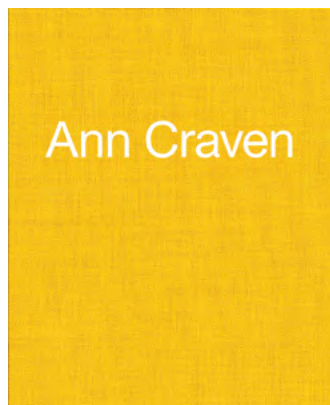
9781949172089

u.s. \$40.00 GBP £35.00

Hbk, 10.25 x 12.25 in. / 160 pgs /

73 color.

April/Art



2018 FALL–WINTER SUPPLEMENT

Ann Craven

Text by David Salle, Sarah French, Dana Miller.

The latest in Karma's series of comprehensive overviews of artist practices, this substantial, 560-page volume collects 20 years of work by New York painter Ann Craven (born 1967), covering her series of moons, birds, palettes, animals and flowers. Craven is well known for these mesmerizing portraits, whose serial character affirms the prayer-like sense of attention informing their dailiness, as well as for her "stripe" or "band" paintings, of which she says: "my paintings are a result of mere observation, experiment and chance and contain a variable that's constant and ever-changing—the moment just past. The stripes are so I can see what I just mixed ... it is a memory and a documentation of the work at the same time." The most substantial overview yet published on this virtuoso painter, the book includes essays by David Salle, Sarah French and Dana Miller.

KARMA, NEW YORK

9781949172010

u.s. \$50.00 GBP £45.00

Hbk, 7.25 x 9 in. / 560 pgs / 550 color.

Available/Art



2018 FALL–WINTER SUPPLEMENT

Suellen Rocca: Drawings

Text by Cat Kron.

Suellen Rocca (born 1943) is perhaps best known for the work she made as a member of the Hairy Who, a group of six Chicago artists who exhibited together from 1966 to 1969. This book presents, for the first time, 30 works on paper made between 1981 and 2017. Building on the unique graphic vocabulary and innovative compositions of her 1960s work, these drawings represent a turn toward imagery she describes as "more internal." Animals, trees and unclassifiable creatures are placed in densely patterned settings that carry a genuine emotional charge. In the book's essay, Cat Kron notes Rocca's "increased attention to the unconscious," tracing parallels between the artist's "anxious imaginings" and the automatic drawing of the Surrealists. As Rocca puts it, "I just begin, and the drawing is a journey between me and the marks on the paper."

MATTHEW MARKS GALLERY

9781944929121

u.s. \$35.00 GBP £30.00

Pbk, 9 x 10.5 in. / 84 pgs / 36 color.

Available/Art



2018 FALL–WINTER SUPPLEMENT

Katherine Bradford: Paintings

Edited with text by Dan Nadel. Text by Karen Wilkin, Arthur Bradford.

New York-based painter Katherine Bradford (born 1942) creates color-drenched scenes of swimming, water and gatherings of men and women, exploring how we see ourselves in relationship to each other with images that seem to generate their own milky and dreamlike light. Bradford spends months and sometimes years building up the surfaces of her paintings, slowly changing the paintings through repeated application of thinned-out acrylic paint. This book, her first monograph, collects her best paintings from 2015 to the present, alongside essays by Karen Wilkin, who explores Bradford's relationship to the history of American painting; Arthur Bradford, the painter's son, who contributes a memoir of his mother's coming of age, relatively late in life, as a painter; and Dan Nadel, who discusses the evolution of Bradford's current mode of painting and her relationship to her younger contemporaries at Canada gallery.

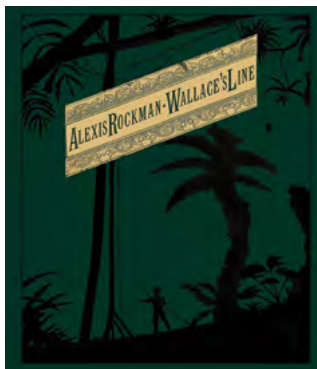
CANADA, NEW YORK

9781942884361

u.s. \$40.00 GBP £35.00

Hbk, 8.25 x 10.5 in. / 144 pgs / 65 color.

Available/Art



2018 FALL–WINTER SUPPLEMENT

Alexis Rockman: Wallace's Line

Foreword by Jean-Christophe Castelli.

In this book, published in a limited edition of 750 copies, the acclaimed New York–based painter Alexis Rockman (born 1962) celebrates the life, ideas and influence of a forgotten founder of the theory of evolution, the Welsh scientist Arthur Russel Wallace, through a series of incandescent and brilliantly executed paintings and watercolors. The eponymous “line” refers to a demarcation between the fauna of Australia and Asia, and Rockman’s paintings abound with these animals that struggle for survival on either line of that border. The works are reproduced in the reference style of Victorian explorers’ folios, evoking the excitement those adventurers inspired in the popular imagination; likewise reflecting the world of its subject, the cover features a splendid Victorian-style printed gilt cover with marbled endpapers on the inside.

BALDWIN GALLERY

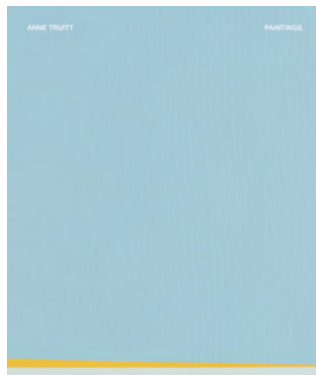
9780979793677

u.s. \$100.00 GBP £90.00 **SDNR40**

Clth, 10 x 11.75 in. / 75 pgs /

29 color / 1 duotone.

Available/Limited Edition



2018 FALL–WINTER SUPPLEMENT

Anne Truitt: Paintings

Text by Michael Schreyach.

This is the first book on the paintings of Anne Truitt (1921–2004). Best known for her sculptures—wood columns painted in multiple layers of vibrant acrylic—Truitt also spent more than two decades producing innovative large-format paintings on canvas. Featured here are 16 abstract works made between 1972 and 1993, all generously illustrated, including numerous full-page detail photographs.

In an essay Michael Schreyach provides an incisive formal analysis of the works’ compositional elements, particularly the tension between two- and three-dimensionality that characterizes not only Truitt’s paintings but also her sculptures. It was through these pictorial and material qualities that she manifested the metaphysical meaning of her art—or, as she described it, “the sharp delight of watching what has been inside one’s own most intimate self materialize into visibility.”

MATTHEW MARKS GALLERY

9781944929107

u.s. \$40.00 GBP £35.00

Clth, 8.5 x 10.25 in. / 76 pgs /

36 color / 1 b&w.

Available/Art



Ellsworth Kelly: Color Panels for a Large Wall

Text by Christine Mehring.

In the late 1970s Ellsworth Kelly (1923–2015) was commissioned by architecture firm Skidmore, Owings & Merrill to create an artwork for the lobby of a new office building underway in downtown Cincinnati, Ohio. Kelly responded with one of his most ambitious artworks to date, *Color Panels for a Large Wall*, an 18-panel painting executed in two versions. The larger, at over 125 feet wide, was the biggest painting he had ever made, and its trajectory would pass through not just Cincinnati but also Amsterdam, New York and Munich before ending up at its permanent home, the National Gallery of Art in Washington, DC, where it has been prominently installed in the I.M. Pei–designed East Building since 2004. The smaller version, over 30 feet wide, remained in the artist’s possession. This catalog tells the complete story of these two remarkable paintings.

MATTHEW MARKS GALLERY

9781944929145

u.s. \$45.00 GBP £40.00

Clth, 8.5 x 9.75 in. / 88 pgs /

52 color / 12 b&w.

June/Art

EXHIBITION SCHEDULE

New York: Matthew Marks Gallery,
11/03/18–12/22/18



Paul Mogensen

The latest in Karma’s acclaimed series of overviews, this 424-page clothbound volume is the first comprehensive survey of New York–based minimalist painter Paul Mogensen (born 1941). Born in Los Angeles, Mogensen arrived in New York in 1966 already associated with such peers as David Novros and (through Novros) Brice Marden. His first solo exhibition at the Bykert Gallery came the following year. Since that time, Mogensen has created often colorful works that follow rule-based progressions (such as the “n + 1” method) to generate sharply executed geometric abstractions. In a text for this volume, the artist Lynda Benglis usefully summarizes the special character of Mogensen’s art: “Paul is a colorist who is measured in his method. It may be said that he is a decorative painter as well a painter of a philosophical disposition. He is stringent in his approach, as stringent as a mechanic might be with a Ferrari. There are no accidents.”

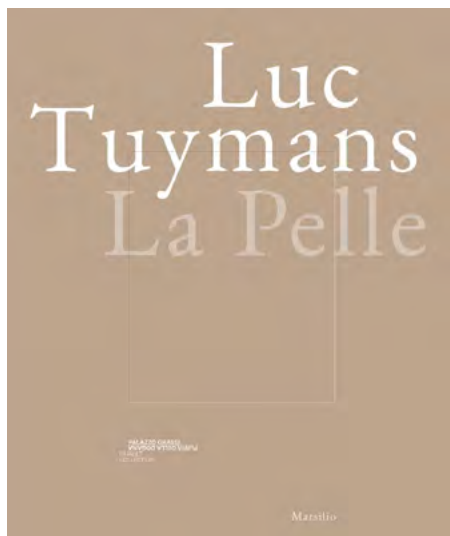
KARMA BOOKS, NEW YORK

9781949172034

u.s. \$50.00 GBP £45.00

Hbk, 7.25 x 9 in. / 424 pgs / 350 color.

March/Art



Luc Tuymans: La Pelle

Edited by Caroline Bourgeois. Text by Patricia Falguières, Marc Donnadieu, Jarrett Earnest.

Luc Tuymans: La Pelle documents the most ambitious monographic exhibition of the work of Luc Tuymans (born 1958). The Pinault Collection at Palazzo Grassi has in the past mounted exhibitions of the work of Sigmar Polke, Damien Hirst and Urs Fischer in its elegant interiors along the Grand Canal in Venice. It was thus the appropriate venue for this survey of Luc Tuymans' work. Quiet, restrained and at times unsettling, his works engage with questions of history and its representation and with everyday subject matter in an unfamiliar and eerie light. Painted from preexisting imagery, they often appear slightly out-of-focus and sparsely colored, like third-degree abstractions from reality. Whereas earlier works were based on magazine pictures, drawings, television footage and Polaroids, recent source images include material accessed online and the artist's own iPhone photos, printed out and sometimes rephotographed several times.

