



d·a·p

DISTRIBUTED ART PUBLISHERS

SPRING 2009
NEW BOOKS ON ART & CULTURE

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Dear Reader,

Think back to Psychology 101 and recall the classic optical illusion of the black on white line drawing that can be seen either as a vase or as two faces in profile looking at one another. While right now you might be able to *imagine* both, you can't actually *see* both at the same time. We are just not wired that way. But art asks us to exceed what we are hard-wired to see.

The image on the front of this new D.A.P. catalogue for Spring 2009 is a photograph of the recent exhibition of sculpture by the contemporary American artist Jeff Koons at the French palace of Versailles—home to Marie Antoinette before she was guillotined in 1793. It is hard to determine what is the foreground and what is the background in this image.

Trying to find a context in which vacuum cleaners at Versailles make sense, we are forced to look at the opulent palace differently—this is no doubt the reason why a band of French royalists greeted the exhibition with protests against this “affront” to the memory of the Sun King. Visually historicized by the presence of contemporary sculpture, Versailles now presents itself not as a given (the splendid “heritage” of France), but rather as a cultural product created against the particular socio-economic background of absolute monarchy—as “a metaphor of power: the power of economics,” in Koons’ words.

Meanwhile, Koons’ own artwork shape-shifts aggressively between satisfying its market and satiating its audience. Referring to the shiny stainless steel *Celebration* sculptures, the artist told Anthony Haden-Guest that he liked “the fake luxury of the stainless steel. It has always been the luxury of the proletariat.... [My] message was not to be seduced.... At the same time, anybody who bought one of these pieces would be giving in to this seduction.” In an earlier and oddly prescient 1986 interview with Klaus Ottman (conducted around the time he made the vacuum cleaner sculpture shown on the front cover of this catalogue), Koons described the basic theme of his art as the trajectory between two figures or audiences—Louis XIV, symbol of the aristocratic patron, and Bob Hope, symbol of the mass consumer. At both ends of this trajectory he thought art became reflective of the viewer’s ego and hence decorative.

Jeff Koons has called the public his readymade. The Versailles exhibit indeed holds up a shiny mirror to the contemporary public as consumer, at once impoverished and stuffed. “Let them eat cake,” Marie Antoinette is thought to have said when told about the bread famine that had spread throughout France in the late-1700s. The phrase performed its own semiotic shift during the bubble economy of the last decades, flipping from a statement that decried patronization by the elite to one that applauded the new “aspirational” lifestyle as, for example, in the title of the 1995 book, *Let Them Eat Cake: Marketing Luxury to the Masses—As Well as the Classes*. Whether actually uttered by Marie Antoinette or not, the phrase also served as the epigraph to the French Revolution.

We hope the artworks gathered on our Spring 2009 list help you to visualize things differently,

Sharon Helgason Gallagher
Executive Director
D.A.P.



GENERAL INTEREST

General Interest 4

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GENERAL INTEREST

Gerhard Richter, "8. Sept. 04,"
overpainted photograph,
3.75 x 5.75 inches, 2004. See
*Gerhard Richter: Overpainted
Photographs*, published by
Hatje Cantz, page 7.



THE MUSEUM OF MODERN ART, NEW YORK

Into the Sunset

Photography's Image of the American West

Text by Eva Respini.

Into the Sunset examines how photography has pictured, established and transformed the idea of the American West, from 1850 to the present. The development of photography coincided with the exploration and settlement of the West, and this simultaneous growth resulted in a complex relationship that has shaped the perception of that region's physical and social landscape to this day. Published to accompany a major exhibition at The Museum of Modern Art, New York, *Into the Sunset* charts changing myths and cultural attitudes about the West through photographs dating from the nineteenth to the twenty-first centuries. An expansive and dynamic survey, it brings together photographers as diverse as Carleton E. Watkins and Stephen Shore, Darius Kinsey and Dorothea Lange, Robert Frank and Cindy Sherman, an unknown daguerreotypist and Richard Prince. More than 120 works are organized thematically to highlight the artists' differing views of the West's land and people.

Into the Sunset

ISBN 978-0-87070-749-0

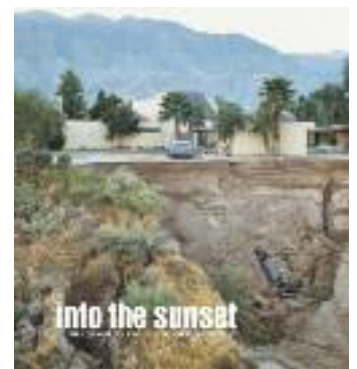
Clth, 9.5 x 10.5 in. / 168 pgs / 77 color / 81 b&w.

U.S. \$45.00 CDN \$51.00

April/Photography

Exhibition Schedule

New York: The Museum of Modern Art, 03/29/09–06/08/09





1A1276

STEIDL & PARTNERS

Walker Evans and the Picture Postcard

Text by Jeff L. Rosenheim.

The American postcard came of age around 1907, when postal deregulations allowed correspondence to be written on the address side of the card. By 1914, the craze for picture postcards had proved an enormous boon for local photographers, as their black-and-white pictures of small-town main streets, local hotels and new public buildings were transformed into handsomely colored photolithographic postcards that were reproduced in great bulk and sold in five-and-dime stores in every small town in America. Postcards met the nation's need for communication in the age of the railroad and Model T, when, for the first time, many Americans often found themselves traveling far from home. In the Walker Evans Archive at New York's Metropolitan Museum of Art, there is a collection of 9,000 such postcards amassed by the great American photographer, who began his remarkable collection at the age of 10. What appealed to Evans, even as a boy, were the vernacular subjects, the unvarnished, "artless" quality of the pictures and the generic, uninflected, mostly frontal style that he later would borrow for his own work. The picture postcard and Evans' photographs seem equally authorless, appearing as quiet documents that record a scene with both economy of means and simple respect. This volume demonstrates that the picture postcard articulated a powerful strain of indigenous American realism that directly influenced Evans' artistic development.

Walker Evans (1903–1975) was the progenitor of the documentary tradition in American photography. *American Photographs* (1938), published to accompany his first retrospective at The Museum of Modern Art, New York, is widely considered the monograph against which all other photography books must be judged.

Walker Evans and the Picture Postcard

ISBN 978-3-86521-829-2

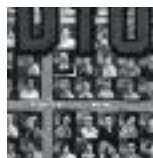
Hbk, 8 x 10 in. / 350 pgs / 400 color / 30 duotone.

U.S. \$65.00 CDN \$74.00

May/Photography

Exhibition Schedule

New York: The Metropolitan Museum of Art, 02/03/09–05/11/09



Also Available:

Walker Evans: Lyric Documentary

9783865210227

U.S. \$60.00 CDN \$68.00

Steidl

The postcard collection of Walker Evans—a window into twentieth-century America and the photographer's earliest encounters with photography.



WALKER EVANS
AND THE
PICTURE POSTCARD

STEIDL & PARTNERS, NEW YORK



Man Ray: Trees & Flowers—Insects & Animals
 ISBN 978-3-86521-696-0
 Hbk, 8.5 x 10.25 in. / 370 pgs / 320 color.
 U.S. \$60.00 CDN \$68.00
 May/Photography

A trove of archival rarities by Man Ray.

STEIDL PHOTOGRAPHY INTERNATIONAL

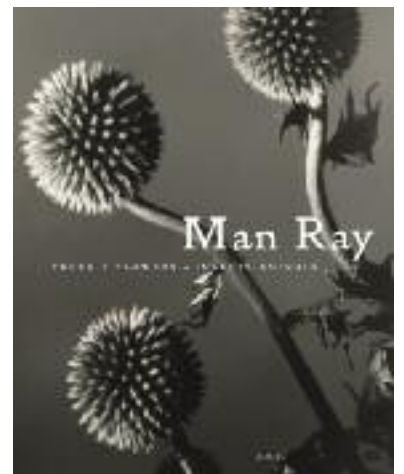
Man Ray: Trees & Flowers— Insects & Animals

Edited and preface by John P. Jacob.

Introduction by Merry A. Foresta.

Locked away in enormous bank vaults and largely removed from public scrutiny for more than a decade, the collection of the little-known Man Ray Trust is comprised of more than 4,000 works by the great photographer and artist. *Man Ray: Trees & Flowers—Insects & Animals* is an archival project that draws extensively on this collection. The title of the series was found scrawled across the back of a photograph, and it conveys the indexical nature of this most unusual archive. For Man Ray, the photographs functioned as a research index to the themes and motifs that he employed in better-known works, with subjects including castles and ruined buildings, street scenes, various found objects and records of his travels and observations in Europe and the United States. In other words, they represent an intermediary step in Man Ray's creative process, the relic of a moment preserved by the artist for later use and interpretation. At the core of this book is a series of landscape photographs dating from the 1920s through the 1950s, many of which bear the distinct influence of Eugène Atget. The 320 photographs and drawings selected for this publication are among the rarest of Man Ray's works and will offer up new revelations to even his most devoted admirers.

Man Ray was born Emmanuel Radnitzky in Philadelphia, 1890. He spent most of his working life in Paris, where he was a significant contributor to both Dadaism and Surrealism (though his ties to both movements were informal). He died in 1976. In 1999, *ArtNews* magazine named Man Ray one of the 25 most influential artists of the twentieth century.





HATJE CANTZ

Gerhard Richter: Overpainted Photographs

Edited by Markus Heinzelmann. Text by Botho Strauss, Siri Hustvedt, Uwe M. Schneede.

Gerhard Richter is justly famed for the photorealism of his early canvases, but it is less well known that he has also painted directly onto photographic prints. These (mostly small-format) pieces were reproduced in books as early as the first *Atlas*, but practically all of the works themselves are housed in private collections and rarely exhibited in public. *Overpainted Photographs* gathers this body of work, which unites the labor of the hand with the work of mechanical reproduction to produce a kind of art as conceptually rich as Richter's better-known paintings, neutralizing the expressive powers of each medium to reach an indifference to their potency. In an overture to Duchamp's "degree zero" found objects, the original photographs are frequently bland in content—an empty office, a ball, a beach scene or tourist snapshot—and Richter's painterly gestures bounce off that content in peculiar ways, sometimes interacting with it, sometimes overlaying it and sometimes threatening to eclipse it altogether. The final effect is to cause both photography and painting to seem like incredibly bizarre activities, disparate in texture but often complicit in aspiration. This monograph offers a unique opportunity to savor what had previously been a neglected but copious aspect of Richter's work.

Gerhard Richter: Overpainted Photographs

ISBN 978-3-7757-2243-8

Clth, 9 x 10.5 in. / 392 pgs / 495 color.

U.S. \$60.00 CDN \$68.00

March/Art

Exhibition Schedule

Leverkusen, Germany: Museum Morsbroich, 10/19/08–01/18/09



Gerhard Richter
Overpainted Photographs



THE MUSEUM OF MODERN ART, NEW YORK

James Ensor

Edited by Anna Swinbourne. Text by Anna Swinbourne, Susan Canning, Michel Draguet, Robert Hoozee, Laurence Madeline, Jane Panetta, Herwig Todts.

James Ensor's painting of 1887, "The Temptation of St. Anthony," now in The Museum of Modern Art's collection, established the artist as one of the boldest painters of all his contemporaries. Ensor (1860–1949) was a major figure in the Belgian avant-garde of the late nineteenth century and an important precursor to the development of Expressionism in the early twentieth, yet his work is underappreciated in the United States, and far too little seen. This striking volume, published on the occasion of Ensor's major 2009 exhibition in New York, gives the artist the attention he so greatly deserves. It presents approximately 90 works, organized thematically, examining Ensor's Modernity, his innovative and allegorical approach to light, his prominent use of satire, his deep interest in carnival and performance and, finally, his own self-fashioning and use of masking, travesty and role-playing. Works in the full range of his media—painting, printing and drawing—are presented in an overlapping network of themes and images to produce a complete picture of this daring body of art. The most comprehensive volume on the artist available in English, this remarkable, scholarly volume reveals Ensor as a socially engaged and self-critical artist involved with the issues of his times and contemporary debates on the very nature of Modernism.

James Ensor

ISBN 978-0-87070-752-0

Hbk, 8.5 x 11 in. / 208 pgs / 165 color.

U.S. \$60.00 CDN \$68.00

July/Art

Exhibition Schedule

**New York: The Museum of Modern Art,
06/28/09–09/21/09**



D.A.P./DISTRIBUTED ART PUBLISHERS, INC.

Magritte: Attempting the Impossible

Text by Siegfried Gohr.

The ongoing relevance of Belgian painter René Magritte may lie in the semiotic character of his work and its ability to create chasms between the world, its surfaces and the signs we use to occupy it. Magritte's paintings offer a space for the viewer to contemplate the "emptiness" of signs and to locate that emptiness in a world we recognize—indeed, the artist relies on the props of normalcy in order to upend, invert and collapse them into the terra incognita where life leaves off and art begins. "The mind loves the unknown," he avowed, "it loves images whose meaning is unknown, since the meaning of the mind itself is unknown." In *Attempting the Impossible* we have a new definitive Magritte monograph, replacing David Sylvester's volume of the early 1990s. Featuring more than 300 works, it contains much unpublished material and includes chapters covering Magritte's photography, drawings and influence on German and American contemporary art. Each chapter opens with a close reading of a key work—such as "The Treachery of Images" ("This is not a pipe") of 1928–29—and a reconstruction of its intellectual and historical contexts. Art historian Siegfried Gohr examines Magritte's marriage and friendships, the phases of his work (from his sunlit Renoir period and his "*période vache*" to his bright and visually arresting postwar work, which had such an influence on the advertising industry), the Belgian roots of his wit and sensibility and his word paintings and investigations into the paradoxes of representation.

Magritte: Attempting the Impossible

ISBN 978-1-933045-93-1

Hbk, 10.5 x 13 in. / 336 pgs / 400 color.

U.S. \$85.00 CDN \$97.00

June/Art

The new, definitive book on Magritte.





HATJE CANTZ

The Master of Flémalle and Rogier van der Weyden

Text by Jochen Sander, Stephan Kemperdinck.

Robert Campin, also known as the Master of Flémalle (c. 1375–1444), and his pupil Rogier van der Weyden (c. 1399–1464) were two of Europe's greatest Northern Renaissance painters, though art history has been slow to catch up with them. Along with Jan and Hubert van Eyck, Campin and van der Weyden are now considered synonymous with the development of Old Netherlandish painting, having given oil painting some of its earliest virtuoso works. Campin's work marks the shift from manuscript painting to Realist painting, both in its subject matter and in the artist's use of oils to mold signature shapes such as brocades or the teardrops on the cheek of a grieving Madonna. The "Mérode Altarpiece" (c. 1425) at The Cloisters in New York is perhaps Campin's best-known painting—but both his and van der Weyden's reputations have fluctuated, as the work of each has been attributed to the other. (When van der Weyden died in 1464 he was the most famous painter in Europe, but today not one painting is decisively attributed to him.) This volume collects more than 50 masterpieces from the most important museums in the world and presents them side by side to encourage direct comparison. No monograph on either artist, or indeed on any early Netherlandish artist, offers such exacting reproduction and examination of this hotly debated body of works.

An audio CD, narrated by J. J. Gordon, is also available. It comes with a small volume that reproduces more than 40 masterpieces by these two brilliant artists, detailing the circumstances that surround them.

The Master of Flémalle and Rogier van der Weyden

ISBN 978-3-7757-2259-9

Hbk, 9 x 11.75 in. / 404 pgs / 260 color.