MARSILIO EDITORI

9788831779494 u.s. \$45.00 GBP £40.00

Pbk, 7.75 x 10 in. / 224 pgs / 120 color.

July/Art

Oswaldo Licini

Let Sheer Folly Sweep Me Away

Edited by Luca Massimo Barbero. Text by Chiara Mari, Federica Pirani, Sileno Salvagnini.

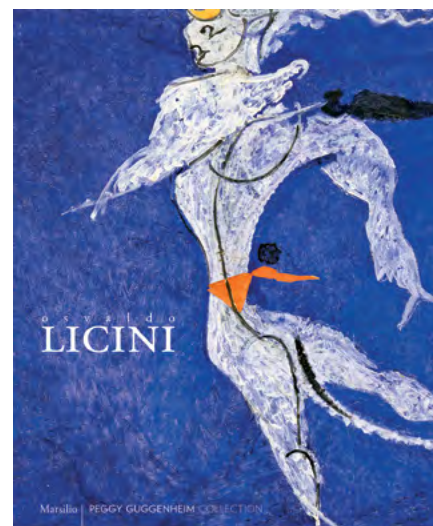
Departing from his earlier figurative works and engagement with Futurist ideals, Italian painter Oswaldo Licini (1894–1958) turned away from realism in 1940 and painted only abstract works from then on. His paintings from that fruitful decision engage in a surrealist language of precise lines, solid colors and pregnant signs; colors and signs that Licini viewed as expressions of energy, willpower, ideas and magic. This catalog of Licini's show at the Peggy Guggenheim Collection in Venice, the most comprehensive monograph of his work, marks the 60th anniversary of his death. That same year, Licini won the National Grand Prize for Painting at the 29th Venice Biennale, where he had shown 53 works—executed between 1925 and 1958—in a room of his own, mounted by Carlo Scarpa. This catalog gathers his complete works, including those displayed in that same venue 60 years prior to this 2018 show.

MARSILIO EDITORI

9788831743822 u.s. \$40.00 GBP £35.00

Pbk, 9.5 x 11.5 in. / 240 pgs / 131 color.

April/Art



Thomas Houseago: Almost Human

Preface and interview by Fabrice Hergott. Text by Penelope Curtis Trial and Olivia Gaultier. Contributions by Muna El Fituri, James Gray, David Hockney, Kara Walker, Brad Pitt, Julian Sands, Jan Dibbets, Xavier Hufkens, Rudi Fuchs. Conversation with Paul McCarthy.

Los Angeles-based sculptor Thomas Houseago (born 1972) is part of a recent generation revisiting modernist sculpture through a contemporary lens, adding an array of nontraditional materials to the standard repertoire and finding new ways to dramatize figuration, often "leaving the seams showing," so to speak. His often monumental works thus possess a somewhat monstrous character; probably the best-known instance of this is his *Baby*, which he presented at the 2010 Whitney Biennial, and *L'Homme*, which debuted at the Venice Biennale in 2011.

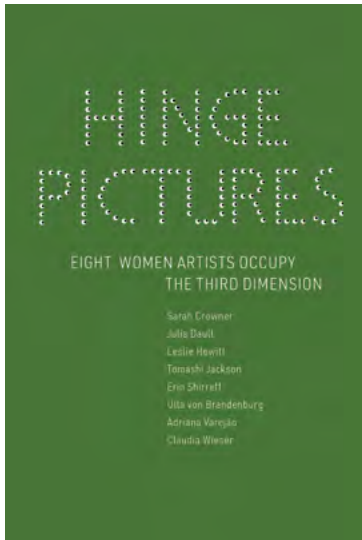
Published for his 2019 show at the Musée d'Art moderne de la Ville de Paris, this book includes an interview between Houseago and Paul McCarthy; a section of plates plus a focus on the two pieces produced for the exhibition in Paris; and texts by David Hockney (on the Leeds-to-Los Angeles trajectory, with which Hockney is himself familiar), Rudi Fuchs (on one artwork), Lorna Simpson and Jan Dibbets.

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

9782759604135 u.s. \$45.00 GBP £40.00

Hbk, 9.5 x 11.75 in. / 144 pgs / 50 color.

July/Art



Hinge Pictures

Eight Women Artists Occupy the Third Dimension

Text by Andrea Andersson, Alex Klein.

In 1960 George Heard Hamilton published the first complete typographic translation of Duchamp's *Green Box* in English. This landmark publication translated Duchamp's notes and conceptual ambitions for his masterwork, *The Bride Stripped Bare by Her Bachelors, Even*. And as a book, designed to hinge at its binding, the work fulfilled Duchamp's conceptual proposal for art that would move from two- into three-dimensional space.

Hinge Pictures is an artist's book in eight parts—a gorgeous, palimpsestual publication that layers the practices of Sarah Crowner, Julia Dault, Leslie Hewitt, Tomashi Jackson, Erin Shirreff, Ulla von Brandenburg, Adriana Varejão and Claudia Wieser over the pages of Duchamp's imagination. It is also a companion publication to an exhibition in eight parts, a confrontation with the patrimony of European modernism. A literal reading of Duchamp positions the Bride, a nude woman, suspended above a host of ogling bachelors. In his writing, Duchamp narrates both social and physical constraint ("The Bride accepts this stripping...") and formal liberation ("discover true form...develop the principle of the hinge"). The artists of *Hinge Pictures* use formal constraint—a commitment to abstraction—in a demonstration of social liberation. With a Swiss binding that unveils the spine of the book and multiple vellum overlays that create layered interlocutions, the book's physical qualities mirror its conceptual occupations.

SIGLIO/CONTEMPORARY ARTS CENTER, NEW ORLEANS

9781938221224 U.S. \$39.95 GBP £35.00

Hbk, 6 x 9.25 in. / 124 pgs / 100 color.

June/Art

EXHIBITION SCHEDULE

New Orleans, LA: Contemporary Arts Center,
New Orleans, 03/14/19–06/16/19

Mary Swanzy: Voyages

Edited with text by Sean Kissane. Foreword by Moling Ryan. Text by Liz Cullinane.

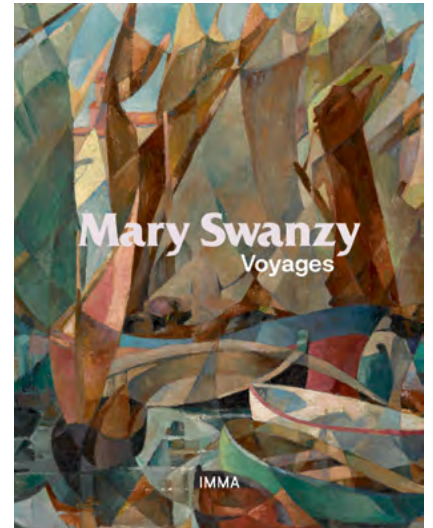
Mary Swanzy (1882–1978) was a pioneering figure in Irish art. She was educated in Paris where she exhibited at the Paris Salons as her work rapidly evolved through different styles: postimpressionism, fauvism, cubism, futurism, symbolism and surrealism—each transformed by her in a highly personal way. Following the devastation of World War I she went to Czechoslovakia as an aid worker; in 1923 she literally crossed the world on an epic voyage to Hawaii and Samoa, producing a body of work that is unique in an Irish context. Throughout the '20s and '30s she exhibited in the USA, Hawaii, UK, Belgium and Ireland, and regularly in Paris at both the Salon des Indépendants and the Beaux-Arts. This publication is the first complete monograph on the artist and aims to introduce the audience to Swanzy's extraordinary achievements and reinstate her reputation as a modernist Irish master.

IRISH MUSEUM OF MODERN ART

9781909792203 U.S. \$50.00 GBP £45.00

Hbk, 8.25 x 10.75 in. / 224 pgs / 210 color / 30 b&w.

March/Art



Louise Nevelson: I Must Recompose the Environment

Edited by Caitlin Julia Rubin. Foreword by Luis A. Croquer. Text by John Gordon, Jennifer Wulffson Bedford, Jennie C. Jones.

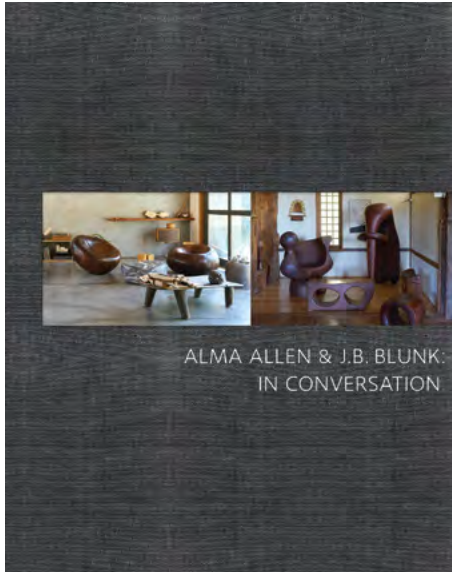
In 1967, for her first museum retrospective, Louise Nevelson (1899–1988) was given carte blanche to transform the Rose Art Museum at Brandeis University into an all-emcompassing, theatrical environment for her sculpture. Nevelson installed her show across the whole museum, draping the walls of the permanent collection with the colors that reflected the black, white, gold and navy palette of her works. *Louise Nevelson: I Must Recompose the Environment* includes previously unpublished exhibition layouts (annotated by Nevelson), installation photographs and texts that place this show in the context of Nevelson's career and the museum's early history. This publication accompanies the now out-of-print catalog of the 1967 show organized in collaboration with the Whitney Museum and serves as a document both of the then-nascent museum and the solidifying legacy of an artistic icon.

INVENTORY PRESS/ROSE ART MUSEUM

9781941753231 U.S. \$30.00 GBP £27.00

Pbk, 7.25 x 9 in. / 88 pgs / 30 duotone / 50 b&w.

July/Art



Alma Allen & J.B. Blunk: In Conversation

Edited with text by Brooke Hodge. Photography by Lisa Eisner, Leslie Williamson, Lauren Coleman.

Alma Allen and J.B. Blunk: In Conversation presents an encounter between two California-based artists who never met but whose work shares a deep affinity in material and sensibility: contemporary sculptor and designer Alma Allen (born 1970) and J.B. Blunk (1926–2002), whose work encompassed ceramics, furniture and sculpture in redwood and cypress.

Both Blunk and Allen designed their own homes and studios, as well as many of the furnishings and objects in them. The work of both artists blurs the line between design and sculpture, with both men creating evocative organic work from natural materials, inspired by the nature outside of their remote studios. The first publication on both of these artists' work, *Alma Allen and J.B. Blunk: In Conversation* stages an impossible meeting between two kindred spirits, grounded in a shared exploration of the materials, processes and sites of art making.

AUGUST EDITIONS

9781947359055

u.s. \$50.00 GBP £45.00

Hbk, 10.25 x 13 in. / 96 pgs / 80 color.

April/Art/Design



Jim Shaw: The Wig Museum

Edited by Stephanie Emerson. Text by Doug Harvey, Philipp Kaiser.

The inaugural exhibition of the Marciano Art Foundation, *Jim Shaw: The Wig Museum* highlights Shaw's (born 1952) career-long engagement with America's diverse histories. The Los Angeles local used the enigmatic artifacts found during the transformation of the former Scottish Rite Masonic Temple where the foundation resides—stage sets, robes, costumes and wigs—to construct a metaphor for the wig-wearing masonic and judiciary Anglo-Saxon power that is coming to an end.

MARCIANO ART FOUNDATION

9780999221501 u.s. \$30.00 GBP £27.00

Hbk, 7.25 x 9.25 in. / 64 pgs / 22 color / 3 b&w.

May/Art



Olafur Eliasson: Reality Projector

Edited by Stephanie Emerson. Text by Gloria Sutton.

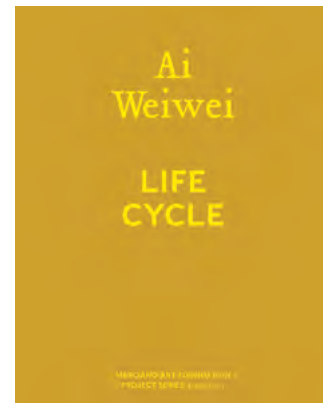
In collaboration with Sigur Rós musician Jónsi, Icelandic-Danish artist Olafur Eliasson (born 1967) conceived a complex installation for his site-specific exhibition at the Marciano Art Foundation. Using projected light and the existing architecture of the museum, he created a dynamic shadow play referencing both Los Angeles' history of filmmaking and the gallery's former function as a theater.

MARCIANO ART FOUNDATION

9780999221518 u.s. \$30.00 GBP £27.00

Hbk, 7.25 x 9.25 in. / 56 pgs / 25 color.

April/Art



Ai Weiwei: Life Cycle

Edited by Stacey Allan. Text by Martin Shaw.

Ai Weiwei (born 1957) is recognized around the globe for his conceptual installations that generate dialogue between the contemporary world and traditional Chinese modes of thought and production. Ai's multifaceted installation at the Marciano Art Foundation includes *Life Cycle*, a sculptural response to the global refugee crisis, and a series of figures based on mythic creatures from the *Classic of Mountains and Seas*, crafted from bamboo and silk.

MARCIANO ART FOUNDATION

9780999221525 u.s. \$30.00 GBP £27.00

Hbk, 7.25 x 9.25 in. / 64 pgs / 25 color.

April/Art/Asian Art & Culture



Comradeship: Curating, Art, and Politics in Post-Socialist Europe Perspectives in Curating Series

By Zdenka Badovinac.

Edited by J. Myers-Szupinska. Foreword by Kate Fowle. Conversation by Zdenka Badovinac, J. Myers-Szupinska.

Comradeship collects 16 essays by the forward-thinking Slovenian curator, museum director and scholar Zdenka Badovinac (born 1958). Appointed director of Ljubljana's Museum of Modern Art in 1993 in the wake of Slovenian independence, Badovinac has become an influential voice in international conversations rethinking the geopolitics of art after the fall of communism. She is a ferocious critic of unequal negotiations between East and West and a leading historian of the avant-garde art that emerged in socialist and post-socialist countries at the end of the last century. One of the longest-serving and most prominent museum directors in the region, Badovinac has pioneered radical institutional forms to create a museum responsive to the complexities of the past, and commensurate with the demands of the present.

Collecting writing from disparate and hard-to-find sources, as well as new work, this book offers a transformative perspective on a major thinker. It is a crucial handbook of alternative approaches to curating and institution-building in the 21st century. A dialogue between Badovinac and art historian J. Myers-Szupinska introduces her history and ideas.

Comradeship is the third book in the series *Perspectives in Curating* by Independent Curators International.

"Whip smart, politically astute, curatorially inventive: Zdenka Badovinac is nothing less than the most progressive and intellectually rigorous female museum director in Europe. This anthology includes key essays accompanying her series of brilliant exhibitions in Ljubljana, and is essential reading for anyone interested in the differences between former East and former West. For anyone seeking curatorial alternatives to the neoliberal museum model of relentless expansion and dumbed-down blockbusters, Badovinac is a galvanizing inspiration."

—Claire Bishop, author of *Artificial Hells*

INDEPENDENT CURATORS INTERNATIONAL (ICI), NEW YORK

9780692042250 u.s. \$19.95 GBP £17.50

Pbk, 5.5 x 8 in. / 250 pgs / 40 b&w.

June/Nonfiction Criticism

The Art Happens Here: Net Art Anthology

Edited with text by Michael Connor, Aria Dean. Text by manuel arturo abreu, Josephine Bosma, Megan Driscoll, Ceci Moss, Lila Pagola, Paul Soulellis, Elvia Wilk.

This richly illustrated volume retells the history of net art from the 1980s to the present day through thematic essays and interview extracts. It centers around the 100 works selected, restored and presented as part of the Net Art Anthology initiative, which originated as an online exhibition series in 2016 and continues with a touring gallery exhibition from January 2019. Artists featured include Morehshin Allahyari, Cory Arcangel, Shu Lea Cheang, DIS, Constant Dullaart, Cécile B. Evans, exonemo, Cao Fei, Lynn Hershman Leeson, JODI, Oliver Laric, Olia Lialina, Eva & Franco Mattes, Jayson Musson, Paper Rad, Pope.L, Jon Rafman, Rafaël Rozendaal, Wolfgang Staehle, Martine Syms, Ryan Trecartin, UBERMORGEN, Amalia Ulman, Artie Vierkant, Miao Ying and others.

The book and exhibition are the work of Rhizome, the born-digital art organization founded by artist Mark Tribe in 1996. Leveraging more than two decades of experience with net art and digital culture, *The Art Happens Here* represents Rhizome's most complete effort to date to contextualize the art forms it champions.

Bringing to life the artistic communities, the surrounding social and political realities, and the changing technological contexts that have shaped artistic uses of the internet over a period of decades, *The Art Happens Here* offers a lively and passionate overview of a complex, essential field.

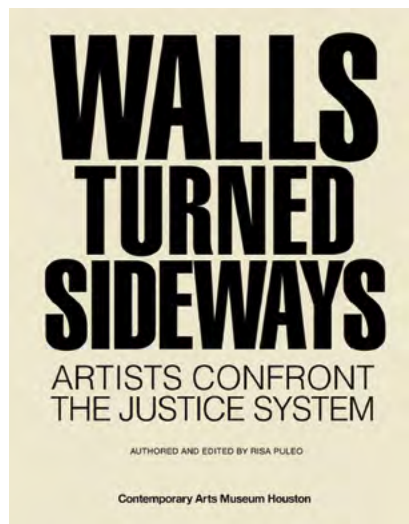
RHIZOME

9780692173084 u.s. \$35.00 GBP £30.00

Pbk, 8.25 x 11.75 in. / 400 pgs / 325 color / 25 b&w.

June/Art





Walls Turned Sideways

Artists Confront the Justice System

Edited with text by Risa Puleo. Foreword by Bill Arning, Gean Moreno, Natalia Zuluaga. Text by Elizabeth Alexander, Jimmy Santiago Baca, Evan Bissell, Andy Campbell, Melanie Crean, Stephen F. Eisenman, Nicole R. Fleetwood, Michel Foucault, et al.

Walls Turned Sideways accompanies the largest museum presentation to investigate the criminal justice system in the US. What is the social role and responsibility of the artist in times of political urgency? What functions can only art and artists fulfill in the political landscape? This catalog discusses the work of more than 30 artists from across the nation, with works spanning the past 40 years, who address the criminal justice system and the prison industrial complex. The book's title derives from a quote by political activist and author Angela Davis: "Walls turned sideways are bridges." Artists featured include Josh Begley, Zach Blas, Luis Camnitzer, James Drake, Chris Burden, Martin Wong, Andrea Fraser, Coco Fusco and Paula Heredia, Titus Kaphar, Kapwani Kiwanga, Autumn Knight, Deana Lawson, Shaun Leonardo, Glenn Ligon, Lucky Pierre, Mark Menjivar, Trevor Paglen, Anthony Papa, Laurie Jo Reynolds, Dread Scott and Rodrigo Valenzuela.

CONTEMPORARY ARTS MUSEUM HOUSTON

9780984056651 u.s. \$34.95 GBP £30.00
Hbk, 8.5 x 11 in. / 464 pgs / 138 color / 39 b&w.
March/Art/Political Science

EXHIBITION SCHEDULE

Houston, TX: Contemporary Arts Museum Houston, 08/25/18–01/06/19

On the Rock

The Acropolis Interviews

By Allyson Vieira.

The marble workers laboring on the decades-long restoration of the Acropolis are the invisible force rebuilding one of the world's most storied monuments. Inheritors of a millennia-old tradition, few carvers exist today; fewer pass the Acropolis entrance exams. Their work is a highly technical, fascinating amalgam of past and present, yet what these master marble carvers do and how they do it was previously undocumented.

As the Acropolis restoration enters its final phases in the midst of political and economic crises in Greece, this book of interviews (in English, with Greek translation) conducted by American artist Allyson Vieira presents the marble carvers' stories in their own words. The workers describe their craft, techniques, training and their specific roles in the restoration; and consider how the Greek crisis has changed the way they think about their jobs and their citizenship.

SOBERSCOVE PRESS

9781940190228 u.s. \$30.00 GBP £27.00
Pbk, 6.5 x 9 in. / 272 pgs / 16 color.
March/Art



A to Z of Caribbean Art

Edited with introduction by Melanie Archer, Mariel Brown. Text by Melanie Archer, Monique Barnett-Davidson, Pat Ganase, Therese Hadchity, Katherine Kennedy, Indra Khanna, Geoffrey MacLean, Keisha Oliver, Adam Patterson, Marsha Pearce, Rob Perrée, Veerle Poupeye, Letitia Pratt, Judy Raymond, Nicole Smythe-Johnson, Natalie Urquhart.