U.S. \$75.00 CDN \$86.00

April/Art

The Master of Flémalle and Rogier van der Weyden Audio CD

ISBN 978-3-7757-2365-7

CD-Audio, 8.75 x 8.75 in. / 48 pgs / 32 color.

U.S. \$30.00 CDN \$34.00

April/Art

Exhibition Schedule

Frankfurt am Main: Städel Museum, 11/21/08–02/22/09

Berlin: Staatliche Museen zu Berlin, Gemäldegalerie, 03/20/09–06/21/09



More than 50 early Netherlandish panel paintings of innovative, realistic detail and virtuoso pictorial refinement.

MFA PUBLICATIONS

Titian, Tintoretto, Veronese**Rivals in Renaissance Venice**

Edited by Frederick Ilchman. Text by David Rosand, Linda Borean, Patricia F. Brown, John Garton, et al.

For nearly four decades in the sixteenth century, the careers of Venice's three greatest painters—Titian, Tintoretto and Veronese—overlapped, producing mutual influences and bitter rivalries that changed art history. Venice was then among Europe's richest cities, and its plentiful commissions fostered an exceptionally fertile and innovative climate. In it, the three artists—brilliant, ambitious and fiercely competitive—vied with one another for primacy, employing such new media as oil on canvas, with its unique expressive possibilities, and such new approaches as a personal and identifiable “signature style.” They also pioneered the use of easel painting, a newly portable format that led to unprecedented fame in their lifetimes. With more than 150 stunning examples by the three masters and their contemporaries, this volume elucidates the technical and aesthetic innovations that helped define the uniquely rich “Venetian style,” as well as the social, political and economic context in which it flourished. Essays range from examinations of seminal new techniques to such crucial institutions as state commissions and the patronage system. Most of all, by concentrating on the lives and careers of Venice's three greatest painters, *Titian, Tintoretto, Veronese* paints a vibrant human portrait—one brimming with savage rivalry, one-upsmanship, humor and passion.

Titian, Tintoretto, Veronese

ISBN 978-0-87846-739-6

Hbk, 10 x 11.5 in. / 304 pgs / 160 color / 10 duotone.

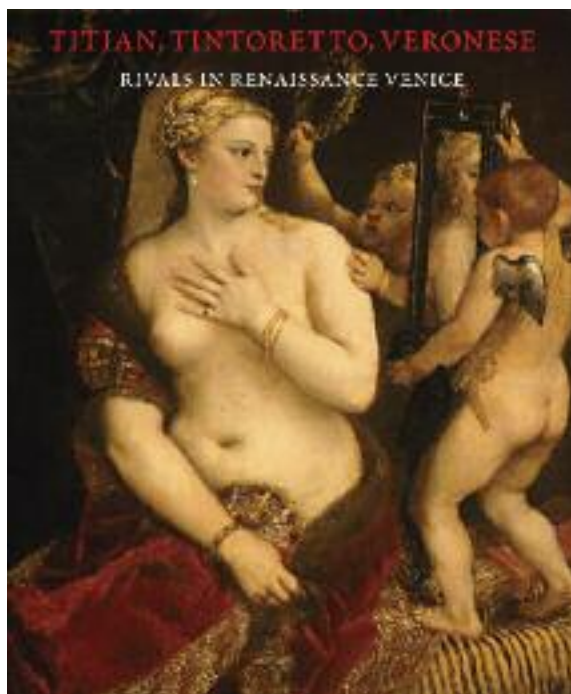
U.S. \$65.00 CDN \$74.00

May/Art

Exhibition Schedule

Boston: Museum of Fine Arts, 03/15/09–08/16/09

Paris: Musée du Louvre, 09/09–01/10





Berenice Abbott, Diane Arbus, Tom Arndt, Richard Avedon, Richard Benson, Dawoud Bey, Margaret Bourke-White, Rudy Burckhardt, Harry Callahan, Henri Cartier-Bresson, Imogen Cunningham, Bruce Davidson, Walker Evans, Larry Fink, Robert Frank, Lee Friedlander, Ron Galella, Peter Hujar, William Klein, Dorothea Lange, Helen Levitt, Danny Lyon, Joel Meyerowitz, Lisette Model, Arnold Newman, Tod Papageorge, Gordon Parks, Irving Penn, Cindy Sherman, Aaron Siskind, Edward Steichen, Alfred Stieglitz, Paul Strand, Thomas Struth, James Van Der Zee, Andy Warhol, Weegee, Garry Winogrand and more!

THE MUSEUM OF MODERN ART, NEW YORK

Picturing New York

Photographs from The Museum of Modern Art
By Sarah Hermanson Meister.

The photographer Berenice Abbott once mused, "How shall the two-dimensional print in black-and-white suggest the flux of activity of the metropolis, the interaction of human beings and solid architectural constructions, all impinging upon each other in time?" *Picturing New York* presents a myriad of answers to this question. Depicting both the iconic New York that captivates the world's imagination and the idiosyncratic details that define New Yorkers' sense of home, this anthology of photographs from The Museum of Modern Art's extraordinary collection reveals New York in all its vitality, ambition and beauty. Taken by artists pursuing their own curiosity as well as professionals on assignment, the works reveal a deeply symbiotic relationship between photography and the city, each delving into a new corner of New York while expanding the boundaries of photography as an art form. The selection comprises both celebrated images and lesser-known gems from the collection, accompanied by evocative excerpts from literary works about New York.

Picturing New York

ISBN 978-0-87070-763-6

Clth, 9 x 10 in. / 152 pgs / 150 duotone.

U.S. \$39.95 CDN \$46.00

May/Photography/New York Regional

Exhibition Schedule

Madrid: La Casa Encendida, 03/26/09–06/13/09

Rovereto, Italy: Museo d'arte Moderna e Contemporanea,
07/04/09–10/04/09

Dublin: Irish Museum of Modern Art, 11/25/09–02/10/10



THE MUSEUM OF MODERN ART, NEW YORK

Back in Print!

Looking at Photographs

100 Pictures from the Collection of The Museum of Modern Art
By John Szarkowski.

Originally published in 1973, this marvelous collection of photographs with accompanying texts by the revered late Museum of Modern Art photography curator John Szarkowski has long been recognized as a classic. Reissued in 1999—with new digital duotones—this volume is now available to a new generation of readers.

“This is a picture book, and its first purpose is to provide the material for simple delectation,” says Szarkowski in his introduction to this first survey of The Museum of Modern Art’s photography collection. A visually splendid album, the book is both a treasury of remarkable photographs and a lively introduction to the aesthetics and the historical development of photography. Since 1930, when the Museum accessioned its first photograph, it has assembled an extraordinary and wide-ranging collection of pictures for preservation, study and exhibition. Among the outstanding figures represented here are Hill and Adamson, Cameron, O’Sullivan, Atget, Stieglitz, Steichen, Strand, Weston, Kertész, Evans, Cartier-Bresson, Lange, Brassai, Ansel Adams, Shomei Tomatsu, Frank, Arbus and Friedlander.

Some of these photographs are classics, familiar and well-loved favorites, many are surprising, little-known works by the masters of the art.

Looking at Photographs

ISBN 978-0-87070-515-1

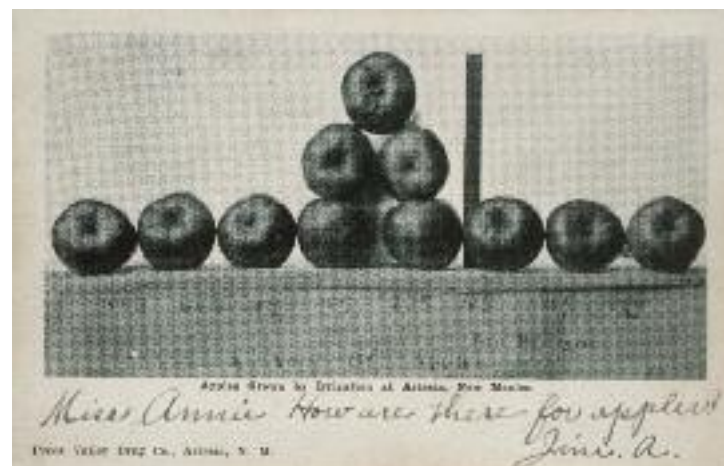
Pbk, 9 x 11 in. / 216 pgs / 100 duotone.

U.S. \$39.95 CDN \$46.00

March/Photography

This is one of the finest photography anthologies in print, and the short essays by the anthologist that face each page show how intelligent, civilized and noticing he is.

—the *New Yorker*



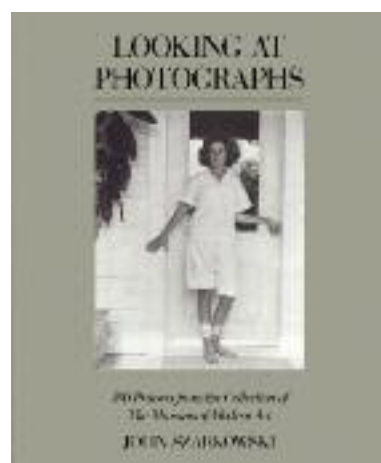
Also Available:

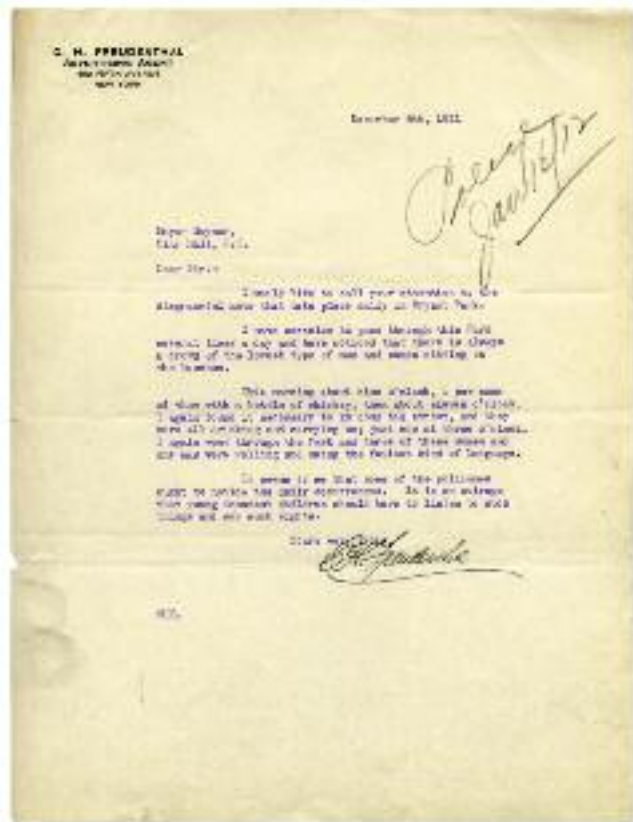
The Photographer's Eye

9780870705274

U.S. \$24.95 CDN \$28.00

The Museum of Modern Art





STEIDL/MILES

New York City Museum of Complaint
Municipal Collection 1751–1969
Edited by Matthew Bakkom.

New York City Museum of Complaint is a collection of 132 letters written to the Mayor of New York between 1751 and 1969. Selected from the municipal archives and presented chronologically, the letters address a range of issues from dead animals in the street to swindles, capitalism, corruption, civil rights, adventuresses, bad luck, broken hearts, noise and other people. These are communiqués of dissatisfaction over the course of a city's evolution. The core strength of this collection lies in its peculiar ability to capture the spirit of the city as defined by its critics and crusaders. New York City has long been perceived as a place where personal stances flourish. These civic documents are historical embodiments of the language, wit and energy that have forged the city's reputation. From the passionate defense of street musicians to dedicated battles with dry cleaners, police officers, pushcart peddlers and hooligans, a chorus emerges that articulates the challenges and inherent absurdity of metropolitan life.

Matthew Bakkom was born in Minneapolis in 1968. Starting in the early 1990s, working as a visual artist in North America and Europe, he has participated in exhibitions at the Walker Art Center in Minneapolis, the Institute of Contemporary Art in Philadelphia and the Queens Museum of Art, New York. Bakkom has received awards of support from the Jerome Foundation, The Rema Hort Mann Foundation, the Lower Manhattan Cultural Council and the Mayor's Office of Cultural Affairs of the City of Paris. The investigation of civic archives often serves as the basis for his work.

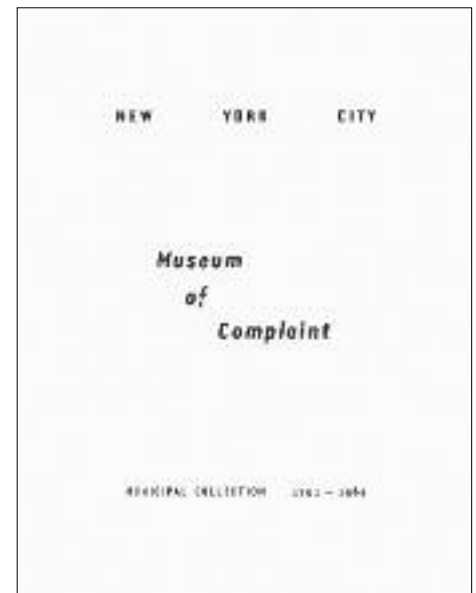
New York City Museum of Complaint

ISBN 978-3-86521-745-5

Hbk, 9.75 x 12.75 in. / 304 pgs / 217 color.

U.S. \$35.00 CDN \$40.00

April/Popular Culture/New York Regional



GUGGENHEIM MUSEUM

The Guggenheim: Frank Lloyd Wright and the Making of the Modern Museum

Text by Hilary Ballon, Luis Carranza, Pat Kirkham, Neil Levine, Scott Perkins, Nancy Spector, Angela Starita.

Published on the occasion of the Solomon R. Guggenheim Museum's fiftieth anniversary, and in association with the Frank Lloyd Wright Foundation, this fascinating, beautifully designed volume is the first to fully explore the process behind one of the greatest, most iconic Modern buildings in America—and the world. *The Guggenheim: Frank Lloyd Wright and the Making of the Modern Museum* examines the history, design and construction of Wright's masterwork with preliminary drawings, models and photographs, as well as three major essays that consider the building in three important contexts. Hillary Ballon discusses the obstacles Wright faced in getting the Guggenheim built, and how his complex relationship with New York City was reflected in his design; Neil Levine explores why Wright's Guggenheim had much greater impact on museum architecture than museums designed by Le Corbusier and Ludwig Mies van der Rohe; and Joseph Siry writes about the museum's novel construction and how it impacted the work of a later generation of architects including Frank Gehry, Louis Kahn and I.M. Pei. Through archival materials, letters and a richly illustrated timeline, the book also traces the relationship between the architect and his clients during the 16-year construction process.