A to Z of Caribbean Art is a visual overview of Caribbean art, from the beginning of the 20th century to now, and serves as a resource of information on some of the greatest artists of the region. Sequenced alphabetically, it mixes genres including drawing, painting, sculpture, photography, installation and performance. Each artist is represented by a page that shows a definitive work along with related specs, biographical details and a short text on their oeuvre.

The artists come from the English-, Dutch-, French- and Spanish-speaking Caribbean; they include Hurvin Anderson, Sybil Atteck, Frank Bowling, Carlisle Chang, Renee Cox, Blue Curry, Annalee Davis, Peter Doig, John Dunkley, Embah, Joscelyn Gardner, Marlon Griffith, Nadia Huggins, Remy Jungerman, Wifredo Lam, Donald Locke, Hew Locke, Edna Manley, Tirzo Martha, Peter Minshall, Petrona Morrison, Chris Ofili, Karyn Olivier, Marcel Pinas, Sheena Rose, Jasmine Thomas-Girvan, Stacey Tyrell, Nari Ward, Barrington Watson and Aubrey Williams.

ROBERT & CHRISTOPHER PUBLISHERS

9789769534490 u.s. \$45.00 GBP £40.00
Pbk, 7.5 x 10 in. / 304 pgs / 225 color.
July/Art/Latin American / Caribbean Art & Culture



Art Work

Conserving and Restoring Contemporary Art

Edited by Isabella Villafranca di Soissons.

To speak of “restoration” in relation to contemporary art seems almost oxymoronic. On the one hand, it is commonly assumed that the art produced in our own time is still too new to need conservation. On the other hand, with some artists deliberately seeking change or decay in their art through the use of perishable or unstable materials, the conceptual assumptions and technical practices governing conservation and restoration are being subjected to fascinating new challenges.

Mass-produced objects, bread, beans, blood, excrement (human and animal), garbage, seeds, leaves, moving gears, lights and scents are just some of the materials that a restorer of contemporary art has to deal with. These wear out, grow rusty or moldy, fade, ferment, become infested by insects, stall, dry out. Each work of contemporary art is unique and unrepeatable—and consequently so is each intervention made by a conservator.

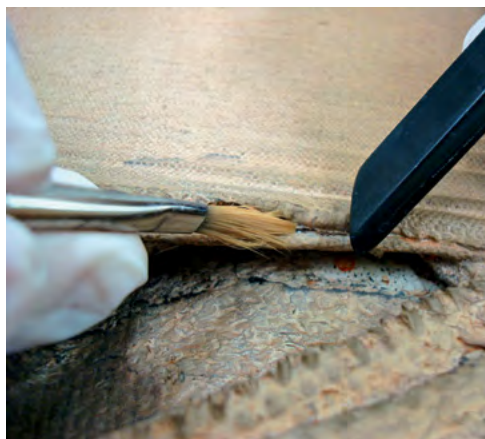
Questions of how to conserve these kinds of artworks—and to what ends—have a critical bearing on how contemporary art is seen and understood. But the peculiarities of restoring contemporary art have received relatively little exploration or theorization outside of the technical conservation literature. Featuring interviews with curators and artists such as Roberto Cuoghi and Massimiliano Gioni, *Art Work: Conserving and Restoring Contemporary Art* fills this gap, inviting readers to explore how conservation practices are shaping the nature of the contemporary art object.

MARSILIO EDITORI

9788831729451 u.s. \$45.00 GBP £40.00

Pbk, 6.25 x 8.25 in. / 304 pgs / 107 color.

April/Art



Performa 15

Foreword by Germano Celant. Text by RoseLee Goldberg. Contributions by Marc Arthur, Mark Beasley, Adrienne Edwards, Claire Bishop, Shelton Lindsay, Rozalia Jovanovic, Lia Gangitano, Robin Rhode, Jesper Just, David Hallberg, Ryan Gander, Erika Vogt, Pauline Curnier Jardin, Jérôme, Juliana Huxtable, Edgar Arceneaux, Oscar Murillo, Wyatt Kahn, Christodoulos Panayiotou, Justene Williams, et al.

Celebrating ten years since the founding of the historic Performa biennial in 2005, *Performa 15* once again explored the most exciting innovations in contemporary visual arts, dance, film, radio, sound and architecture.

This edition brought together a total of more than 30 artists from 12 countries around the world—premiering new works by artists Robin Rhode (South Africa), Pauline Curnier Jardin (France/The Netherlands), Edgar Arceneaux (United States) and Erika Vogt (United States), Performa alums Jérôme Bel (France) and Jesper Just (Denmark), and Francesco Vezzoli (Italy) in special collaboration with dancer David Hallberg (United States), among many others.

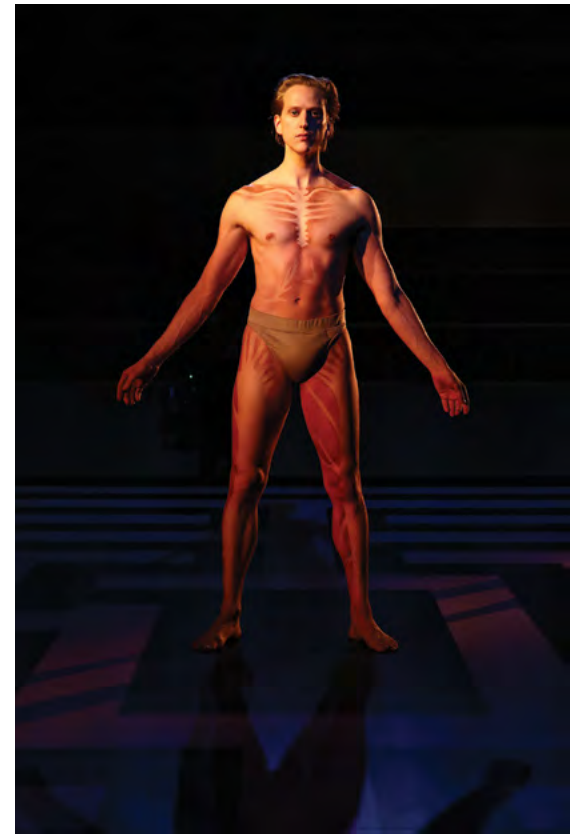
Performa 15 documents all of Performa's programming along with significant texts from leading art historians and curators. Fully illustrated with works and performance photos, and featuring interviews with the curators and artists, *Performa 15* captures a critical juncture in the evolution of performance art and the world's leading performance biennial.

GREGORY R. MILLER & CO.

9781941366196 u.s. \$29.95 GBP £27.00

Pbk, 7 x 9 in. / 256 pgs / 160 color.

July/Art



The FLAG Art Foundation

2008–2018

Foreword by Glenn Fuhrman. Preface by Stephanie Roach. Text by James Frey, Carolyn Twersky, et al. Interview with Sarah Douglas, Glenn Fuhrman, Stephanie Roach.

The FLAG Art Foundation, founded in 2008 by financier, philanthropist and collector Glenn Fuhrman, began with the mission of promoting the appreciation of contemporary art among a diverse audience. Since then, FLAG has presented 50 exhibitions featuring more than 500 artists. Guest curators have ranged from artists to athletes, from writers to historians, and from fashion designers to museum directors. Ambitious and entertaining solo and group exhibitions have included established figures such as Louise Bourgeois, Mark Bradford, Maurizio Cattelan, Robert Gober, Félix González-Torres, Jim Hodges, Ellsworth Kelly, Charles Ray, Gerhard Richter and Cindy Sherman, as well as the work of a large number of emerging artists.

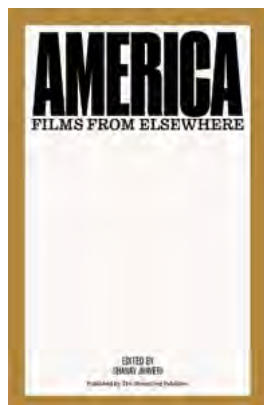
The FLAG Art Foundation: 2008–2018 documents the first decade of programming at this innovative and important nonprofit organization. FLAG has rapidly made a major contribution to contemporary art and to the careers of many artists. Fully illustrated with installation views of each exhibition, along with a diverse range of texts from people who have played key roles in FLAG's history (including Jim Hodges, Chuck Close, James Frey, Shaquille O'Neal and Fuhrman himself), *The FLAG Art Foundation: 2008–2018* is a beautifully designed tenth-anniversary testament to a singular institution.

GREGORY R. MILLER & CO.

9781941366219 u.s. \$55.00 GBP £50.00

Hbk, 8.5 x 10.75 in. / 256 pgs / 190 color.

March/Art



America: Films from Elsewhere

Edited with introduction by Shanay Jhaveri. Text by Adam Nayman, Adrian Martin, Benjamin Mercer, Clare Davies, Corina Copp, Ed Halter, Elena Gorfinkel, Erika Balsom, Federico Windhausen, Hilton Als, James Quandt, Jim Hoberman, Jonathan Rosenbaum, Julian Ross, Leo Goldsmith & Rachael Rakes, Nicole Brenez, Nora M. Alter, Rachel Dwyer, Vic Brooks.

The cities, landscapes and people of America have been the subject of many a film, but when seen through an outsider's perspective, new and often significant aspects of its culture are revealed. *America: Films from Elsewhere* examines film and America from the perspective of auteurs from around the world—from anyplace but America—covering the half-century from the assassination of John F. Kennedy in 1963 to the election of Donald Trump in 2017. Masters of the medium such as Chantal Akerman, Joyce Wieland, Michelangelo Antonioni, Lars von Trier, Jacques Demy, Rainer Werner Fassbinder and Chris Marker are discussed, alongside lesser-known greats such as Yolande du Luart and Babette Mangolte. The book also features specially commissioned portfolios by artists, including Camille Henrot, Harun Farocki, Lucy Raven, the Otolith Group and Ute Aurand.

THE SHOESTRING PUBLISHER

9788190472081
u.s. \$35.00 GBP £30.00
Pbk, 5.75 x 9.25 in. / 608 pgs /
300 color / 100 b&w.
August/Film & Video



Endless Shout

Edited with text by Anthony Elms. Text by Raúl de Nieves, Cynthia Oliver, The Otolith Group, taisha paggett. Conversations with George Lewis, Jennie C. Jones, Charles Gaines, Fred Moten, Wadada Leo Smith.

Endless Shout asks how, why and where performance and improvisation can take place inside a museum. The book documents a six-month series of experimental performances organized by the Institute of Contemporary Art, University of Pennsylvania, where five participants—Raúl de Nieves, Danielle Goldman, George Lewis, The Otolith Group and taisha paggett—collectively led a series of improvisation experiments. These include Miya Masaoka's *A Line Becomes a Circle*, which pays tribute to Shiki Masaoka, a subversive Japanese haiku writer; jumata tu m. poe and Jerome "Donte" Beacham's *Let 'im Move You*, addressing the history of J-Sette, a dance form popularized at historically black colleges; and *A Recital for Terry Admins* by composer George Lewis. The book includes an essay by curator Anthony Elms, conversations with Jennie C. Jones and Wadada Leo Smith on themes of rhythm, rehearsal and improvisation, plus new works created specifically for the book, such as a script by The Otolith Group on blackness and digital color correction.

INVENTORY PRESS / INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PHILADELPHIA

9781941753163
u.s. \$35.00 GBP £30.00
Pbk, 7.25 x 9.25 in. / 226 pgs / 100 color.
July/Art/Performing Arts



BACK IN PRINT

Figures in Air Essays Toward a Philosophy of Audio

By Micah Silver.

In this volume, theorist and sound artist Micah Silver addresses the impact of sound on human behavior and social space. Silver's research ranges from Yves Klein's Air Architecture to La Monte Young's Dream House, and culminates in a discussion of historically significant sound systems, from discos, Monterey and Woodstock to the GRM studio, and their physical and experiential impacts, such as the Grateful Dead's famous Wall of Sound custom PA. Disambiguating sound from audio, Silver defines sound as "the domain of physics" in order to examine its phenomenology in the world, and audio as a process "that employs technology to construct temporary social architectures made of air."

Micah Silver is an artist and curator who studied music at Wesleyan and in MIT's Art, Culture, and Technology program. His installation and performance work has been produced by Mass MoCA, ISSUE Project Room, Palais de Tokyo in Paris and OK Zentrum, among other venues in the US and internationally.

INVENTORY PRESS

9781941753019
u.s. \$20.00 GBP £17.50
Pbk, 5.25 x 8 in. / 112 pgs / 12 b&w.
June/Nonfiction Criticism



Intimate Infinite

Text by Suzanne Hudson, Sarah K. Rich, Henri Michaux, Miranda Mellis. Interview with Brett Gorvy by Rachel Wolff. Poetry by Pablo Neruda.

This fully illustrated catalog accompanies the first exhibition curated by Brett Gorvy for the Lévy Gorvy gallery in New York. The exhibition features nearly one hundred artworks by twenty-seven artists, including Lee Bontecou, Bruce Conner, Joseph Cornell, Eva Hesse, Jasper Johns, Robert Ryman, Cy Twombly and Hannah Wilke. Documenting masterpieces that are rarely on public display, the publication offers a unique perspective on viewership and collecting. An essay by Suzanne Hudson examines works by Johns, Ryman and Twombly, while Sarah K. Rich considers the use of hallucinogens to break down boundaries within the self. A new translation of an excerpt from Henri Michaux's *Infinite Turbulence* offers a window into the mind of an artist on mescaline. Miranda Mellis' work of short fiction "The Emissaries" conjures a dystopian narrative that beautifully responds to works by Bellmer, Conner, Dubuffet and Rama, and Pablo Neruda's poem "Ode to Things" accompanies reproductions of works by Cornell.

LÉVY GORVY

9781944379254
u.s. \$95.00 GBP £85.00
Hbk, 9.25 x 11.5 in. / 264 pgs /
156 color / 25 b&w.
April/Art

2018 FALL–WINTER SUPPLEMENT

Amazing! Mel Bochner Prints

From the Collections of Jordan D. Schnitzer and His Family Foundation

Edited by Carolyn Vaughan. Foreword by Jordan D. Schnitzer. Text by Sienna Brown, Ruth Fine, Barry Schwabsky. Interview by Jan Howard.

For more than 50 years, American conceptualist Mel Bochner (born 1940) has been shaping dialogs between art and language through exhibition concepts, paintings and sculptures that embrace systems and structures to reveal their cracks and limitations, undermining the means we use to comprehend the world. Bochner created his first prints in 1973 at the invitation of publisher Robert Feldman of Parasol Press (who introduced a generation of minimalist and conceptual artists to printmaking through his work at Crown Point Press). Since then, Bochner has employed many different forms of printmaking, using and abusing its material possibilities and its unpredictability to counter the methodical fashion in which plates and stencils are cut, characters per line are fixed, or print runs set. This volume surveys Bochner's longstanding engagement with various types of printmaking, from aquatints to monoprints.

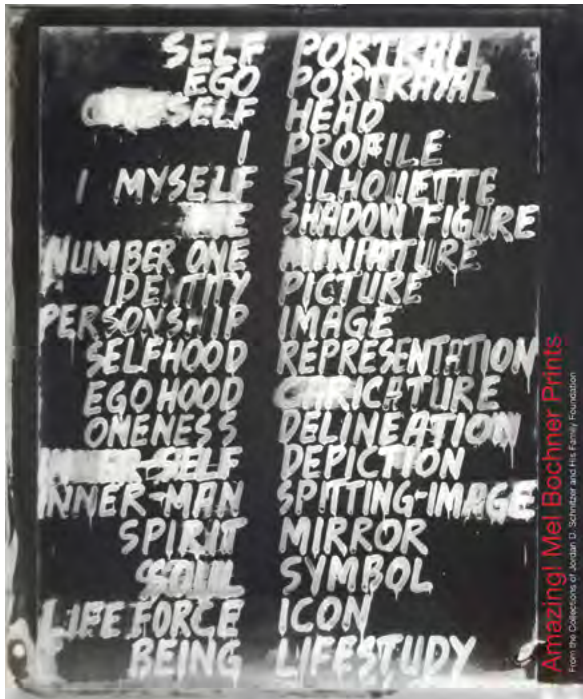
JORDAN SCHNITZER FAMILY FOUNDATION

9781732321205

u.s. \$75.00 GBP £65.00

Hbk, 10 x 12 in. / 256 pgs / 220 color.

Available/Art



2018 FALL–WINTER SUPPLEMENT

David Hammons Is on Our Mind

Edited by Anthony Huberman. Text by Tongo Eisen-Martin, David Hammons, Fred Moten.

The CCA Wattis Institute for Contemporary Arts, an exhibition space and research institute in San Francisco, dedicates year-long seasons of discussions and public events to a single artist. In 2016–17, the American artist David Hammons (born 1943) was “on our mind.” The book begins with the previously unpublished transcript of a rare artist talk given by Hammons in 1994 at the San Francisco Museum of Modern Art, on the occasion of his exhibition there. It then introduces a series of photographs the artist sent to the Wattis Institute in 2017, interspersed with texts by the Bay Area poet Tongo Eisen-Martin and the writer and critic Fred Moten. Much like Hammons’ work, this publication raises more questions than it answers. Rather than functioning as a comprehensive introduction to the artist, *David Hammons Is on Our Mind* offers visual and textual elements that relate obliquely to the enigmatic artist’s oeuvre.

CCA WATTIS INSTITUTE FOR CONTEMPORARY ARTS

9780984960941 u.s. \$20.00 GBP £17.50

Hbk, 8.25 x 11.75 in. / 88 pgs / 28 color.

Available/Nonfiction Criticism





2018 FALL–WINTER SUPPLEMENT

Anne Collier: Women with Cameras (Self Portrait)

Text by Lynne Tillman.

This book collects images that New York-based artist Anne Collier (born 1970) originally presented as a slideshow of 80 35mm slides depicting found images of female subjects in the act of taking self-portraits. Dating from the 1970s to the early 2000s, these relics of the analog age were collected by Collier, each image discarded by its original owner but finding its way back to relevance in Collier's work. The slideshow consists of amateur snapshots of women photographing themselves with film cameras prior to the advent of the digital "selfie." Instead of circulating on social media, these abandoned images once existed for a private audience. The resulting work is steeped in a deep sense of loneliness, illustrating photography's contentious relationship to memory, loss and self-representation. The book represents a kind of sequel to Collier's 2017 book *Women with Cameras* (Anonymous).

KARMA, NEW YORK

9781949172003 u.s. \$45.00 GBP £40.00

Pbk, 10 x 10 in. / 168 pgs / 80 color.

Available/Photography

Shtetl in the Sun: Andy Sweet's South Beach 1977–1980

Edited with foreword by Brett Sokol. Introduction by Lauren Groff.

Forget the jokes about late '70s South Beach being the Yiddish-speaking section of "God's Waiting Room"; yes, upward of 20,000 elderly Jews made up nearly half of its population in those days—all crammed into an area of barely two square miles like a modern-day shtetl. But these New York transplants and Holocaust survivors all still had plenty of living, laughing and loving to do, as strikingly portrayed in *Shtetl in the Sun*, which features previously unseen photographs documenting South Beach's once-thriving and now-vanished Jewish community—a project that American photographer Andy Sweet (1953–82) began in 1977 after receiving his MFA from the University of Colorado at Boulder, and a driving passion until his tragic death. Sweet's photos capture this community's daily rhythms in all their beach-strolling, klezmer-dancing glory. "They were strong, humorous, and beautiful images," fellow photographer Mary Ellen Mark, who worked closely with Sweet, remarked after his death. The book includes a foreword by award-winning Miami arts journalist Brett Sokol and an introductory essay by National Book Award finalist and *New York Times* bestselling author Lauren Groff.

LETTER16 PRESS

9780989381185 u.s. \$39.95 GBP £35.00

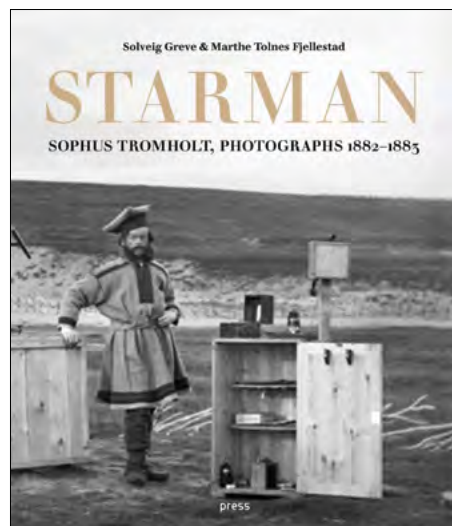
Hbk, 12 x 12 in. / 120 pgs / 132 color / 1 b&w.