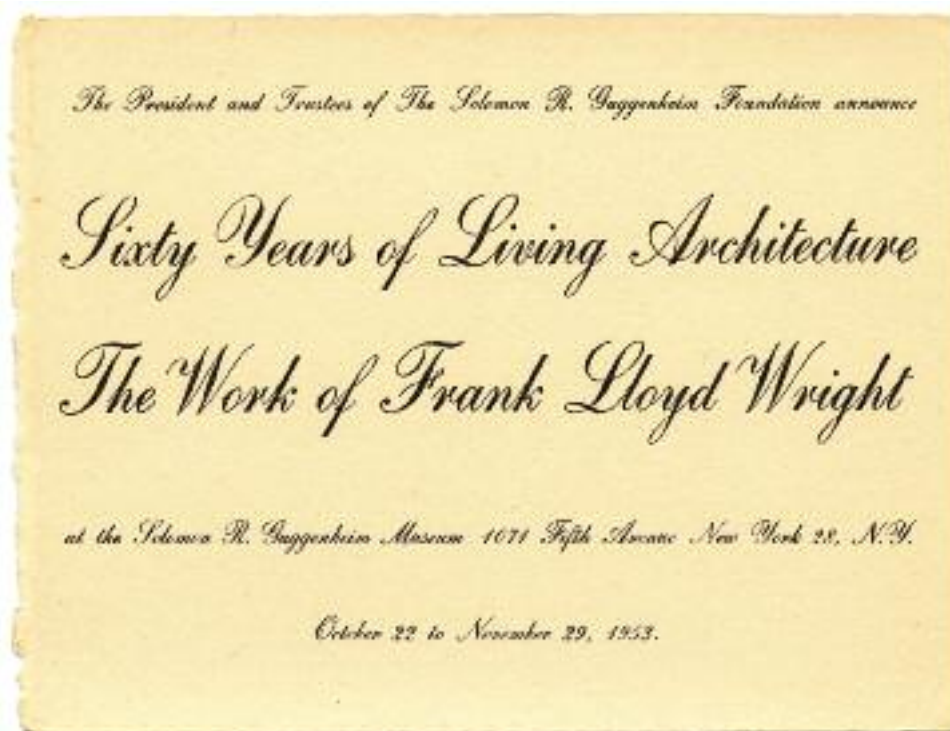
The Guggenheim: Frank Lloyd Wright and the Making of the Modern Museum

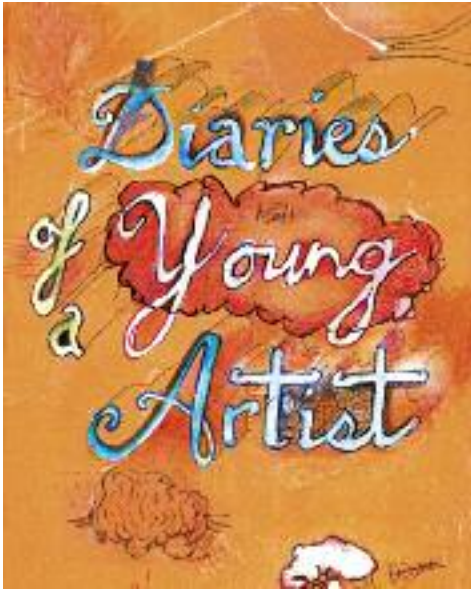
ISBN 978-089207-385-6

Hbk, 8.25 x 12 in. / 248 pgs / illustrated throughout.

U.S. \$65.00 CDN \$74.00

May/Architecture & Urban Studies





DARTE PUBLISHING LLC

Diaries of a Young Artist

Edited by Shelly Bancroft, Peter Nesbett, Rebecca Sears.

What are the daily challenges, pleasures, obstacles and practical issues of being a successful working artist today? What issues do artists struggle with the most? This pocket-size primer, a companion to the best-selling *Letters to a Young Artist* of 2006, offers a candid peek into the thoughts of two dozen artists between the ages of 30 and 40 who have dealt with—and continue to deal with—the questions that consume those just starting out in the art world, and that are so rarely addressed openly within it. Some of the contributors make humorous observations about the protocols of the art world and the artist’s place in it, while others take a more critical stance—of the market, their peers or the role of the dealer. Some share personal stories about their work and lives (Terence Koh: “I remember my first studio visit... in my tiny tiny apartment in Chinatown”), while others candidly record moments of self-doubt (Ellen Altfest: “My mind drifts between disappointment, relief and thoughts of what I’m going to do next. Could I trust another model?”). Contributing artists include Simon Evans, Ryan Gander, Katy Grannan, Sterling Ruby and Zoe Strauss. A selection of these diary entries was first published in *artonpaper* magazine. This book expands considerably upon that project. *Diaries of a Young Artist* offers honest, valuable lessons that will inspire and affect artists-at-heart everywhere.

Diaries of a Young Artist
ISBN 978-0-9773680-1-3
Pbk, 5 x 7 in. / 96 pgs.
U.S. \$15.00 CDN \$17.00
February/Art/Nonfiction & Criticism



Also Available:
Letters to a Young Artist
9780977368006
U.S. \$15.00 CDN \$16.00
Darte Publishing, LLC

THE ICE PLANT

Previously Announced.

5 Year Diary

Now available in three nubby striped cloth colors—blue and red, as well as the original black—Tamara Shopsin’s classic *5 Year Diary* is back in stock. Designed by Shopsin—whose illustration work is regularly featured in *The New York Times*—and produced by The Ice Plant and Shopsin’s General Store, the pint-size *5 Year Diary* helps you keep track of the next 60 months of your life in just a few lines a day. Each page of the diary is devoted to one day of the year and subdivided into five sections (each with its own space for notes), so that as time goes by, past entries can be read as the new ones are written. Handsomely clothbound with a ribbon bookmark, the diary can be started on any day of any year—even a leap year. In the back of the diary are pages to record the books you’ve read and places you’ve traveled.

5 Year Diary: Blue Cover
ISBN 978-0-9776481-9-1
Hbk, 3.75 x 6.5 in. / 376 pgs.
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Available/Popular Culture

5 Year Diary: Black Cover
ISBN 978-09776481-3-9
Hbk, 3.75 x 6.5 in. / 376 pgs.
U.S. \$24.95 CDN \$28.00
Available/Popular Culture

5 Year Diary: Red Cover
ISBN 978-0-9776481-8-4
Hbk, 3.75 x 6.5 in. / 376 pgs.
U.S. \$24.95 CDN \$28.00
Available/Popular Culture





FREE NEWS PROJECTS

Grey Gardens

Edited by Sara Maysles, Rebekah Maysles. Introduction by Albert Maysles. Illustrations by Rebekah Maysles, Dan Murphy.

One of the strangest and subtlest films ever made, the Maysles brothers' 1975 documentary *Grey Gardens* today boasts as devoted a following as *One Flew over the Cuckoo's Nest* or *Harold and Maude*. Shot at Grey Gardens, the dilapidated East Hamptons mansion of "Big Edie" and "Little Edie" Beale, aunt and cousin to Jackie Onassis, this classic of cinema vérité tracks the Beales' eccentric and sequestered lives—which consist mostly of doing nothing, but with a mesmerizing zest and volubility. Little Edie's magical aphorisms ("Raccoons and cats become a little bit boring," she sighs toward the end of the film, "I mean for too long a time...") are gems of unwitting camp, and between her observations, her costumes, the incredibly bizarre mother-daughter tensions, the cats, raccoons and the beautiful ruins of Grey Gardens itself, "doing nothing" amounts to everything; indeed, it amounts to a tragicomedy of enormous emotional punch. This eclectic volume offers a myriad of collaged illustrations, photographs, film stills, production notes and other archival materials alongside transcripts of the Beale's own stories and conversations, edited from unreleased *Grey Gardens* sound recordings. Structured to mirror the Maysles' own approach to the world of the Beales, it closely resembles the enchanting clutter of the mansion—a self-contained world littered with mementos and telling ephemera. It also reproduces unpublished photographs by Albert Maysles and David Maysles. With an introduction by Albert Maysles, drawings and illustrations by Albert's daughter, Rebekah Maysles, and an appendix with the full transcripts of both *Grey Gardens* and 2006's *The Beales of Grey Gardens*, as well as an audio CD of sound recordings capturing the Beales at their best, this book is the essential companion to the film and a beautiful testimony to its legacy.

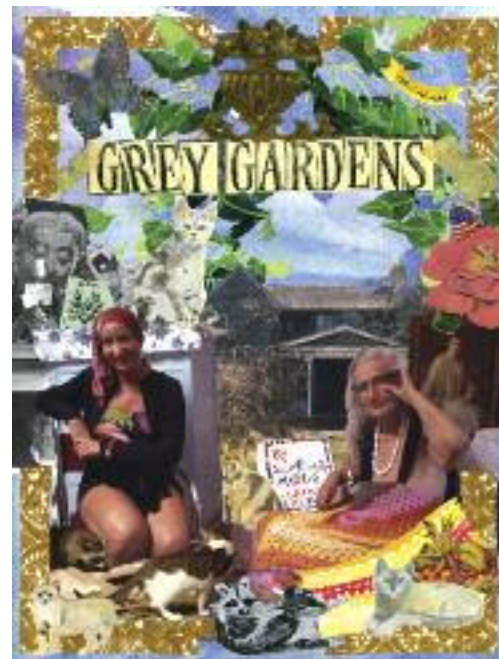
Grey Gardens

ISBN 978-0-9776523-6-5

Hbk, 9 x 11 in. / 200 pgs / 125 color / 25 b&w.

U.S. \$45.00 CDN \$51.00

May/Film and Video/Popular Culture



Also Available:

A Maysles Scrapbook: Photographs / Cinemagraphs / Documents
9783865214966
 U.S. \$60.00 CDN \$68.00
 Steidl/Steven Kasher



DAMIANI

Mike Mills: Graphics Films

Edited by Aaron Rose.

Graphics Films is the first retrospective monograph on one of the hardest-working men in contemporary creative culture. For more than 15 years, Mike Mills' works in the fields of design and film have determined the visual landscape of our times. *Graphics Films* is a painstakingly produced document of Mills' career to date, including many never-before-seen examples of his works in graphic design, installation, publications and film projects. Past projects by Mills include music videos for Air ("Sexy Boy"), Blonde Redhead ("Top Ranking"), Yoko Ono ("Walking on Thin Ice") and Bran Van 3000 ("Afrodiziak") and album cover designs for the Beastie Boys (the *Root Down* EP), Sonic Youth (*Washing Machine*), Air (*Moon Safari* and *Kelly Watch the Stars*) and others. He has designed graphics and textiles for Marc Jacobs and created the identity for X-Girl Clothing, and has exhibited his unique graphic installations worldwide, with solo shows at Andrea Rosen Gallery in New York and Colette in Paris, among others. In 1996 Mills cofounded The Directors Bureau, a multidisciplinary production company, with Roman Coppola. Since then, he has directed an impressive slew of music videos and films including *The Architecture of Reassurance* (2000) and *Paperboys* (2001), both of which were official selections at the Sundance Film Festival. In 2004 he completed his first feature film, *Thumbsucker* (starring Keanu Reeves and Tilda Swinton), and he is currently at work on his second.

Mike Mills: Graphics Films

ISBN 978-88-6208-075-0

Hbk, 9 x 12 in. / 164 pgs / 100 color.

U.S. \$49.95 CDN \$57.00

February/Design & Decorative Arts/Film & Video



PORTERHOUSE FINE ART EDITIONS

Mark Ryden: The Tree Show

Essay by Holly Meyers.

Absorbing Roman poet Ovid's tales of transformation in *Metamorphoses* and adding his own dash of art-historical figuration and contemporary pop culture, Mark Ryden broaches new terrain with *The Tree Show*. "Arcadian Gothic" might hint at the nature of this new work, and fans of Ryden will find familiar preoccupations in these new paintings, drawings and sculptures—made since his first solo show in 1998—transposed to new pastures. Never reluctant to freight his work with layers of reference that range from Renaissance landscape and Neoclassical portrait painting to occultism and literature, in his latest works Ryden combines the arcane with pop-cultural images as ground from which to make his carefully executed leaps into fantasy. Ryden's series includes depictions of oak trees consuming children, floating tree stumps with "seeing" eyes, imaginary wood nymphs and mythological characters who personify Nature herself. Ryden paints his characters with a masterful, porcelain glow reminiscent of Ingres and renders his trees with a care that evokes Audubon's botanical illustration. Several of his paintings are presented in elaborately carved frames that project their narratives beyond the canvas. *The Tree Show* offers reproductions of these paintings and sculptures alongside the fruits of Ryden's research on the tree as myth—drawing from the Buddha's Bodhi Tree to Adam and Eve, the Sephiroth of the Kabbalah and matters of ecological science. As such, this volume constitutes an enticing dossier on Ryden's encyclopedic exploration of the subject and reproduces in its entirety this series centered around the arboreal world.

Mark Ryden was born in Medford, Oregon, and received a BFA in 1987 from Art Center College of Design in Pasadena. He currently lives and works in Los Angeles.

Mark Ryden: The Tree Show

ISBN 978-1-931955-08-9

Hbk, 9.25 x 12.25 in. / 128 pgs / 138 color.

U.S. \$40.00 CDN \$46.00

February/Art

Exhibition Schedule

Tokyo: Tomio Koyama Gallery, 02/09



PORTERHOUSE FINE ART EDITIONS

Mark Ryden: Bunnies & Bees**Micro Portfolio 3**

Also available from Porterhouse is this super-collectible and beautifully produced portfolio of 14 prints—featuring reproductions of paintings, details and studies from Ryden's 2002 *Bunnies and Bees* show—housed in a Japanese silk-covered box, alongside a numbered certificate. Each 8 x 10 inch lithograph is printed on card stock with an embossed border. Limited stock available.

Mark Ryden: Bunnies & Bees

ISBN 978-1-931955-05-8

Boxed, 8.75 x 10.75 in. / 14 pgs / 14 color.

U.S. \$50.00 CDN \$57.00

February/Art



PPP EDITIONS/ANDREW ROTH INC., NEW YORK

Cyanide and Sin
Visualizing Crime in 50s America
Text by William Straw.

Beginning with a 1941 cover of *Headquarters Detective: True Cases from the Police Blotter*, which features a beautiful redhead, ravaged and roped, and ending with the April 1976 cover of *Front Page Detective*, on which a halter-topped and bell-bottomed brunette struggles to escape from a shadowy man with a loaded gun, *Cyanide and Sin* offers a broad history of the true-crime magazine in America, with an emphasis on its visual content during the 1950s. Alongside its 196 well-chosen and addictively titillating color illustrations, this volume includes a major essay by Will Straw of McGill University, Montreal, which traces the stylistic and conceptual evolution of the crime magazine genre. Straw catalogues specific photographers and key designers who were regular contributors to the various magazines. Many of the images reproduced both within these magazines and on their covers were set up reenactments of crimes—some fictive, others real. Often, the images are accompanied by campy headlines such as: “Death Crashes a Party,” “Love Me or Die!” or “He Was too Hot to Cool Down.” There have been numerous publications on the history of Pulp and Crime fiction. This volume, with its special foldout poster cover, is the first to so thoroughly examine the impact of the visuals used to accompany these stories.

Cyanide and Sin
ISBN 978-0-9715480-4-6
Pbk, 9 x 11 in. / 190 pgs / 196 color.
U.S. \$39.95 CDN \$46.00
February/Popular Culture

EDITORIAL RM

Dr. Lakra: Health & Efficiency
Text by Abraham Cruzvillegas.

The art of embellishing popular reproduction usually entails irreverence, whether it be Duchamp’s famous additions to a postcard of the “Mona Lisa” or the kinds of tweaking seen on subway advertisements. The Mexican artist known as Dr. Lakra embellishes 1950s pinup-magazine reproductions to introduce a content not only irreverent but uncomfortable (and certainly contrary to the intentions of his soft-porn source material)—mortality. The series of works that comprise this velvet-bound volume began with a collection of vintage magazines about nudist camps that Lakra bought at the Sunday market on Brick Lane in London. He set to work despoiling the hygienically upbeat sensuality of these nude models with a morbid parade of skeletons and ghouls, who paw and loom at their prey with crude, lascivious glee, dragging both sex and death down to the level of earthy fact. Lakra’s ghouls are not mere doodles; in their visual character, these creatures draw on the Day of the Dead repertoire of demonic forces, Surrealist dream fantasy, Goya, Bosch, Medieval illumination and other such traditions, updated with the contemporary edge of tattoo art. *Health & Efficiency* is an illuminated book of mortality for the age of the centerfold.