March/Photography

EXHIBITION SCHEDULE

Miami Beach, FL: Jewish Museum of Florida,

03/19/19–06/02/19



Sophus Tromholt: Starman Photographs 1882–1883

Text by Marthe Tolnes, Fjellestad Greve, Solveig Greve.

Danish teacher, astrophysicist and amateur photographer Sophus Tromholt (1851–96) is mainly remembered today for his pioneering study of the Northern Lights—and for his striking portraits of the Sámi people in and around Kautokeino, Norway.

Known to the locals of Kautokeino as "Násteolmmái," "the Starman," Tromholt abandoned his early attempts to photograph the aurora and instead produced a stunning photographic portfolio including landscape photographs, documentation of traditional Sámi dwellings and objects, and around 50 portraits of Sámi individuals. The portfolio was published in 1883. His photographic archive, held at the University of Bergen Library's Picture Collection, became part of UNESCO's Memory of the World Register in 2013.

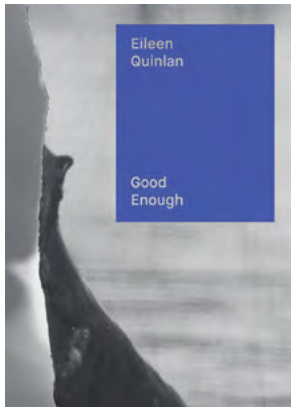
This is the first publication devoted solely to Tromholt and his photographic heritage.

FORLAGET PRESS

9788232802364 u.s. \$65.00 GBP £57.00

Hbk, 9.75 x 10.75 in. / 250 pgs / 35 color / 160 b&w.

March/Photography



Eileen Quinlan: Good Enough

Edited by Cay Sophie Rabinowitz. Text by Mark Godfrey, Tom McDonough.

Internationally renowned artist and self-described “still-life photographer” Eileen Quinlan (born 1972) uses medium- and large-format analog cameras to create abstract photographs, working the film with steel wool or lengthy chemical processing. Among the subjects of her photographs are smoke, mirrors, Mylar, colored lights and other photographs. Featuring color reproductions and in-depth critical essays by Mark Godfrey and Tom McDonough, this book surveys Quinlan’s use of Polaroid film from 2006 to 2017. Initially used as a tool for proofing, Quinlan’s Polaroids can be seen as sketches, moments in which crucial formal and conceptual questions were explored and worked out. Moving through her extensive archive, one can find the origins of almost every larger body of work, as well as many ideas that remained in the repository, evidencing the artist’s desire to push beyond the constraints of her apparatus.

OSMOS BOOKS

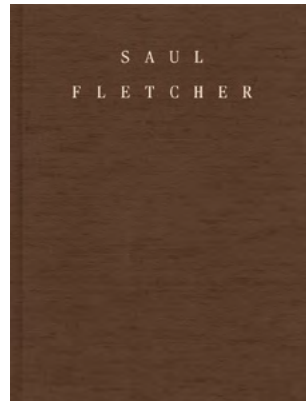
9780990698067

u.s. \$65.00 GBP £57.00

Hbk, 7.5 x 10.5 in. / 144 pgs /

illustrated throughout.

March/Photography



2018 FALL-WINTER SUPPLEMENT

Saul Fletcher

Text by Ralph Rugoff, Kirsty Bell.

A self-taught photographer from the northeastern coast of England, Berlin-based Saul Fletcher (born 1967) has been working for more than two decades to create images of fragmented bodies, found-object assemblages and (most famously) the artist’s own studio wall. Neither staged nor real, neither fast-moving nor static, neither intimate nor detached, Fletcher’s images create distinct ruptures in everyday temporalities. This substantial volume reproduces more than 300 photographs, alongside essays by Ralph Rugoff and Kirsty Bell that touch on the haunting feeling produced by Fletcher’s imagery. Fletcher’s work has been exhibited at the Atlanta Contemporary Art Center, the Hessel Museum of Art in Annandale-on-Hudson, the Rose Art Museum at Brandeis University, Tate Modern in London and the Carnegie Museum of Art in Pittsburgh.

INVENTORY PRESS

9781941753224

u.s. \$75.00 GBP £65.00 **FLAT40**

Clth, 8.5 x 11.25 in. / 464 pgs / 300 color.

Available/Photography



Tanya Marcuse: Fruitless | Fallen | Woven

Text by Francine Prose.

This publication traces the arc of Hudson Valley-based artist Tanya Marcuse’s (born 1964) work over a 15-year period. Fueled by the Biblical narrative of the fall from Eden, these projects use fantastical imagery to explore cycles of growth and decay and the dynamic tension between the passage of time and the photographic medium. The first volume, *Fruitless* (2005–10), features serial photographs of fruit trees near Marcuse’s home in the Hudson Valley. Repeatedly photographing particular trees from the same vantage point, Marcuse catalogs seasonal transformations; the fallen apples become more prominent as the work progresses. In the second volume, *Fallen* (2010–15), Marcuse imagines the landscape of ruin in Eden after the exile of Adam and Eve. Using fruit collected from beneath the trees of *Fruitless*, Marcuse depicts an ordered paradise becoming wild and untended. Volume three, *Woven* (2015–19), takes *Fallen*’s dense arrangements of flora and fauna to a newly immersive scale, with 5-by-10-foot tableaux that converse with medieval millefleur tapestries. These exquisitely detailed photographs evoke a Boschian world of allegory and fable.

RADIUS BOOKS

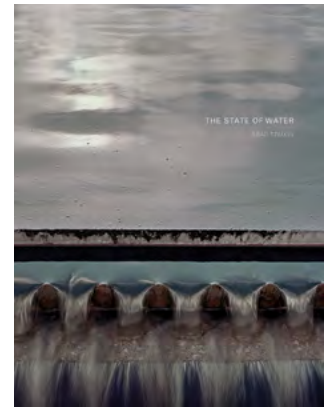
9781942185581

u.s. \$70.00 GBP £62.00

Slip, hbk, 3 vols, 9.75 x 12.5 in. /

216 pgs / 90 color.

June/Photography



Brad Temkin: The State of Water

Interview by Anne Wilkes Tucker.

Chicago photographer Brad Temkin (born 1956) brings attention to the visual and ecological beauty of the transformation of water, by showing the structures and processes that most people do not even think about. Most storm water runoff is considered waste, yet more than 700 cities reclaim and reuse wastewater and storm water with combined sewer systems, recycling it for agricultural uses and even drinking water. As we mimic nature and separate the impurities like sludge, salt or chemicals, a transformation occurs. Temkin believes it matters less what each structure really is used for, or whether the water pictured is pure or waste. He is drawn to the strangeness of these forms and the distorted sense of scale. Moving beyond mere description, he embraces the abstract and surreal landscape of water transformation. Temkin has received a Guggenheim Fellowship for his work, which is collected in museums throughout the United States.

RADIUS BOOKS

9781942185550

u.s. \$65.00 GBP £57.00

Hbk, 10 x 13 in. / 148 pgs / 70 color.

June/Photography



Alberto Kalach: Work

Text by Eduardo Vázquez, Carlos Jiménez, Fernando Fernández, Juan Palomar, Miquel Adrià, Alberto Kalach.

Mexican architect Alberto Kalach (born 1960) founded Taller de Arquitectura X (TAX) in 1981, and for more than 35 years the firm's work has produced a wide range of projects: from private commissions to public buildings, from solutions for confined spaces to urban planning problems. The scale of the commission may vary, but the approach remains the same, always driven by a sense of curiosity and experimentation; TAX describes itself as somewhere between "a lab, a greenhouse and learning team."

Rather than adhering to a specific style, TAX's constancy is methodological and conceptual, allowing the studio to be prolific, versatile and consistent simultaneously. The studio's work has long been motivated by Kalach's concerns about—and research into—the particular challenges and problems of his native Mexico City. To this end he has designed a minimalist house that can be built for \$5,000, the largest public library in Latin America and an ambitious proposed plan to restore Mexico City's ancient lakes (which remains unrealized).

Alberto Kalach: Work is an extensive compilation of more than 100 of TAX's built and unbuilt projects. Illustrated with architectural photographs by Iwan Baan and Jaime Navarro as well as Kalach's personal diagrams and drawings, this volume introduces readers to the work and vision of one of Mexico's most acclaimed contemporary architects.

ARQUINE

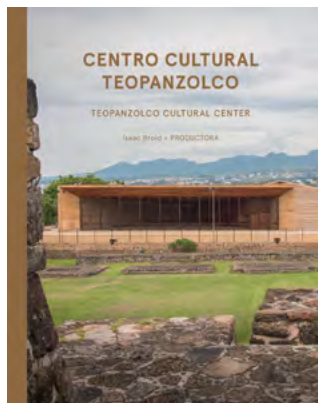
9786079489441 u.s. \$70.00 GBP £62.00

Pbk, 8.75 x 10.75 in. / 448 pgs / 300 color.

March/Architecture & Urban/Latin American /
Caribbean Art & Culture



We are pleased to welcome **ARQUINE** to our list. This Mexico City–based publisher is dedicated to the development of Mexican and Latin American architectural culture.



Isaac Broid + Productora: Teopanzolco Cultural Center

Foreword by Graco Ramírez. Introduction by Cristina Faesler. Text by Go Hasegawa. Interview by Isaac Broid, et al.

The Teopanzolco Cultural Center project is the product of a wider initiative to remodel and construct new cultural facilities in Cuernavaca, Mexico, with the aim of making the state of Morelos a national and international cultural destination. The brief posed a significant design challenge: to create a new auditorium complex adjacent to the Teopanzolco archeological site, a ceremonial structure built more than 800 years ago, in the built-up heart of a modern city. This book begins with the background to the Teopanzolco project, starting with the restricted competition won by architects Isaac Broid + Productora. Drawings, plans and photographs are included, and the final section of the book features images of the finished building, which now boasts five multipurpose forums and a spacious public patio and viewing platform connecting the archaeological site to the city.