Dr. Lakra began as a tattoo artist in Mexico City but soon brought his skills to bear on pulp imagery, etching his designs on the skins of characters found in vintage magazines. “Lakra” is a Spanish colloquialism meaning “scum” or “joker” and also refers to a blemish or scar, and by extension to a socially disgraceful group or individual.

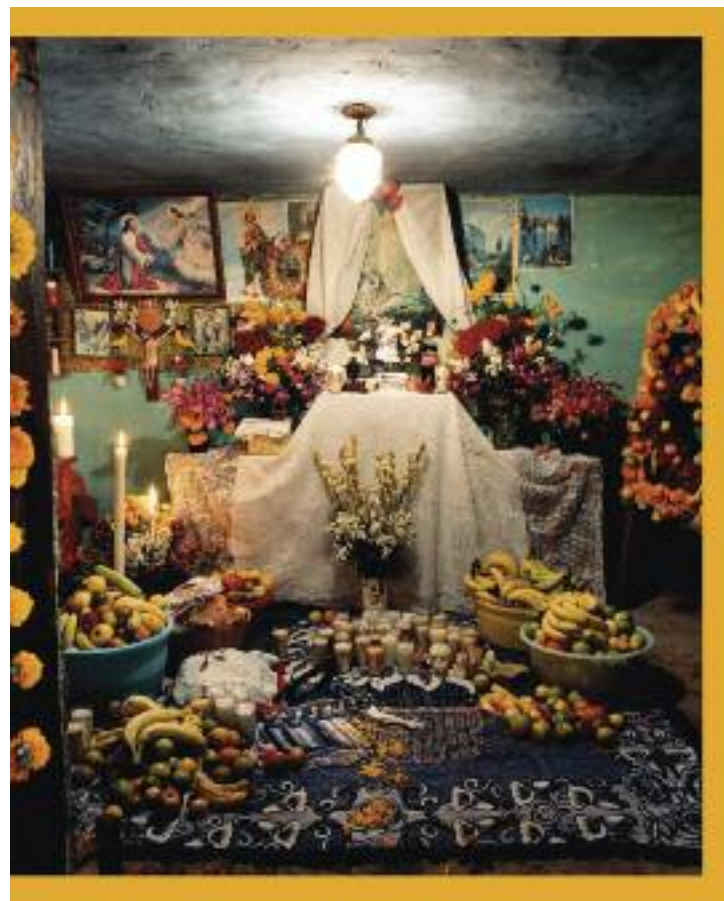
Dr Lakra: Health & Efficiency
ISBN 978-84-92480-32-6
Velvet-bound, 7.25 x 9.25 in. / 88 pgs / 41 color.
U.S. \$50.00 CDN \$57.00
March/Art/Latin American Art & Culture



EDITORIAL RM

Tomás Casademunt: Death on the Altar**Text by Mercurio López Casillas.**

There is the Day of the Dead that tourists see, and there is the Day of the Dead that is a lived ritual and a fact of life in Mexico—and it is the latter that the Spanish photojournalist Tomás Casademunt sets out to document in *Death on the Altar*. Casademunt's approach to this often misunderstood subject focuses on the altars that families assemble to remember and mourn the dead (rather than addressing any activity that attends them), and consequently his images are as humble and generous as the gestures they depict. Many of the shots of these domestic altars are frontal views, for Casademunt never attempts the spectacular shot, nor does he labor to insert himself into the tale. Like an ethnologist, he records a testimony without adding pictorial layers of sentiment or undue piety, so that what we get are intimate, ordinary atmospheres in which the sense of lived ritual is palpable and approachable and into which the viewer's intrusion is minimal. After seven years of explorations in villages in the states of Morelos, Michoacán, Oaxaca, Yucatán, Tlaxcala, Puebla and Guerrero, Tomás Casademunt has produced a group of photographs of great beauty and scale.

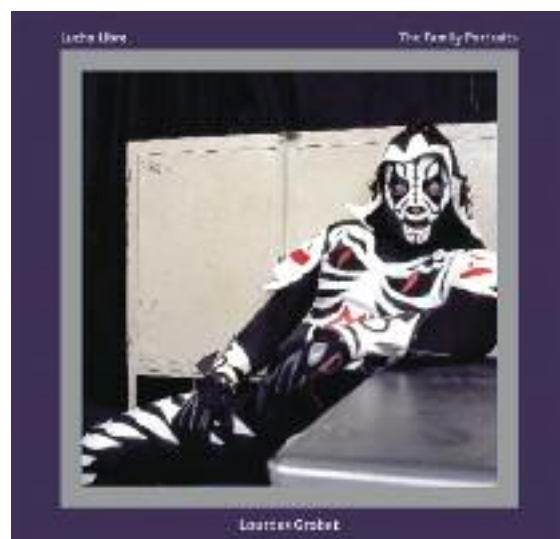
Tomás Casademunt: Death on the Altar**ISBN 978-607-7515-12-8****Clth, 12.25 x 14.75 in. / 80 pgs / 37 color.****U.S. \$75.00 CDN \$86.00****March/Photography/Latin American Art & Culture**

EDITORIAL RM

Lourdes Grobet: Lucha Libre**The Family Portraits****Text by Rafael Tonatiuh.**

Lourdes Grobet has documented the spectacle of Mexican professional wrestling, known as *lucha libre* (free fighting), for more than 25 years. The only woman to have worked in such proximity to the sport, Grobet has photographed the masked *luchadores* in many contexts—and always in their signature disguises, which practitioners have worn since 1942, when a wrestler named El Santo stepped into a Mexico City ring wearing a silver mask, literally changing the face of the game forever. The mask, always a symbolically rich object in Mexican culture, serves both as a retreat (into anonymity) and as an attack, as a weapon with which to disconcert and terrorize the opponent. Its visual appeal, especially when set in scenarios outside the ring, was quickly apparent to Grobet, who describes El Santo as one of “the teachers that most influenced me early on.” In *Lucha Libre: The Family Portraits*, Grobet shows the wrestlers with their mothers, wives and girlfriends, sitting for what would almost be a generic family portrait, but for the fantastic costumes of the *luchadores* themselves. By this simple recontextualizing gesture, we are brought to the threshold of their identities—and held there. The ungainly, monstrous and splendidly defiant stance they convey with this final preservation of anonymity is of course what gives Grobet's pictures their edge.

One of Mexico's leading contemporary photographers, **Lourdes Grobet** was a student of artists Mathias Goeritz, Gilberto Aceves Navarro and Katy Horna, among others. For the past 20 years, she has surveyed Mexican popular culture, from female wrestling, northern emigration and neo-Mayan architecture to Cuban immigration. Her influence on a younger generations of Mexican artists, including Gabriel Orozco and Rubén Ortiz Torres, has been considerable.

**Lourdes Grobet: Lucha Libre****ISBN 978-607-7515-04-3****Clth, 11 x 11 in. / 64 pgs / 30 color.****U.S. \$50.00 CDN \$57.00****March/Photography/Latin American Art & Culture**



THE MUSEUM OF MODERN ART, NEW YORK

Ron Arad

Edited by Paola Antonelli. Text by Paola Antonelli, Judith Benhamou-Huet, Jonathan Safran Foer, Marie-Laure Jousset, Ingeborg de Roode.

Even among the most influential designers of our time, Ron Arad stands out for the versatile nature of his work and his daredevil use of materials and technology. Idiosyncratic, surprising and always visually arresting, Arad's work communicates the joy in creation, the pleasure in invention and pride in technical and constructive qualities. His designs move from limited to almost unlimited series, from handmade to industrial, from carbon-fiber armchairs to polyurethane bottle racks. In work now plastic and tactile, now ethereal and conceptual, he has deftly avoided a recognizable style for more than 20 years. His style is rather a matter of character, reflective of his disregard for established disciplines.

Through his own output and his decade-long tenure as the head of the Design Products graduate program at the Royal College of Art in London, Arad has greatly influenced the current debate on design's relationship with art, technology and innovation and nurtured some of the most promising young designers in today's international scene. Published to accompany the first major retrospective of Arad's work in the U.S., this volume features an interview with the artist and essays on his use of innovative materials and technology, his role as an educator and communicator on the importance of design and his place in the world of design and the larger art market. A lavishly illustrated plate section provides visual and written documentation of approximately 80 works.

Ron Arad

ISBN 978-0-87070-759-9

Hbk, 8.5 x 11 in. / 216 pgs / 300 color.

U.S. \$50.00 CDN \$57.00

August/Design & Decorative Arts

Exhibition Schedule

Paris: Centre Georges Pompidou, Spring 2009

New York: The Museum of Modern Art, 08/02/09–10/19/09

Amsterdam: Stedelijk Museum, Spring 2010

HATJE CANTZ

Jeff Koons: Celebration

Text by Anette Hüscher, Peter-Klaus Schuster.

Jeff Koons' spectacular October 2008 exhibition at Berlin's Neue Nationalgalerie presented the infamous series of sculptures and paintings known collectively as *Celebration*, a project whose fabrication has involved so much labor (both manual and computer-aided) that Koons seemed to almost vanish from the art world radar in the 1990s, when he first undertook the series. At present, *Celebration's* best-known work may be the 10-foot-tall, stainless-steel "Balloon Dog," typical of the outsize scale and remarkably clean sheen of Koons' sculptures, in which the sensory joys of childhood object relations are revisited and espoused. Such works wear their playroom origins on their sleeves, but their gargantuan proportions, with their attendant sense of menace, establish them firmly in the adult world as infant objects retrieved and rebuilt with adult strength. "The work tries to gain support from the confidence of the gesture," Koons says, "to be kind of in the moment, and to have confidence within the self." Inasmuch as such observations could be true of much art, Koons is unusually open about what drives his work, all the while preserving its self-sufficiency as art. This monograph documents these mammoth installations in the Neue Nationalgalerie's Upper Hall, an exhibition that without doubt constitutes a milestone in the artist's career.

Jeff Koons: Celebration

ISBN 978-3-7757-2311-4

Hbk, 9.75 x 11.75 in. / 120 pgs / 57 color.

U.S. \$45.00 CDN \$51.00

April/Art



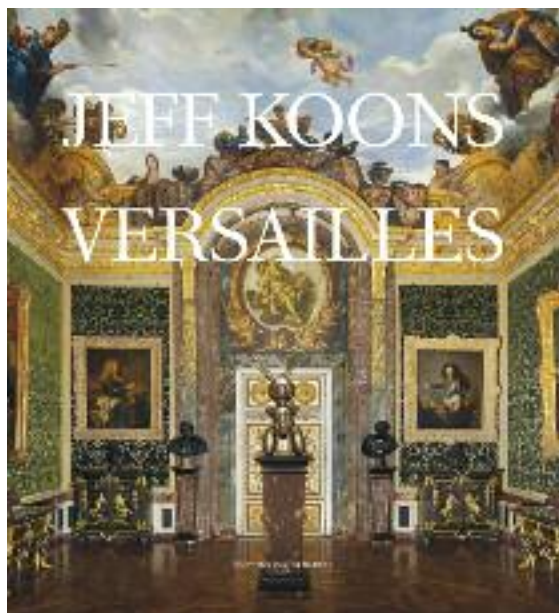
Exhibition Schedule

Berlin: Neue Nationalgalerie, 10/31/08–02/08/09

EDITIONS XAVIER BARRAL

Jeff Koons: Versailles**Foreword by François Pinault. Text by Jena-Pierre Criqui, Edouard Papet, Michel Houellebecq, Béatrix Saule.**

This volume presents a marriage made in camp heaven—the splendid extravagance of the palace of Versailles as a backdrop for the gregarious, loud and equally extravagant sculptures of contemporary American Pop artist Jeff Koons, who mounted the first contemporary art exhibition ever in the apartments of the king in September 2008. What other artist could match Louis XIV's love of the saccharine gesture? Sugared up to the max, Koons here counterposes Versailles' rich detail with his more simplified forms, including a monumental red chocolate-box-style heart, balloon dog and suspended red aluminum lobster. Other works outdo Versailles for kitsch, such as Koons' marble self-portrait, playfully sited amid busts of Louis XIV, his infamous "Michael Jackson and Bubbles" sculpture and his ever-cryptic bare-breasted blonde clutching the Pink Panther. Yet others, such as the large vase of flowers, blend seamlessly with the decor. Needless to say, accusations of irreverence have abounded, but Koons avows only respect for the venue and has testified that he has drawn inspiration for his floral sculptures from the "fantasy and control" shown by Louis XIV himself. The degree of sympathy is as hard to contest as the edge of parody: Asked why he installed his vitrine of vacuum cleaners among the portraits of royalty in the Queen's antechamber, Koons replied that, among other things, vacuum cleaners are "very womblike." This monograph records each of the 17 works as exhibited and is supplemented with texts by Jean-Jacques Aillagon, chairman of Versailles and a former French culture minister, and controversial French novelist Michel Houellebecq, among others.

Jeff Koons: Versailles**ISBN 978-2-915173-41-3****Clth, 11 x 13 in. / 192 pgs / 97 color.****U.S. \$85.00 CDN \$97.00****March/Art****Exhibition Schedule****Versailles: Chateau of Versailles, 09/10/08–02/14/09**



THE MUSEUM OF MODERN ART, NEW YORK

In & Out of Amsterdam

Edited by Christophe Cherix. Text by Phillip van den Bossche, Cathleen Chaffee, Christophe Cherix, Rini Dippel, Paula Feldman, Christian Rattemeyer.

During the 1960s and 70s, Amsterdam was a nexus of intense art activities, drawing artists from all over the world, including Stanley Brouwn, Gilbert & George, Sol LeWitt, Charlotte Posenenske, Allen Ruppersberg and Lawrence Weiner. Reciprocally, some of the most influential Dutch artists traveled abroad extensively before establishing themselves in Amsterdam: Jan Dibbets studied in London, while Ger van Elk and Bas Jan Ader trained in Los Angeles. As a result of this new mobility, a dynamic cross-pollination of ideas and influences took place between artists of different nationalities, and many produced works directly related to the notion of travel and the city that fostered them. *In & Out of Amsterdam* presents more than 120 works—including works on paper, installations, photographs and films—by artists who were part of this remarkable creative culture. Essays, accompanied by lively illustrations and documentary photographs, illuminate the significance of these works as well as the unprecedented role that prints, bulletins, posters, mail art, artists' books and ephemera played in the artists' discourse. A brief essay or interview introduces each artist, and an extensive chronology, bibliography and illustrated checklist round out this unique volume.

In & Out of Amsterdam
ISBN 978-0-87070-753-7
Pbk, 9 x 12 in. / 178 pgs / 400 color / 50 b&w.
U.S. \$55.00 CDN \$63.00
August/Art

Exhibition Schedule
 New York: The Museum of Modern Art,
 07/19/09–10/05/09



Featuring work by Bas Jan Ader, Stanley Brouwn, Hanne Darboven, Jan Dibbets, Ger van Elk, Gilbert & George, Sol LeWitt, Charlotte Posenenske, Allen Ruppersberg and Lawrence Weiner.





THE MUSEUM OF MODERN ART, NEW YORK

Compass in Hand: Assessing Drawing Now

Selections from The Judith Rothschild Foundation Contemporary Drawings Collection
Edited by Christian Rattemeyer. Text by Gary Garrels, Christian Rattemeyer, Harvey S. Shipley Miller.

Formed by Harvey S. Shipley Miller and donated to The Museum of Modern Art, New York, in 2005, The Judith Rothschild Foundation Contemporary Drawings Collection was conceived to be the widest possible cross-section of contemporary drawing made primarily within the past 20 years, surveying gestural and geometric abstraction, representation and figuration, systems-based and Conceptual work, as well as appropriation and collage. While the collection primarily focuses on the work of artists living and working in what are widely regarded as five major centers of visual art today—New York, Los Angeles, London/Glasgow, Berlin and Cologne/Düsseldorf—it also includes artists from 30 countries throughout Europe, Latin America, Asia and Africa. Established artists such as Jasper Johns are represented through examples of recent work, while others, such as Joseph Beuys and Philip Guston, are highlighted through core historic groupings, and still others are shown in a comprehensive overview of their careers, including Alighiero e Boetti, Lee Bontecou, Ray Johnson, Anish Kapoor, Franz West, Bruce Conner and Hannah Wilke. Minimal and Conceptual drawings from the 1960s and 1970s acquired by the foundation from New York-based collectors Eileen and Michael Cohen are juxtaposed with major works by self-taught artists including James Castle, Henry Darger, Ele D'Artagnan and Pearl Blauvelt, representing a diverse anthology of works on paper. Additional highlights, both contemporary and historic, include works by Tomma Abts, Kai Althoff, Robert Crumb, Tacita Dean, Peter Doig, Angus Fairhurst, Mark Grotjahn, Richard Hamilton, Eva Hesse, Charline von Heyl, Christian Holstad, Roni Horn, Ellsworth Kelly, Martin Kippenberger, Roy Lichtenstein, Sherrie Levine, Lee Lozano, Agnes Martin, Cady Noland, Jennifer Pastor, Elizabeth Peyton, Adrian Piper, Paul Thek, Richard Wright and Andrea Zittel.

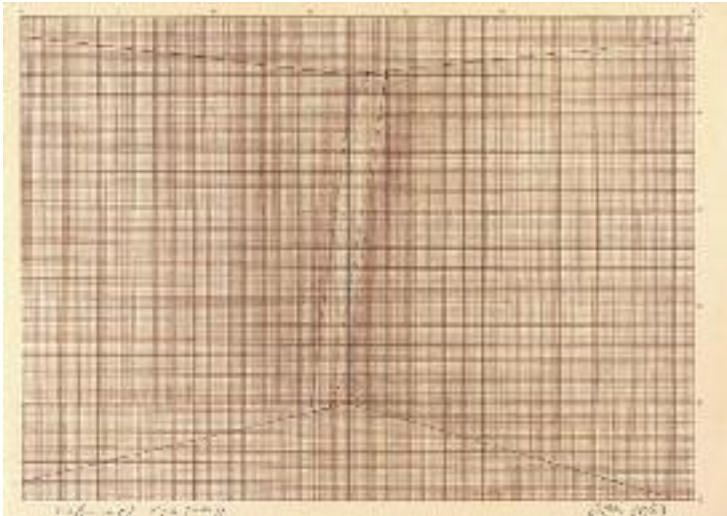
We are pleased to offer two extraordinary volumes dedicated to this extraordinary collection—published to accompany a major exhibition—as well as a boxed set that includes both. Reminiscent of the classic 2002 MoMA catalogue *Drawing Now*, the first of these volumes, *Compass in Hand*, brings together approximately 250 representative works. The second, *The Judith Rothschild Foundation Collection of Contemporary Drawings*, is a complete catalogue raisonné.

Compass in Hand:
Assessing Drawing Now
ISBN 978-0-87070-745-2
Hbk, 9 x 11.25 in. / 320 pgs /
400 color.
U.S. \$65.00 CDN \$74.00
May/Art

The Judith Rothschild Foundation
Contemporary Drawings Collection:
Catalogue Raisonné
ISBN 978-0-87070-751-3
Hbk, 9 x 11.25 in. / 296 pgs /
845 b&w.
U.S. \$60.00 CDN \$68.00
May/Art

The Judith Rothschild
Contemporary Drawings
Collection Boxed Set
ISBN 978-0-87070-765-0
Slip, Hbk, 2 vols, 9 x 11.25 in. /
616 pgs / 400 color / 845 b&w.
U.S. \$120.00 CDN \$137.00
May/Art

Exhibition Schedule
New York: The Museum of Modern
Art, 04/26/09–07/27/09



TATE/D.A.P.

Cildo Meireles

Edited by Guy Brett. Text by Moacir dos Anjos, Guy Brett, Okwui Enwezor, Maaretta Jaukkuri, Bartomeu Marí, Lu Menezes, Suely Rolnik, Sônia Salzstein, Lynn Zelevansky.

Brazilian artist Cildo Meireles, born in 1948, has made some of the most politically telling and aesthetically seductive works in recent art. An important theme in the Brazilian postwar avant-garde, from which Meireles emerged at the end of the 1960s, was the relationship between the sensual and the cerebral, the body and the mind. Meireles, now acknowledged as a key instigator of international Conceptual art, has remained true to these concerns—and to a political and ethical viewpoint formed outside the “cultures of plenty.” At the same time, he has become a global artist, making work that deals with issues and experiences that affect us all—whatever our country of origin. Under the repressive military regime of the late 1960s and early 1970s, which controlled the Brazilian media, Meireles found different ways of reaching the public—stamping bank notes with seditious slogans and returning them into circulation, or stenciling Coke bottles with slogans before sending them back to the bottling plant. Other works play with the sense of space or scale, varying in size from that of a finger ring to an installation covering almost 750 square feet. His installations are always designed to heighten the awareness of his audience, sometimes by inducing fear, as in “Volatile” (1980/94), which includes the presence of a naked candle and the smell of natural gas. “Babel” (2001) is a contemporary take on the myth of the tower that confounded the world’s languages.

Lavishly illustrated, this volume includes 10 short thematic essays by leading scholars—including Moacir dos Anjos, Guy Brett, Okwui Enwezor, Maaretta Jaukkuri, Bartomeu Marí, Lu Menezes, Suely Rolnik, Sônia Salzstein and Lynn Zelevansky—as well as previously unpublished commentaries on each work by the artist.

Cildo Meireles

ISBN 978-1-933045-91-7

Hbk, 11.25 x 9 in. / 192 pgs / illustrated throughout.

U.S. \$45.00 CDN \$51.00

February/Art

Exhibition Schedule

London: Tate Modern 10/14/08–01/11/09

Barcelona: MACBA, 02/11/09–05/03/09

Houston: The Museum of Fine Arts, 06/07/09–09/07/09

Los Angeles: LACMA, 11/22/09–02/07/10

Toronto: Art Gallery of Ontario, 03/27/10–06/27/10



D.A.P./DISTRIBUTED ART PUBLISHERS, INC.

Gerhard Richter: Writings**1961 to 2007****Edited by Hans Ulrich Obrist. Text by Dietmar Elger.**

For a painter who has so successfully neutralized the declarative potential of his medium, Gerhard Richter has committed to print a surprisingly large amount of discussion on his work. Perhaps it is only natural that an artist whose painting incarnates the Cagean premise that “there is nothing to communicate” should be moved to address that fact over and over. For this reason, the first edition of Richter’s writings, *The Daily Practice of Painting* (published in 1993 by MIT Press) was an especially compelling collection, gathering the speculations of an artist profoundly involved in states of doubt, uncertainty and negation. Edited by Hans Ulrich Obrist, it quickly became a basic text in all of the creative fields. For this new, complete edition of the writings, Richter has placed his private archive at the editor’s disposal; most of the photographic material comes from this archive and has not been previously published. The volume begins with the artist’s farewell letters to his teacher Heinz Lohmar in 1961, is augmented with 15 unpublished texts from 1962 to 1993, as well as texts from the past 14 (highly productive) years of his career, and closes with an interview on his contribution to the 52nd Venice Biennale in 2007. In between are public statements on specific exhibitions, private reflections drawn from personal correspondence, answers to questions posed by critics and journal excerpts discussing the intentions, methods and subjects of his works from various periods. At more than 600 pages (the first edition was only 288), it is without doubt the essential companion to Richter’s colossal oeuvre.

Gerhard Richter was born in Dresden in 1932. His first solo show was in 1964 at Galerie Schmela in Düsseldorf. Today he is ranked among the world’s greatest painters.

Gerhard Richter: Writings**ISBN 978-1-933045-94-8****Hbk, 6.75 x 9.25 in. / 600 pgs / 115 b&w.****U.S. \$55.00 CDN \$63.00****May/Art****Also Available:****Gerhard Richter: Atlas****9781933045474****U.S. \$60.00 CDN \$68.00****D.A.P.**



WALKER ART CENTER

The Quick and the Dead

Text by Peter Eleey, Olaf Blanke, Ina Blom, Peter Osborne, Margaret and Christine Wertheim.

Artists have always used their imaginations to see beyond visible matter—to posit other physics, other energies, new ways of conceiving the visible and new models for art—but the past century has seen an explosion of such investigations. In the fashion of a *Wunderkammer*, *The Quick and the Dead* takes stock of the 1960s and 70s legacy of experimental, or “research,” art by pioneers like George Brecht, who posited objects as motionless events and asked us to consider, “an art verging on the non-existent, dissolving into other dimensions,” and Lygia Clark, whose foldable sculptures sought to dissolve the boundary between inside and outside, each “a static moment within the cosmological dynamics from which we came and to which we are going.” In a series of encounters with art made strange by its expansions, contractions, inversions and implosions in time and space, *The Quick and the Dead* surveys more than 80 works by a global, multigenerational group of 50 artists, scientists and musicians—among them James Lee Byars, Joseph Beuys, Marcel Duchamp, Harold Edgerton, Ceal Floyer, Felix Gonzalez-Torres, Pierre Huyghe, The Institute for Figuring, Paul Ramírez Jonas, Stephen Kaltenbach, On Kawara, Christine Kozlov, David Lamelas, Louise Lawler, Paul Etienne Lincoln, Mark Manders, Kris Martin, Steve McQueen, Helen Mirra, Catherine Murphy, Bruce Nauman, Rivane Neuenschwander, Claes Oldenburg, Roman Ondák, Adrian Piper, Roman Signer and Shomei Tomatsu, among many others. Includes reprints of texts by diverse luminaries such as John McPhee, Jalal Toufic, Oliver Sacks, Allan Kaprow and Robert Smithson.

The Quick and the Dead

ISBN 978-0-935640-93-9

Clth, 6.75 x 9 in. / 352 pgs / 135 color / 20 b&w.

U.S. \$45.00 CDN \$51.00

May/Art

Exhibition Schedule

Minneapolis: Walker Art Center, 04/25/09–09/27/09

STEIDL & PARTNERS

Younger Than Jesus: The Reader

Text by Lauren Cornell, Massimiliano Gioni, Laura Hoptman.

Jesus died at the age of 33. This publication, which accompanies the first New Museum triennial, *Younger Than Jesus*, focuses on artists born after 1975. Departing from popular assertions about the group, which the media has dubbed “the Millennials,” or “Generation Y,” this reader presents the work of nearly 50 international artists, based on the conviction that radical gestures have often been carried out by young artists. It illuminates both the shared practices and the dramatic differences found within this age group. Along with a generous selection of color reproductions of the artists’ work, this volume includes essays by exhibition curators Lauren Cornell, Massimiliano Gioni and Laura Hoptman, along with an anthology of reprinted texts by a diverse group of writers—including philosophers, sociologists and technology experts—which contextualize the work within the significant events of the past 30 years—for example, globalization and the increased networking of culture and daily life.

Younger Than Jesus: The Reader

ISBN 978-3-86521-867-4

Pbk, 6.5 x 9 in. / 304 pgs / 80 color / 20 b&w.

U.S. \$45.00 CDN \$51.00

May/Art

Exhibition Schedule

New York: New Museum, Spring 2009



GUGGENHEIM MUSEUM

The Third Mind: American Artists Contemplate Asia, 1860–1989

Edited by Alexandra Munroe. Text by Vivien Greene, Harry Harootunian, Richard King, Alexandra Munroe, Ikuyo Nakagawa, David Patterson, Kathleen Pyne and D. Scott Atkinson, J. Thomas Rimer, Kristine Stiles, Bert Winther-Tamaki.

The Third Mind: American Artists Contemplate Asia, 1860–1989 illuminates the dynamic and complex impact of Asian art, literary texts and philosophical concepts on American artistic practices from the late nineteenth century through the present. Released to accompany a major survey at the Solomon R. Guggenheim Museum, *The Third Mind* traces how the classical arts of India, China and Japan and the systems of Hindu, Taoist, Tantric Buddhist and Zen Buddhist thought that were collectively admired as “the East” were known, reconstructed and transformed by American cultural, intellectual and political forces. Featuring 270 objects in an array of media including painting, works on paper, books and ephemera, sculptures, video art and installations, this richly illustrated catalogue also includes scholarly essays by museum curators and academics specializing in art history, intellectual history, Asian studies and Postcolonial religious and cultural studies and representing a range of interdisciplinary perspectives.

The Third Mind: American Artists Contemplate Asia, 1860–1989

ISBN 978-0-89207-383-2

Hbk, 9.5 x 12 in. / 440 pgs / 355 color.

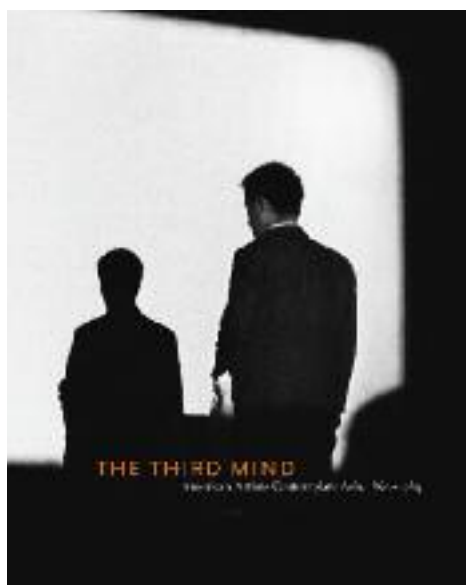
U.S. \$85.00 CDN \$97.00

March/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 01/30/09–04/19/09

Laurie Anderson, Carl Andre, Arakawa and Gins, Jordan Belson, George Brecht, James Lee Byars, Kenneth Callahan, Alvin Langdon Coburn, Bruce Conner, Arthur Garfield Dove, Dan Flavin, Philip Guston, Morris Graves, Dick Higgins, David Ireland, Allan Kaprow, Yayoi Kusama, Agnes Martin, Isamu Noguchi, Yoko Ono, Adrian Piper, Ad Reinhardt, Morgan Russell, Harry Everett Smith, Hiroshi Sugimoto, Augustus Vincent Tack, Mark Tobey, James Turrell, Richard Tuttle, Bill Viola, James McNeill Whistler





Paul Graham
ISBN 978-3-86521-858-2
Hbk, 9.25 x 11.25 in. / 384 pgs / 250 color.
U.S. \$65.00 CDN \$74.00
August/Photography

Exhibition Schedule
Essen: Folkwang Museum, 01/23/09–04/12/09

STEIDLMAK

Paul Graham
Essays by David Chandler, Michael Almereyda, Russell Ferguson.
A pioneer in the reinvention of contemporary photography as “art photography,” Paul Graham was one of the first photographers to bring the possibilities of color to the genre of social documentary as we now understand it. His work in the early 1980s prompted photographers like Martin Parr to switch to color, and a new style of photography soon evolved in the works of Richard Billingham, Tom Wood, Simon Norfolk, Jem Southam and many others. Since then, Graham has continued to push the envelope, demonstrating a commitment to expanding photography’s artistic space, and to the unity of documentary and artistic considerations in an unblinking engagement with life as it unfolds. Today, he ranks alongside figures like Nan Goldin, Andreas Gursky, Philip-Lorca diCorcia and Rineke Djikstra as a precursor and an eminence. Graham’s most recent volume, *A Shimmer of Possibility* (published in 2007 and already a collector’s item—and available below in a new paperback edition), was hailed by critics as a paradigm shifter at a time when art photography is increasingly staged or seems to hold the world at arm’s length. This volume, which coincides with a touring European retrospective, appraises 25 years of Graham’s work, from 1981 to 2006, tracking his steady expansion of our notions of what photography can say, be or look like.