ARQUINE

9786079489380

u.s. \$30.00 GBP £27.00

Hbk, 7 x 9 in. / 120 pgs /

42 color / 12 duotone.

March/Architecture & Urban/Latin American / Caribbean Art & Culture



Benjamín Romano: Reforma Tower

Text by Ali Malkawi, Felipe Leal, Francisco Serrano, Benjamín Romano.

LBR&Arquitectos, a firm founded in 1976 by Mexican architect Benjamín Romano, designs and builds architecture projects based on four defining principles: sustainability, structure, high technology and artistic integration. The firm is responsible for one of Mexico City's tallest skyscrapers, the Reforma Tower (2016), built on the corner of Paseo de la Reforma and Río Elba. At 57 stories and 807 feet high, the tower's delicate silhouette made a striking addition to the city's skyline. This book explores the process involved in designing and building the Reforma Tower, narrating how the architects navigated urban regulation in the center of a dense city and considerations of height, circulation, sunlight, wind, ventilation and most importantly, structure (the building is located in a seismic zone). Featuring photographs by Iwan Bann, this volume documents the Reforma Tower project from the first designs to the finished building.

ARQUINE

9786079489434

u.s. \$50.00 GBP £45.00

Hbk, 8 x 12 in. / 240 pgs / 70 color.

March/Architecture & Urban/Latin American / Caribbean Art & Culture



JSa: Juan Soriano Contemporary Art Museum of Morelos

Text by José Luis Barrios, Pablo Landa Ruiloba, Sebastián Mariscal, Juan José Kochen, Jimena Hogrebe.

In 2014, Mexican architects Javier Sánchez and Aisha Ballesteros, of the firm JSa, were commissioned to build a new museum in Cuernavaca dedicated to the work of artist Juan Soriano and a contemporary art exhibition program. The given site was a walled-off property in the middle of a dense urban neighborhood, a space the architects wanted to give back to the city. Accordingly, JSa's Juan Soriano Museum building, a refined concrete structure, takes up only about one quarter of the site: the rest is given over to a large public garden, which functions as a park and passageway for the city as well as a sculpture garden for the museum.

This book chronicles the development of the Juan Soriano Museum, from the state-run competition and the winning design submitted by JSa to the construction process and the ways this new cultural space is being used.

ARQUINE

9786079489410

u.s. \$30.00 GBP £27.00

Hbk, 7 x 9 in. / 124 pgs / 45 color /

5 duotone.

March/Architecture & Urban/Latin American / Caribbean Art & Culture



RCR: Works on Paper

The 2017 Pritzker Prize was awarded to RCR Arquitectes, the firm founded in Olot, Spain in 1987 by Rafael Aranda, Carme Pigem and Ramón Vilalta. Their work is known for its understated elegance and use of different rhythms, weights and materials to create outstanding projects such as the Soulages Museum, the Waalse Krook Media Library and the Sant Antoni-Joan Ollar Library.

RCR: Works on Paper explores a central part of the studio's creative process: drawing. Featuring more than 50 drawings in gouache and ink, the book is organized in three categories: Series, Sketches and Works. The Series section includes a small collection of the firm's artwork; Sketches shows how they work through drawings to develop the essence and concepts of some of their architectural projects; and Works explores their architectural interests and artistic journeys.

ARQUINE

9786079489373

u.s. \$45.00 GBP £40.00

Hbk, 7.75 x 11 in. / 146 pgs / 140 color.

March/Architecture & Urban

Guillermo Hevia García: Every Design Conceals an Order

Text by Andrea Griborio, Fabrizio Gallanti. Interview by Pedro Hernández Martínez, Guillermo Hevia.

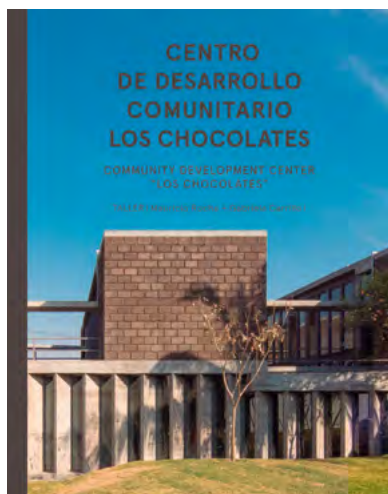
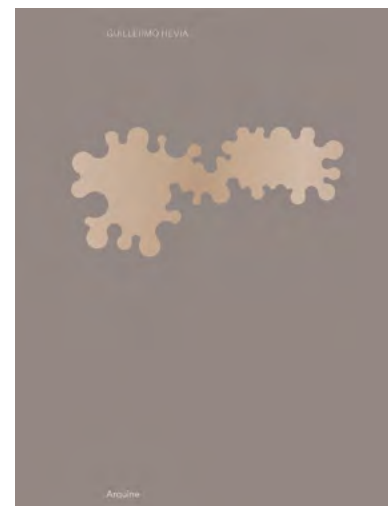
Guillermo Hevia García stands out among the latest generation of Chilean architects for his sensitive focus on his projects' public impact, expressed in the ways his buildings obey their own internal logic and respect their local cultural, social and spatial contexts. *Every Design Conceals an Order* compiles 13 of the architect's designs: built works, projects currently underway and competition entries. Each building is accompanied by a section on the architecture's imaginary context, the visual references Hevia García mobilized in his working process. The publication also shows Hevia García's approaches to architectural representation, as he deploys techniques ranging from planimetrics, axonometric projections and models, renders and illustrations. This is an important part of Hevia García's work, allowing him to give form to his ideas as he explores his intentions and the complexities of the project in order to develop entirely buildable projects.

ARQUINE

9786079489427 U.S. \$38.00 GBP £34.00

Flexi, 7 x 9.5 in. / 192 pgs / 170 color.

March/Architecture & Urban/Latin American / Caribbean Art & Culture



TALLER: Community Development Center Los Chocolates

Text by Juan Carlos Cano, Julio Castro.

Community Development Center Los Chocolates was conceived as part of a program to reactivate a rundown area in Carolina, one of the most traditional neighborhoods of downtown Cuernavaca. The architects—Mauricio Rocha and Gabriela Carrillo of the firm TALLER—began with a community consultation to explore what form and function the building should take. These sessions revealed that the community wanted a multipurpose venue containing cultural and recreational facilities.

TALLER developed a plan for a flexible, environmentally sustainable structure; despite a relatively small physical footprint, the building incorporates spaces for theater, music, painting, art exhibitions, sports activities and more.

TALLER: Community Development Center Los Chocolates analyzes the design and realization of the building, from consultations through to construction, and concludes with a look at how the completed building and gardens are being used by the local community.

ARQUINE

9786079489403 U.S. \$30.00 GBP £27.00

Hbk, 7 x 9 in. / 120 pgs / 44 color / 26 duotone.

March/Architecture & Urban/Latin American / Caribbean Art & Culture

Zumthor in Mexico

Swiss Architects in Mexico

Text by Tatiana Bilbao, Gloria Cabral, Rozana Montiel, Julia Ann Stüssi, Julio Estrada, Toni Kuhn, Pedro Reyes, Peter Krieger, Alejandro Hernández Gálvez. Interview by Nicolás Alvarado.

In 2017, as part of the MEXTRÓPOLI Festival, Pritzker Prize–winning architect Peter Zumthor (born 1943) was invited to Mexico City to participate in a series of public discussions about architecture and the city. *Zumthor in Mexico*, the first publication in Arquine's new *Swiss Architects in Mexico* series, collects the architect's Mexico City conversations in a handsome volume, featuring edited transcriptions of Zumthor's talks with journalist Nicolás Alvarado, artist Pedro Reyes and architects Tatiana Bilbao, Gloria Cabral and Rozana Montiel, among others.

In these lively interviews, Zumthor explains his personal approach to architecture as it applies to a wide range of subjects, such as: where design ideas come from, how ideas move from conceptualization to materialization, the importance of the landscape and the natural environment to design and his sense of the responsibility of the architect in the present.

ARQUINE

9786079489311 U.S. \$20.00 GBP £17.50

Pbk, 5.5 x 8 in. / 112 pgs / 20 duotone.

March/Architecture & Urban/Latin American / Caribbean Art & Culture





Echoes of a Land

Foreword by María Cristina García Cepeda. Introduction by Lidia Camacho Camacho. Text by Gabriela Etchegaray.

Echoes of a Land features contributions by 21 participants, architects and designers as a proposal for the Mexican Pavilion at the Venice Biennale International Architecture Exhibition in 2018. Curated by Mexican architect Gabriela Etchegaray, the pavilion integrates the work of emerging and established Mexican architects.

ARQUINE

9786076055397 u.s. \$30.00 GBP £27.00
FLAT40 Pbk, 6.75 x 9.5 in. / 120 pgs / 95 color. March/Architecture & Urban



HU: Common Spaces in Housing Units

Introduction by Carlos Zedillo. Text by Rozana Montiel, Yaoci Pardo.

Mexico City-based architect Rozana Montiel conducted research in three housing rehabilitation projects in Mexico City, Veracruz and Zacatecas. *HU* compiles her observations and subsequent design solutions, serving as a guide to transforming the common spaces of these housing units into habitable, functional space.

ARQUINE

9786079650599 u.s. \$30.00 GBP £27.00
FLAT40 Pbk, 5.5 x 8.25 in. / 232 pgs / 50 b&w. March/Architecture & Urban/ Latin American / Caribbean Art & Culture



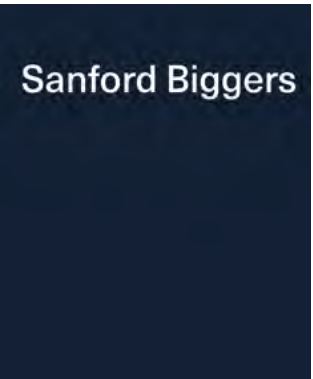
Autumn Knight: In Rehearsal

Text by Ryan N. Dennis, Jennifer Doyle, Cynthia Oliver, Amy L. Powell, Sandra Ruiz.

This first comprehensive publication on New York-based interdisciplinary artist Autumn Knight documents her dance performances addressing the regulation of African American female bodies. Accompanying these images are scores and notes, text by performance studies scholars and an artist interview with choreographer Cynthia Oliver.