STEIDLMAK

Now in Paperback!

Paul Graham: A Shimmer of Possibility

First published in late 2007, New York-based photographer Paul Graham’s *A Shimmer of Possibility* was hailed as “one of the most important advances in contemporary photographic practice that has taken place in a long while” and was said to “redefine what a photobook can be.” Inspired by Chekhov’s short stories, the book is a series of photographic vignettes—taken from 2004–2006—of quotidian moments in contemporary American life, which Graham occasionally punctuates with the sublime. For example, there is an image of a man mowing his lawn while it begins to rain and the sun illuminates each drop. These filmic haiku avoid summation; life simply flows past, enveloping the viewer in its beauty.

Comprised of 12 individual hardcover books, the first limited edition of 1,000 copies sold out immediately. This new paperback edition, published concurrently with an exhibition at The Museum of Modern Art, New York, unites the 12 books in one volume.

Paul Graham: A Shimmer of Possibility
ISBN 978-3-86521-862-9
Pbk, 9.5 x 12.5 in. / 376 pgs / 167 color.
U.S. \$65.00 CDN \$74.00
April/Photography

Exhibition Schedule
New York: The Museum of Modern Art, 01/09–04/09



APERTURE

Thomas Ruff: Jpegs**Text by Bennett Simpson.**

How much visual information is needed for image recognition? A pretty small quantity of data will go a long way for the brain and the computer, both of which take shortcuts for the sake of speedy comprehension. In the *Jpegs* series, German photographer Thomas Ruff exploits this imprecision in digital technology, locating online jpegs and enlarging them until the pixels emerge in a chessboard pattern of near abstraction. A closer look at these images reveals that, in addition to the degeneration of the image into a digital grid, the color and brightness generated by the algorithms of the compression also become visible. Many of Ruff's works in this series focus on idyllic, seemingly untouched landscapes, or conversely, on scenes of war and nature disturbed by human manipulation—subjects ill suited to disruptive pixelation, and therefore perfect for Ruff's purposes. Taken together, these images constitute an encyclopedic compendium of contemporary visual culture that also engages the history of landscape painting. A fittingly deluxe and oversize volume, *Jpegs* is the first monograph dedicated exclusively to this monumental series.

Thomas Ruff: Jpegs**ISBN 978-1-59711-093-8****Clth, 11.25 x 15 in. / 132 pgs / 65 color.****U.S. \$85.00 CDN \$97.00****May/Photography**

As Roland Barthes once wrote, a photograph is a “message without a code.” Without language or context, these are not landscapes we can possess or wholly comprehend—they are transient in form and content. When isolated and enlarged—whether a natural disaster, a waterfall or a terrorist attack—all appear as banal as an image of a pastoral landscape. This is the impact of the jpeg format... Ruff has continually shown in his work that a photograph does not simply depict truth or reality, but isolates and aestheticizes it.

—Dmitry Komis





Exhibition Schedule
Fort Worth: Amon Carter Museum, 02/14/09–05/10/09

APERTURE

Barbara Crane: Private Views

Text by Barbara Hitchcock.

In the early 1980s, Barbara Crane embarked on a series of photographs shot during Chicago's various summer festivals. Using a Super Speed Graphic camera and Polaroid film, Crane waded in close to the revelers, tracking down the details of their clothing, hairstyles and gestures. The images are tightly cropped and condensed and therefore terrifically alive, bringing us viscerally into the crush of people eating, drinking and enjoying the crowd dynamic. Crane's instrument of choice, the Polaroid, is of course admirably up to the task. As she comments, "The quick feedback of the instant picture is in tune with this energetic style of photographing. This immediacy of result shortens the time it would take my ideas to grow visually, technically and emotionally. What takes a summer of work with Polaroid materials would take three years of picture taking and darkroom time to bring my ideas to fruition." An incredible inventory of private gestures performed in public spaces, *Private Views* offers a sun-drenched, sweat-glistening photographic experience. The effect is mesmerizing and intensely compelling, creating a palpable sensuality from image to image, an incredible document—not of a particular event or personalities—but of something less tangible: the public expression of euphoria.

Barbara Crane: Private Views
ISBN 978-1-59711-096-9
Cloth, 7 x 10 in. / 112 pgs / 100 color.
U.S. \$39.95 CDN \$46.00
April/Photography

DAMIANI

Adam Bartos: Yard Sale Photographs

Fiction by Raymond Carver.

The yard sale is a perfect platform for bizarre conjunctions of objects, perhaps the only stage upon which the Compté de Lautréamont's famous "chance meeting on a dissecting-table of a sewing machine and an umbrella" might occur of its own will. In turning his lens to the random constellations formed by rummaging and perusing, Adam Bartos has struck gold, with an idea so simple it seems odd nobody had thought of it before. His still lifes of "chance meetings" find compositional fodder in vacuum cleaners, flippers and board games, portrayed to suggest only the tiniest hint of formal properties. A pair of weathered skateboards is silhouetted against black asphalt littered with grass clippings, a close-up of the shimmering coral-colored interior of a mid-century suitcase is contrasted against a blue rhinestone and white linens; each image points to a lifestyle, a narrative of outgrown toys and discarded hobbies. The clean rendering and saturated pigmentation of Bartos' prints prevents these cast-off objects from accruing nostalgia, however, and they are closer in feel to an anthropological project than a rumination on bygone playthings. Photographing at close range from an elevated vantage point, Bartos allows the viewer to connect the dots, supplying only the raw combinations of materials for our story-making. The book is introduced with a story by Raymond Carver.

Adam Bartos: Yard Sale Photographs
ISBN 978-88-6208-078-1
Hbk, 9 x 14 in. / 120 pgs / 80 color.
U.S. \$49.95 CDN \$57.00
February/Photography



APERTURE

Eirik Johnson: Sawdust Mountain**Text by Tess Gallagher, Elizabeth Brown. Poem by David Guterson.**

A culmination of four years of photographing throughout Oregon, Washington and Northern California, *Sawdust Mountain* focuses on the tenuous relationship between industries reliant upon natural resources and the communities they support. Timber and salmon are the bedrock of a regional Northwest identity, but the environmental impact of these declining industries has been increasingly at odds with the contemporary ideal of sustainability. In this, his second book, Johnson reveals a landscape imbued with an uncertain future—no longer the region of boomtowns built upon the riches of massive old-growth forests. Johnson, a Seattle native, describes his photographs as, “a melancholy love letter of sorts, my own personal ramblings...” Through this poetic approach, *Sawdust Mountain* records a region affected by historic economic complexities and, by extension, one aspect of our fraught relationship with the environment in the twenty-first century.

Eirik Johnson, born in Seattle in 1974, is an Assistant Professor of Photography at Massachusetts College of Art and Design, Boston. His work has been exhibited at the Museum of Contemporary Photography in Chicago, George Eastman House and Aperture Gallery. His first book, *Borderlands*, was awarded the Santa Fe Prize for Photography in 2005.

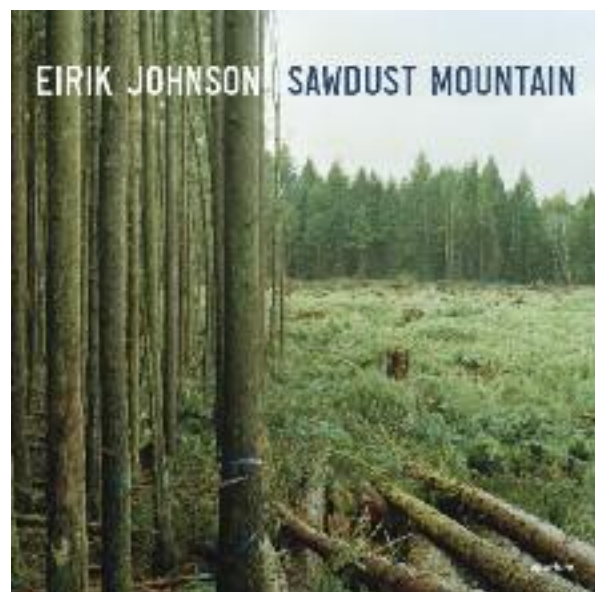
Eirik Johnson: Sawdust Mountain**ISBN 978-1-59711-091-4****Hbk, 11 x 11 in. / 144 pgs / 70 color.**

U.S. \$50.00 CDN \$57.00

May/Photography

Exhibition Schedule

Seattle: Henry Art Gallery, 10/24/09–1/10/10



My photographs explore the places that exist along the fraying edges of the contemporary environment. —Eirik Johnson



Jacqueline Hassink photographs international “car show girls” at their most doll-like moments.

APERTURE

Jacqueline Hassink: Car Girls

Text by Tim Dant.

It takes an artist with the astute eye of Holland’s Jacqueline Hassink to capture the actual oddness of the use of female models to sell cars. Hassink has already been acclaimed for books and exhibitions addressing issues of power and social relations, and *Car Girls* is a supreme instance of these explorations—a body of work that has taken more than five years to complete, photographing car shows in cities on three different continents. As Hassink affirms, she has used these sites to reflect on “the differing cultural values with regard to their ideal images of beauty and women. The series captures the moments during the women’s performances when they become more like dolls or tools than individuals.” In an issue of *Aperture* magazine, Francine Prose described Hassink’s achievement perfectly, praising the work for its ability to “make us rethink the association between auto and eros as if it had never occurred to us, and to see it newly in all its sheer outrageous strangeness.” *Car Girls* takes a subversively fun but conceptually smart approach to issues of gender, power and commodification. This luxuriously produced publication with a foldout poster cover is designed by Irma Boom and is limited to an edition of 1,500 copies.

Jacqueline Hassink: Car Girls

ISBN 978-1-59711-097-6

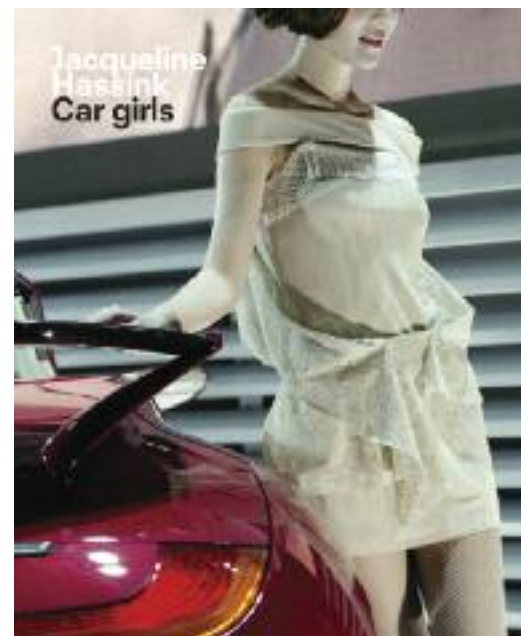
Hbk with foldout poster jacket / 9 gatefolds, 11 x 13.75 in. / 160 pgs / 350 color. Edition of 1,500 copies.

U.S. \$85.00 CDN \$97.00

March/Photography

Exhibition Schedule

Amsterdam: AutoRai, Spring 2009





MAGNUM PHOTOS

Lise Sarfati: Fashion Magazine

Austin, Texas

Contributions by Azzedine Alaïa, Rick Owens, Carla Sozzani, Quentin Bajac.

This edition of *Fashion Magazine* is devoted solely to the work of French photographer Lise Sarfati. In her portraiture, Sarfati dramatizes the intensities of fashionably clad adolescence in the insolently sensual creatures she encounters on the roads of America. Couching their lightly worn street elegance in moody sobriety, Sarfati presses “pause” on the activities in which her subjects are engaged and extracts their quintessential sensuality, to produce a type of photography that partakes of both fashion and portraiture idioms without quite belonging to either. Redolent in this respect of Alain Resnais’ *Last Year at Marienbad*, in which the camera deliberately and continually “overgrooms” the emotional drama, Sarfati’s work is likewise utterly seductive and compelling.

Lise Sarfati obtained a master’s degree in Russian studies from the Sorbonne in Paris, where she was the official photographer of the Académie des Beaux-Arts. She moved to Russia in 1989 and photographed there for 10 years. She has received the Prix Niépce in Paris and the Infinity Award from the International Center of Photography in New York for her work and is a member of Magnum Photos. In recent years she has been living and working in the United States. Sarfati is represented by Yossi Milo Gallery in New York, Rose Gallery in Los Angeles and Magnum Gallery in Paris.

Lise Sarfati: Fashion Magazine

ISBN 978-2-9524102-2-9

Pbk, 8 x 10.5 in. / 216 pgs / illustrated throughout.

U.S. \$39.95 CDN \$46.00

Available/Fashion/Photography





Church’s images of surfing’s first organized contests—
at once mundane and heroic—caught the sport in a
time of change.

T. ADLER BOOKS

Back in Stock!

Surf Contest

Photographs by Ron Church

Introduction by Brad Barrett.

While surfers may look more relaxed than most and may even be more relaxed, they are not exempt from the human desire to go higher, farther and faster. As the members of the developing surfing world of the early 1960s found themselves striving to surpass one another and looking to quantify their most accomplished riders, the first surf contests were organized. These loosely arranged affairs had, as Shirley Richards (Ron Church’s former wife) recently remembered, silk-screened T-shirts as their prizes. Pretty innocent stuff. At 27, as Church strode forcefully into this arena, he had already accomplished a great deal, first as a jet, test photographer, then as an up-and-coming (and ultimately much-awarded) underwater photographer. In his ongoing quest for new material, he brought to surfing a headful of new ideas, camera angles and lighting techniques—at the very moment these earliest contests arose, at the moment that surfing, which had been considered a somewhat off-center activity, began to organize itself and enter the mainstream. Although Church only actively photographed surfing and its surrounding lifestyle for a few short years, he was there at the beginning of its transformation into something big, and as viewers will see, his documentation of its first contests—which were at once mundane and heroic—brought surf photography to another level. All but a few of these images are previously unpublished.

Surf Contest

ISBN 978-189048150-6

Clth, 9.5 x 9.5 in. / 128 pgs / 127 b&w / 100 duotone.

U.S. \$45.00 CDN \$51.00

Available/Popular Culture



Also Available:

Surfing San Onofre to Point Dume:

Photographs by Don James

9781933045818

U.S. \$29.95 CDN \$34.00

T. Adler Books

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Dora Lives: The Authorized

Story Of Miki Dora

9781890481179

U.S. \$45.00 CDN \$51.00

T. Adler Books



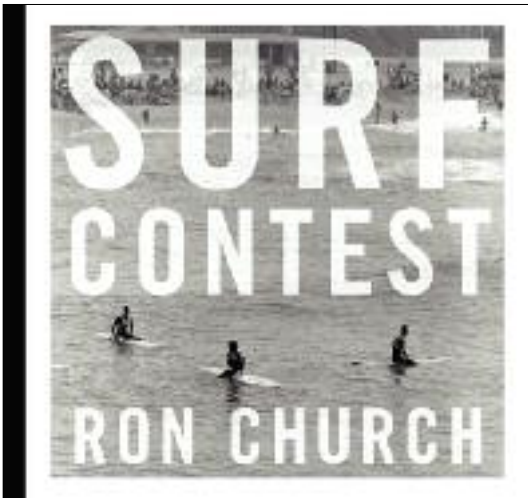
Surfing Photographs from the

Seventies Taken by Jeff Divine

9781890481230

U.S. \$40.00 CDN \$46.00

T. Adler Books



T.ADLER BOOKS

Tahitian Beauties

Lucien Gauthier, Photographer

Edited by Tom Adler, Lisa Barnett. Text by Serge Kakou.