KRANNERT ART MUSEUM/ PROJECT ROW HOUSES

9781883015503 u.s. \$25.00 GBP £22.00
FLAT40 Pbk, 10.5 x 8.5 in. / 128 pgs / 77 color. April/Art



Sanford Biggers

Edited with foreword by Lisa Melandri. Text by Naomi Beckwith, Christa J. Clarke, Khalil Gibran Muhammad.

In his *BAM* series, Harlem-based interdisciplinary artist Sanford Biggers (born 1970) uses sculpture, video and quilt paintings to honor and memorialize black victims of police gun violence in America. This catalog, the first publication to document the series, accompanies his solo exhibition at the Contemporary Art Museum St. Louis.

CONTEMPORARY ART MUSEUM ST. LOUIS

9780997736403 u.s. \$25.00 GBP £22.00
FLAT40 Pbk, 8.5 x 10.25 in. / 52 pgs / 24 color. April/Art



Beverly Barkat: After the Tribes

Edited by **Giorgia Calò**. Text by **Samuele Rocca**.

On the 70th anniversary of the State of Israel, Israeli artist Beverly Barkat (born 1966) presents her site-specific work, *After the Tribes*, at the Museo Boncompagni Ludovisi in Rome. The work is made up of a four-meter-high metal tower divided into twelve painted panels that represent the twelve tribes of Israel.



MARSILIO EDITORI

9788831779456

u.s. \$29.95 GBP £27.00 **FLAT40**

Pbk, 7.75 x 9.75 in. /

120 pgs / 51 color.

April/Art

Duccio Grassi: On Spaces

Edited by **Patrizia Catalano**.

Italian retail designer Duccio Grassi (born 1954) is celebrated internationally for his ability to create mesmerizing store interiors: his clients include Max Mara in New York and Zara's Rome store, and his sensuously sculptural and luminous spaces are spread out over the centers of luxury fashion, from Tokyo, Dubai, Hong Kong and New York to Milan and London.

This book explores Grassi's acclaimed, highly innovative contributions to the discipline of retail design, examining the qualities that have made him one of the foremost ambassadors of Italian elegance throughout the world. Testimonies from Sheikh Mana Bin Khalifa Al Maktoum, Luigi Maramotti and Mario Nanni underscore his stylistic language, and are buttressed by illustrations documenting his best-known projects across the world.



MARSILIO EDITORI

9788831729529 u.s. \$45.00 GBP £40.00

Hbk, 8.75 x 10.25 in. / 230 pgs / 180 color.

April/Architecture & Urban





Nicolas Party: Still Life Paintings

The latest book from Brussels- and Brooklyn-based Swiss artist Nicolas Party (born 1980) is a facsimile of a 2008 sketchbook in which Party has redrawn various still life paintings by William Nicholson, Giorgio Morandi, Euan Uglow and Felix Vallotton.

KARMA BOOKS, NEW YORK

9781949172041 u.s. \$35.00 GBP £30.00
FLAT40 Hbk, 8.25 x 11.75 in. / 104 pgs /
 52 b&w. March/Art

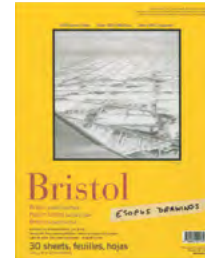


Michael Williams: Kokuyo Business Papers

Kokuyo Business Paper is the latest of Michael Williams' (born 1978) artist's books published by Karma. This newest book focuses on drawings on top of photocopies and employs the gatefold as a primary characteristic of the book. Each fold has the potential to hide and reveal another image, forcing the viewer to look and open each fold.

KARMA BOOKS, NEW YORK

9781949172065 u.s. \$25.00 GBP £22.00
FLAT40 Pbk, 8.25 x 11.5 in. / 80 pgs /
 4 color / 18 b&w. March/Art



Tod Lippy: Esopus Drawings

Introduction by Tod Lippy.

Esopus Drawings commemorates the 15th anniversary of the arts magazine *Esopus*. Printed on archival paper, the facsimile sketchbook features 25 drawings by Tod Lippy, the magazine's founder and editor, that depict *Esopus* events, artists' projects, and glimpses of the printing and editorial process.

THE ESOPUS FOUNDATION LTD.

9780989911757 u.s. \$50.00 GBP £45.00
FLAT40 Pbk, 10.75 x 13.75 in. / 56 pgs /
 27 color. March/Art



2018 FALL–WINTER SUPPLEMENT

Witness: Themes of Social Justice in Contemporary Printmaking and Photography

**From the Collections of Jordan D. Schnitzer
and His Family Foundation**

**Foreword by John Olbrantz. Introduction by LeRonn
Brooks. Text by Jordan D. Schnitzer, Elizabeth Bilyeu.**

When justice is at stake, artists have spearheaded challenging conversations. The work in this book bears witness to stories that challenge dominant paradigms. Among the 50 artists represented here are Carlos Amoraes, Loretta Bennett, Mark Bradford, Willie Cole, Abraham Cruzvillegas, Ellen Gallagher, Glenn Ligon, Julie Mehretu and Wangechi Mutu.

JORDAN SCHNITZER FAMILY FOUNDATION

9780692162989 u.s. \$60.00 GBP £53.00 **FLAT 40**
 Hbk, 9 x 12 in. / 160 pgs / 107 color. Available/Art



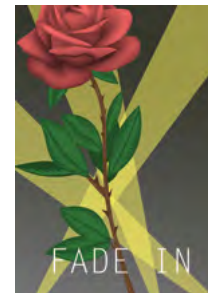
Sunil Gupta & Charan Singh: Dissent and Desire

**Foreword by Bill Arning. Text by Patricia
Restrepo.**

Dissent and Desire presents a series of photographs by London- and Delhi-based photographers Sunil Gupta (born 1953) and Charan Singh (born 1978) that document quotidian moments of the LGBTQ+ community in Delhi, India, focusing on the daily routines, work and homes of 20 individuals.

CONTEMPORARY ARTS MUSEUM HOUSTON

9781933619712 u.s. \$9.95 GBP £8.99
FLAT40 Pbk, 7.25 x 9 in. / 78 pgs /
 47 color. March/Photography/LGBTQ



Fade In

**Edited by Simon Castets, Karen Marta. Text by Dina
Iordanova, Steven Jacobs, Julie Boukobza, Chiswell
Langhorne, Mike Cooter, et al.**

Where does the fake art in movies and on TV come from? Stemming from this question, *Fade In* explores the intersection of art and on-screen entertainment through works by such artists as Darja Bajagić, GALA Committee, Amie Siegel, William Leavitt, Christian Marclay, Raša Todosijević and Cindy Sherman, alongside stills from films by Jacques Tati, Dušan Makavejev, Alfred Hitchcock, Pier Paolo Pasolini, Martin Scorsese and more.

SWISS INSTITUTE/BALKAN PROJECTS/KARMA, NEW YORK

9780999505922 u.s. \$25.00 GBP £22.00 **FLAT40**
 Hbk, 6 x 8.75 in. / 312 pgs / 134 color / 66 b&w.
 March/Film & Video

Paolo di Paolo: Lost World

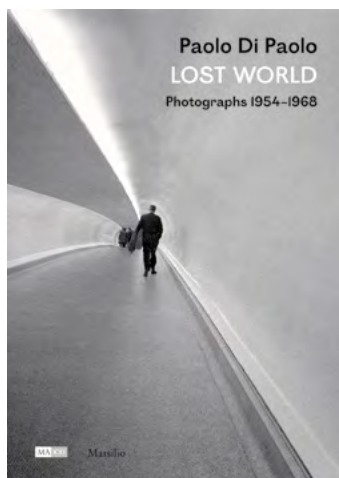
Photographs 1954–1968

Edited by Giovanna Calvenzi. Text by Alessandro Michele, Paolo Belpoiti, Mario Calabresi, Paolo Pellegrin, Emanuele Trevi.

Anna Magnani, Grace Kelly, Ezra Pound, Pier Paolo Pasolini, Giorgio de Chirico: these are some of the cultural icons captured by Italian photographer Paolo di Paolo (born 1925), who portrayed Italian society and the worlds of the movies and art in the 1950s and '60s. This vast exploration of his work is divided into thematic sections introduced by prominent figures such as Alessandro Michele. Di Paolo's subjects were always framed by his intellectually cultivated eye, which made him one of the principal photographers for the magazine *Il Mondo*, as well as a contributor to virtually every one of the prominent magazines of his time. *Paolo di Paolo: Lost World* is not only an introduction to a skilled photographer but also a flamboyant celebration of La Dolce Vita with di Paolo at the center.

MARSILIO EDITORI

9788831779982 u.s. \$90.00 GBP £80.00
Hbk, 9.5 x 13.25 in. / 296 pgs / 230 duotone.
July/Photography





Ferdinando Scianna: Travels, Tales, Memories

Edited by Denis Curti, Paola Bregna.

These 250 photographs capture Sicilian Ferdinando Scianna's (born 1943) work for young Dolce & Gabbana; portraits of luminaries such as Roland Barthes, Saul Bellow, Jorge Luis Borges, Isabelle Huppert, Milan Kundera and John Lennon; plus his anecdotes of photographing them and other career highlights.

MARSILIO EDITORI

9788831729536 u.s. \$60.00 GBP £53.00
FLAT40 Hbk, 9 x 11 in. / 328 pgs /
 180 color. April/Photography



The Photographers' Italy 24 Artists' Tales

Edited by Denis Curti.

This publication presents a photographic history of Italy in the 20th century through the lenses of more than 20 Italian photographers—Letizia Battaglia, Gianni Berengo Gardin, Luigi Ghirri, Mario Giacomelli, Mimmo Jodice, Massimo Vitali, Nino Migliori and more.

MARSILIO EDITORI

9788831785914 u.s. \$34.00 GBP £30.00
FLAT40 Pbk, 9.5 x 12.75 in. / 240 pgs /
 253 color & duotone. July/Photography



Place and Signs

Edited by Martin Bethenod, Mouna Mekouar.

Taking its title from a painting by Carol Rama, *Place and Signs* gathers works relating to Venice by 30 artists, among them Rebecca Quaytman, Trisha Donnelly, Cinthia Marcelle and Thiago Mata Machado, Martha Wilson, Jennifer Allora and Guillermo Calzadilla, Wu Tsang, Julie Mehretu, Louise Lawler and Tatiana Trouvé.

MARSILIO EDITORI

9788831743815 u.s. \$45.00 GBP £40.00
FLAT40 Hbk, 7.75 x 9.75 in. / 288 pgs /
 150 color. May/Art