The travel narratives of European explorers who discovered Tahiti in the eighteenth century gave birth to the myth of a forgotten Eden. From Bougainville to Gauguin, many adventurous spirits would seek out her shores. In 1904, Lucien Gauthier, enchanted by the island, decided to become a photographer. The collection of images that he would assemble over the next 17 years illustrates the myth of a peaceable paradise. His work, which celebrates the beauty both of Tahitian women and of its verdant landscapes, expresses his personal vision of an ideal world. Today he is recognized as the creator of a photographic icon: the Vahine.

Lucien Gauthier (1875–1971) was born in Paris and left for California at the age of 27. Upon discovering Tahiti in 1904, he was immediately seduced. He quickly mastered the métier of photographer and opened a portrait studio, which allowed him to meet the local beauties, who posed for him both clothed and nude. Sumptuous landscapes completed his collection of images. His body of work was widely diffused in the form of postcards, establishing his fame. He left Tahiti in 1921 and settled in the suburbs of Paris, where he continued to sell prints. For the Colonial Exposition of 1931, he published a collection of his most beautiful photos. Upon seeing this book, Matisse went to visit Gauthier and left his company determined to travel to Tahiti. Gauthier's door would remain open to all Tahitians at heart, up to his death in 1971. This book situates his body of work in the history of photography in Tahiti from 1847 onward, and offers a selection of his most beautiful images, chosen from among 800 original negatives. The sole archive to have remained intact, it offers a rare view into Tahitian photography of the epoch.

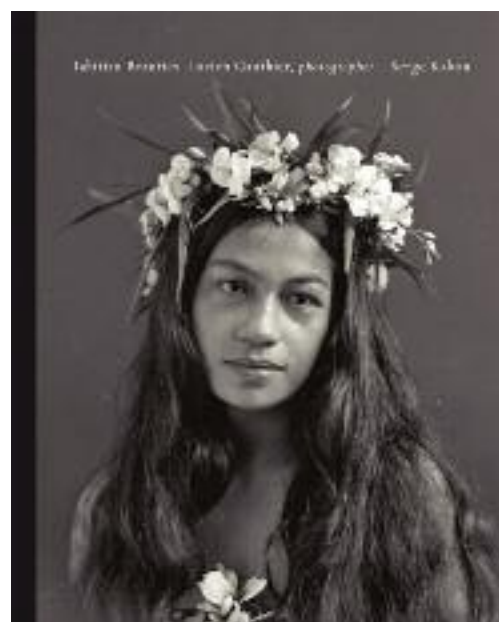
Tahitian Beauties

ISBN 978-1-933045-92-4

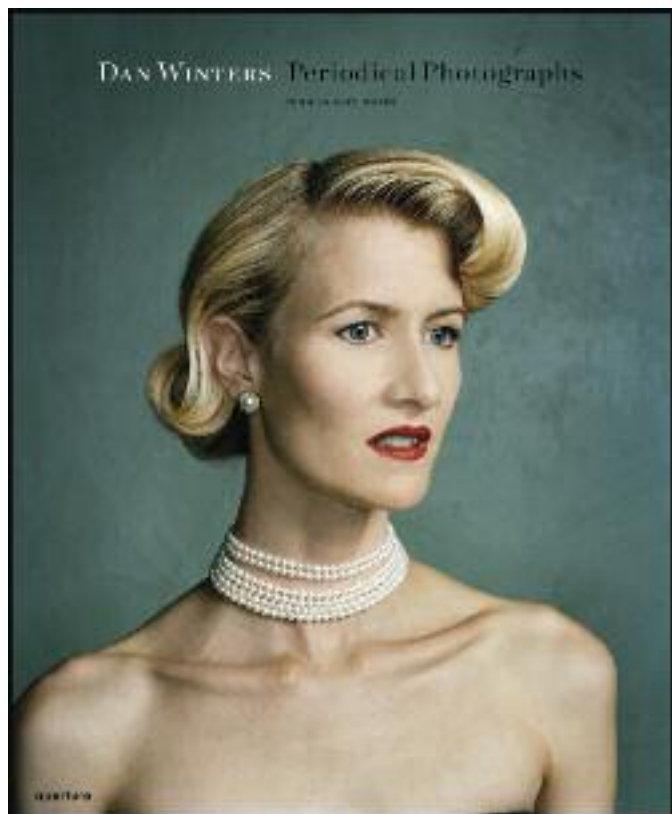
Hbk, 9.75 x 12 in. / 136 pgs / 128 tritone.

U.S. \$60.00 CDN \$68.00

April/Photography



A collection of portraits of nineteenth- and early twentieth-century Tahitian beauties.



APERTURE

Dan Winters: Periodical Photographs

Commissioned Work

Text by Lynn Hirschberg.

With one foot in art history and the other firmly in his own time, Dan Winters has produced many of the most classic celebrity portraits of the past 15 years. Sometimes the poses are familiar from early Renaissance portraiture—the profile or three-quarter profile view of the subject beginning from the chest up, the eyes raised skyward, the background a murky monochrome. In other portraits, Winters conjures early photography, and in yet others, one finds entirely contemporary backdrops of freeways or industrial interiors. He excels in lighting, shrouding his subjects in shadow (Morrissey) or very slightly bleaching them (Kate Winslet) to produce a strange remoteness. Winters is responsible for the definitive portraits of Hollywood's most photographed A-listers (Gwyneth Paltrow, Angelina Jolie, Denzel Washington, Nicole Kidman, Johnny Depp, Leonardo DiCaprio) and music superstars (Bono, Eminem, Willie Nelson), as well as scientists, architects and everyday, extraordinary Americans. This long-awaited first monograph from this top editorial photographer provides an overview of his assignment work as a contributor to some of America's most prestigious magazines, including *New York*, *Esquire*, *Rolling Stone* and *The New York Times Magazine*, with an emphasis on his portraiture. Designed by Scott Dadich, award-winning Creative Director of *Wired* magazine, it showcases a photographer at the top of his game.

Dan Winters, born in Ventura, California, in 1962, lives in Austin and Los Angeles. He is the recipient of more than 100 awards, including the Alfred Eisenstadt Award for Magazine Photography and a First Place World Press Photo Award. His work is included in the collections of The Museum of Fine Arts, Houston, and the Harry Ransom Humanities Research Center, University of Austin, Texas.

Dan Winters: Periodical Photographs

ISBN 978-1-59711-092-1

Hbk, 9.5 x 11.25 in. / 156 pgs / 90 color.

U.S. \$49.95 CDN \$57.00

June/Photography

THE BARYSHNIKOV FOUNDATION

Mikhail Baryshnikov: Merce My Way

Mikhail Baryshnikov, a photographer most of his adult life, has turned his lens on dance, and here pays vibrant homage to the work of master choreographer Merce Cunningham. In his introduction to *Merce My Way* Baryshnikov writes, "Watching Cunningham's dances through the eye of a lens is a lesson in the extremes and restraints of a dancer's body... to a dancer, such nakedness is revelatory." This volume offers 85 of Baryshnikov's striking, never-before-published color images, in which he seizes the essence of Cunningham's choreography by anticipating the dancers' motions and capturing the streaming fluidity of the dance. His images are radiant and electric—blurring motion, past, present and future into a single frame. Featuring images of six recent Cunningham dances, the book is a revelation for all those who revere dance—and the work of these two masters.

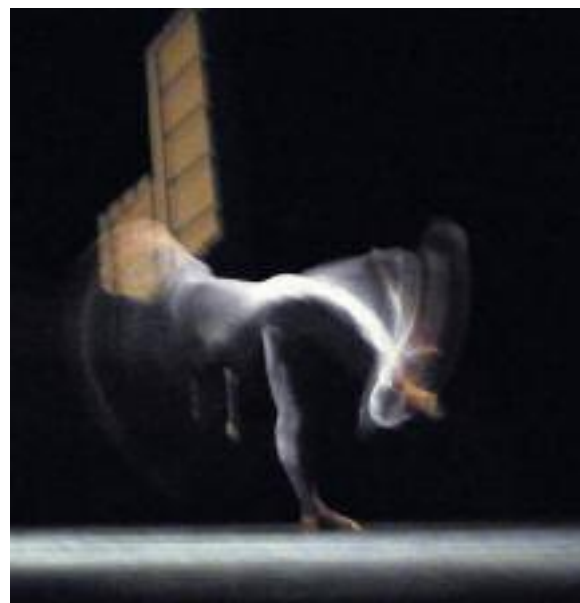
Mikhail Baryshnikov: Merce My Way

ISBN 978-0-9821726-0-5

Clth, 11 x 9.75 in. / 128 pgs / 177 color.

U.S. \$45.00 CDN \$51.00

February/Dance/Photography



STEIDL INTERNATIONAL PHOTOGRAPHY

Previously Announced.

Jock Sturges: Life Time

Edited by Walter Keller. Text by Jock Sturges.

My hope is that my work is in some way counter-pinup. A pinup asks you to suspend interest in who the person is and occupy yourself entirely with looking at the body, fantasizing about what you could do with that body, completely ignoring how the person might feel about it. People who make pinup photographs don't care who the woman is, what tragedies or triumphs that person's life might encompass. My work hopefully works exactly counter to that. My ambition is that you look at the pictures and realize what complex, fascinating, interesting people every single one of my subjects is.

—Jock Sturges, Boston Phoenix

Long known for his radiant black-and-white naturist portraiture, Jock Sturges has also been working quietly in color for more than two decades. *Life Time* presents a broad range of this color work for the first time and carries forward Sturges' extended portraits of families in Northern California counterculture communities and on French naturist beaches. Working with the same models and their families in his long-term studies of growth, change and relationship, Sturges' large-format images borrow significantly from classical periods in both photography and nineteenth- and early-twentieth-century painting. The large color plates in *Life Time* represent almost perfect one-to-one translations of the original transparencies and are rich with detail and physical and psychological nuance. Sturges describes his work as "identity driven" because his portraits represent collaborations that stretch over entire lifetimes. The confident ease with which all of his subjects present themselves to his camera evidences a rare level of trust and friendship.

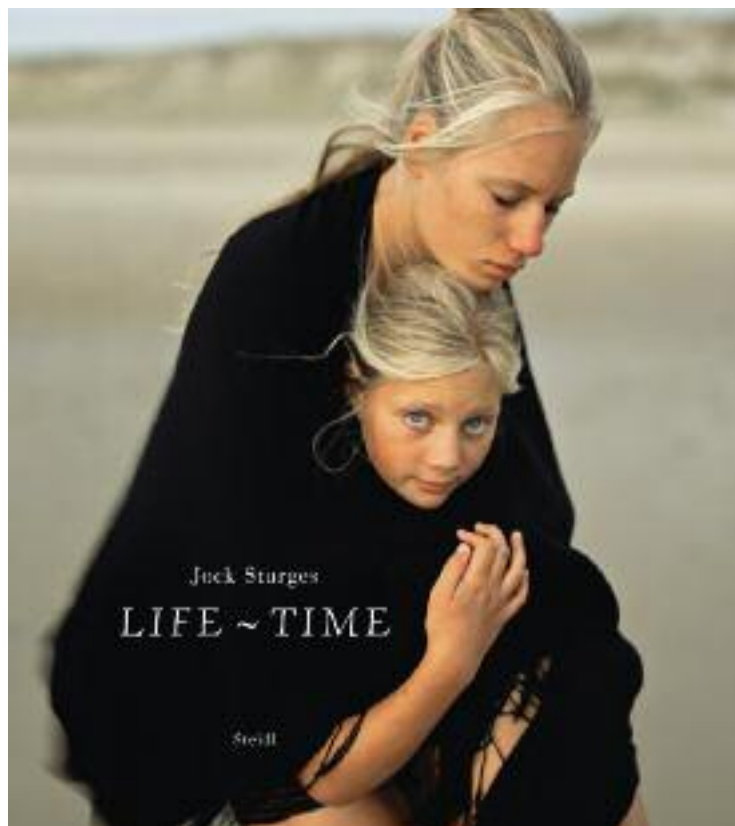
Jock Sturges: Life Time

ISBN 978-3-86521-700-4

Hbk, 12.5 x 14.25 in. / 192 pgs / 134 color.

U.S. \$85.00 CDN \$97.00

Available/Photography



APERTURE

Previously Announced.

Sally Mann: Still Time

Expanded from an earlier catalogue of the same title, *Still Time* originally accompanied a traveling exhibition featuring more than 20 years of Sally Mann's photography. Now available in paperback, this volume celebrates an artist whose acute perceptions and imagination embrace once more not only the photographs of children for which she is renowned but also earlier landscapes and some unexpected, compelling forays into color and abstract photography. The 60 images include abstract platinum prints, Cibachromes and Polaroids, landscapes, portraits of women and 12-year-olds and her celebrated family pictures.

Sally Mann was born in 1951 in Lexington, Virginia, where she continues to live and work. Among her many awards are three National Endowment for the Arts fellowships and a Guggenheim fellowship. Her photographs are in the permanent collections of The Metropolitan Museum of Art, The Museum of Modern Art, New York, the Whitney Museum of American Art, the Smithsonian American Art Museum and The Corcoran Museum of Art, to name just a few. Other Aperture books by Mann include *Immediate Family* and *At Twelve: Portraits of Young Women*.

Sally Mann: Still Time

ISBN 978-0-89381-593-6

Pbk, 11 x 9.5 in. / 80 pgs / 62 duotone.

U.S. \$29.95 CDN \$34.00

Available/Photography



STEIDL DANGIN

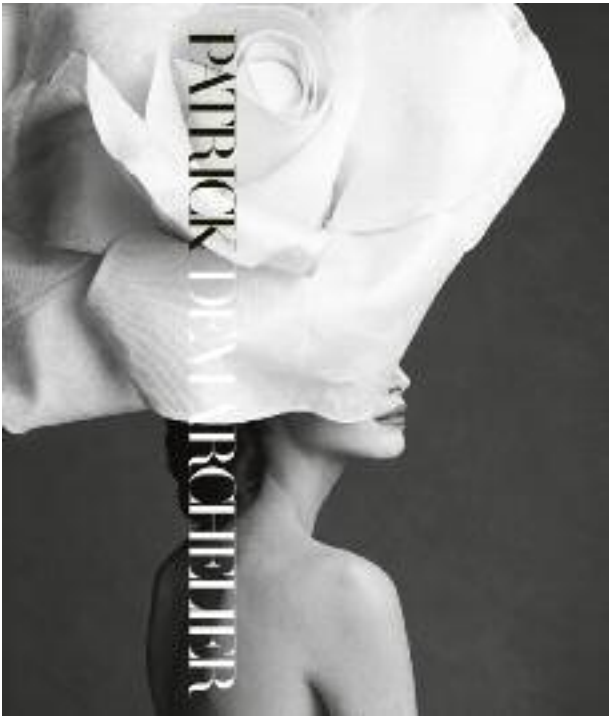
Previously Announced.

Patrick Demarchelier

This monograph is the definitive guide to the career of one of the most prodigious fashion photographers of our time. From his earliest work at *Harper's Bazaar* to his now-mythic collaboration with *Vogue*, Patrick Demarchelier has single-handedly redefined the fashion photograph and the fashion industry along with it. His celebrity portraits have shaped the public personae of figures ranging from Princess Diana to Madonna. Demarchelier is everywhere at once, with a photographic sensibility that is as iconic, incisive and varied as his subject matter.

Published to accompany the 2008 exhibition *Patrick Demarchelier: Images et Mode à Paris* at the Petit Palais, Paris, and featuring more than 400 of Demarchelier's most telling photographs, this volume provides an invaluable fashion reference point, all the while charting the course of our own cultural obsession with celebrity and beauty. All proceeds go to the charity Police—Action Solidaire.

Patrick Demarchelier
ISBN 978-3-86521-736-3
Clth, 10.75 x 12.25 in. / 408 pgs / illustrated throughout.
U.S. \$99.00 CDN \$113.00
May/Photography/Fashion



STEIDL DANGIN

Paolo Roversi: Studio

Studio assesses nearly two decades of Paolo Roversi's hugely influential studio portraiture. Within the confines of his Paris studio, Roversi photographs using an 8 x 10 Polaroid format, often allowing the images to fade before affixing them to their substrate. His long exposures at close range harness an aesthetic that dates back to the earliest days of studio photography, but with a renewed urgency that wavers somewhere between history and apparition. Stripped of the usual accoutrements of studio portraiture, Roversi's subjects push back with a vulnerable intensity that reveals as much of the photographer as of the model. The images collected here function not only as a series of individual portraits but also as a collective self-portrait of the artist and the place that stands at the center of his work. First published in 2005 in a limited edition, this new edition of Paolo Roversi's sumptuous and critically acclaimed book presents a distinctive body of work in an accessible trade edition.

Paolo Roversi was born in 1947 in Italy. In 1970 he began collaborating with the Associated Press. His first assignment was to cover Ezra Pound's funeral in Venice. During the same year, Roversi opened his first portrait studio in Ravenna, photographing local celebrities and their families. In 1971, he met Peter Knapp, the legendary Art Director at *Elle* magazine, and at Knapp's invitation, he visited Paris in November of 1973, where he has remained since. His photographs have appeared in numerous publications, including French and Italian *Vogue*. He lives and works in Paris.

Paolo Roversi: Studio

ISBN 978-3-86521-758-5

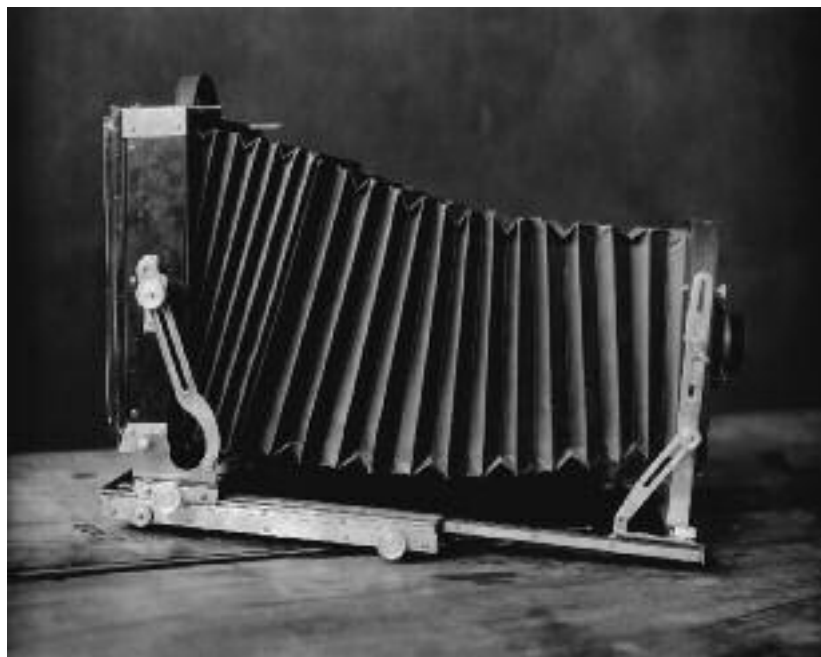
Hbk, 11 x 12.5 in. / 120 pgs / 57 color.

U.S. \$75.00 CDN \$86.00

April/Photography/Fashion

Think of a fashion magazine and the odds are that Paolo Roversi will have worked for it. Think of a designer and you will probably find he has shot one of their advertising campaigns. Think of the images of romantic, fragile, Pre-Raphaelite women which marked the demise of power-dressing in the late eighties, and most will either have been signed or inspired by him.

—Ian Philips, *The Sunday Telegraph*





EDITION 7L

Miles Aldridge: Pictures for Photographs

The notorious fashion photography of Miles Aldridge weds dream logic to opulent velvet glamour. His colors are saturated in the vein of David LaChapelle; among his portrait subjects, it's unsurprising to find David Lynch, bathed in the projector's light, a godfather to Aldridge's appetite for spotlight scenarios of beautiful people engaged in dark misdoings. These staged scenarios have been seen in such magazines as *Vogue* and *Numéro*, but the sensual sketches that inform them are scarcely known. *Pictures for Photographs* explores the relationship between the sketches and the photographs, opening with the manic drawings with which Aldridge fills sketchbooks in advance of shoots. Scrawled in pen or pencil, these black-and-white sketches generate ideas for potential photographs and map out series of pictures like a storyboard. Sometimes dotted with handwritten notes such as "green/yellow bra" or "painting nipples with lipstick," Aldridge's sketches are of course crucial to his photography. The second half of the book presents Aldridge's photographs: a blonde woman eating lobster and caviar with a breast exposed, an erotic couple in a darkened limousine, a school girl surrounded by her teddy bears and crying Madonnas. By juxtaposing Aldridge's monotone drawings with his amplified, Pop-inspired photographs, *Pictures for Photographs* offers new insight into Aldridge's imagination and working processes.

Miles Aldridge: Pictures for Photographs
ISBN 978-3-86521-841-4
Hbk, 15.25 x 10.75 in. / 176 pgs / 92 color.
 U.S. \$125.00 CDN \$143.00
 June/Fashion/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL

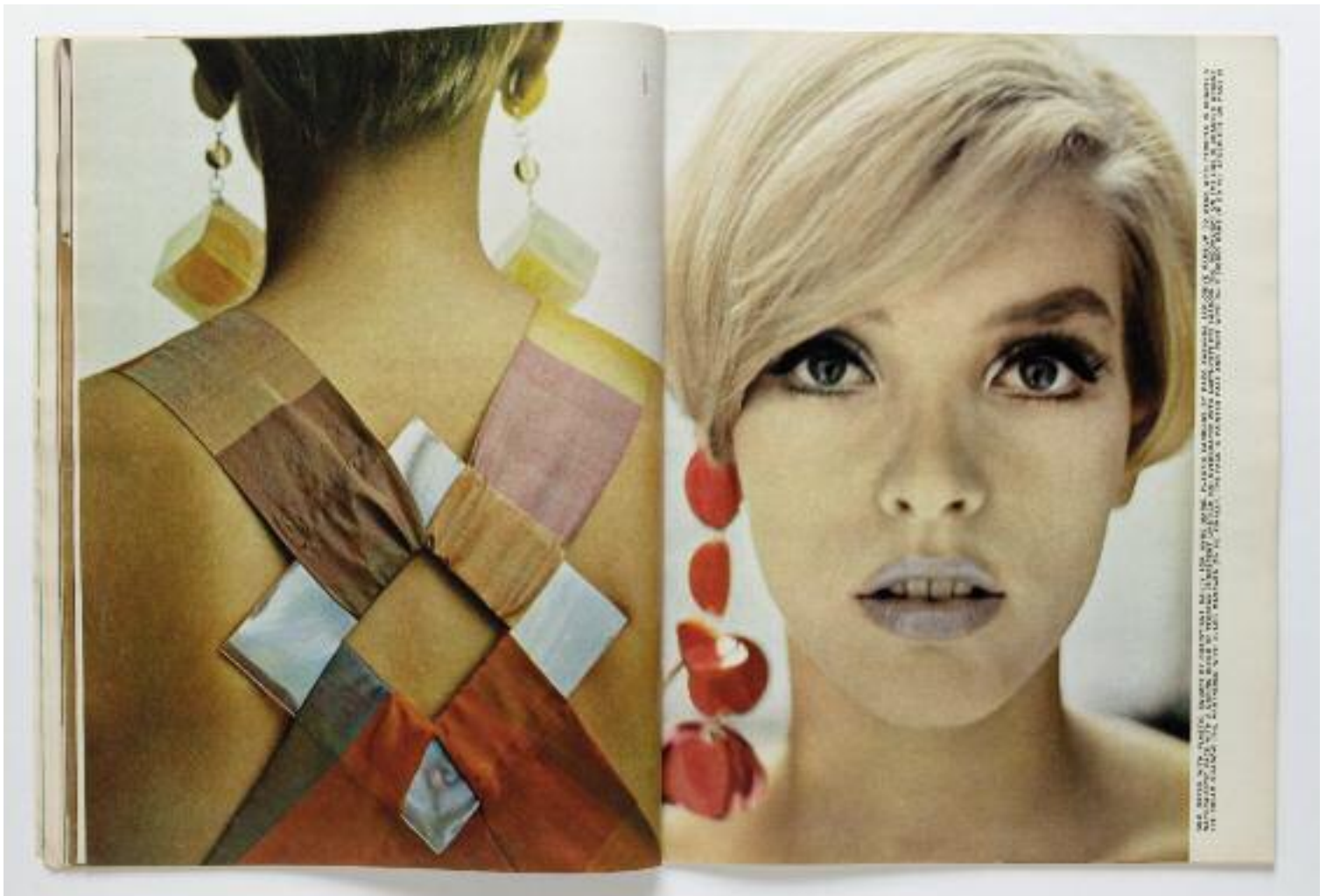
Dom Pierre Pérignon

Text by Farid Chenoune.

Dom Pierre Pérignon tells the story of the world's most luxurious champagne, tracing its circuitous history across four centuries, arranged in three chapters—one each for the seventeenth, eighteenth and twentieth centuries. Beautifully produced, in keeping with its subject, this page-turning luxury object unravels the myth of Dom Pérignon champagne, beginning with its namesake—the pioneering Benedictine Monk Dom Pierre Pérignon—who set out to create the "best wine in the world." Offering glimpses of the champagne-infused hedonism of Louis XV's court at Versailles, Marilyn Monroe's glamorous affiliation with the beverage and Karl Lagerfeld's recent advertising campaign for the brand, this volume incorporates a spectrum of artifacts, including texts, drawings, paintings, photographs and film stills from artists and writers such as François Boucher, Denis Diderot and Jonathan Swift.

Dom Pierre Pérignon
ISBN 978-3-86521-750-9
Hbk, 9.5 x 12.25 in. / 160 pgs / illustrated throughout.
 U.S. \$68.00 CDN \$78.00
 July/Fashion





DAMIANI

Harri Peccinotti: H.P.

Text by Derek Birdsall.

A huge Afro frames the deadpan features of a bikini-clad sunbathing woman, her luxuriant skin dotted in pinpoints of perspiration... a close-up of a female hand with perfectly varnished nails leads to a cigarette held between fleshy red lips.... a model mouths her way around a suggestively pink lollipop... Yes, this is the calendar world of the late 1960s, as rendered by Harri Peccinotti. A fashion photographer, graphic designer and all-around artist whose work strongly influenced the fashion and collective imagination of the day, Peccinotti coined the Pirelli-calendar idiom of gleaming bodies and strong, sleek sexuality. Both objects of the male gaze and liberated leaders of the sexual revolution, women are certainly the protagonists of *H.P.*—sexy, sporty, independent, portrayed on dream beaches or against the background of original fashion sets. From his celebrated sunflower for the 1968 Pirelli calendar to his famous nude immersed in a bathtub of green water, *H.P.* presents a broad selection of shots published in fashion magazines, together with page proofs, book jackets and album covers created by Peccinotti over a period of about 40 years.

Harri Peccinotti, born in 1938, served as Art Director of *Flair*, *Vanity Fair*, *Rolling Stone*, *Vogue* and *Nova*—one of the most influential magazines of the 1960s, which introduced epoch-making changes in graphics, formats and photo editing. One of the first photographers to bring black women into fashion photography, Peccinotti's fame is synonymous with two Pirelli calendars (1968 and 1969) and, as a designer, with the restyling of the French daily *Le Matin* in the 1970s.

Harri Peccinotti: H.P.

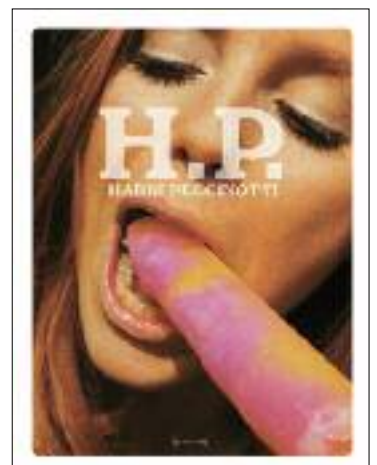
ISBN 978-88-6208-074-3

Hbk, 9 x 12 in. / 228 pgs / 200 color.

U.S. \$60.00 CDN \$68.00

February/Fashion/Photography/Graphic Design

The golden age
of Pirelli glamour:
Harri Peccinotti.



CHARTA



Previously Announced.

Francesco Clemente: The Sopranos

Text by Arthur C. Danto.

Featuring a gold-embossed cover, this lovely volume was created in collaboration with Deitch Projects and presents artist Francesco Clemente's portraits of eight contemporary opera stars who figure prominently in the Metropolitan Opera's 2008–09 season: Diana Damrau, Natalie Dessay, Renée Fleming, Angela Gheorghiu, Susan Graham, Karita Mattila, Anna Netrebko and Deborah Voigt. The results—riveting portraits made within a four-month period—capture each of the divas in character for an upcoming role. Clemente has said about his portraits, "I never paint a portrait from a photograph, because a photograph doesn't give enough information about what the person feels." In his essay, the distinguished philosopher-critic Arthur C. Danto writes that Clemente has, through scale and style, "recreated these women into personages of an order that our attitude toward sopranos demands, alive but larger than life, in a space of their own. We, lesser and duller, are exalted by their being. They are not just creatures that belong on stages. They are beings that transform stages into magical spaces in which actions larger than those of life take place. They are epic."

Francesco Clemente: The Sopranos
ISBN 978-88-8158-698-1
Hbk, 5 x 9.25 in. / 40 pgs / 16 color.
U.S. \$29.95 CDN \$34.00
Available/Art/Artists' Books

STEIDL PHOTOGRAPHY INTERNATIONAL



Juergen Teller: The Master, Volumes II and III

In the summer of 2005, Steidl published a modest booklet of London-based, German-born photographer Juergen Teller's work, titled *The Master*. This booklet offered a characteristic portrait of Teller's own world and his persona as a photographer, with a mixture of fashion and commissioned works printed alongside self-portraits, family photographs and scenes from his Bavarian childhood home. The starting point for that book was a set of portraits that Teller had made of two of his heroes, the photographers William Eggleston and Nobuyoshi Araki—hence the title. Images of celebrities featured alongside these two masters included Marilyn Manson, Kurt Cobain and Simon McBurney. Almost immediately, the book went out of print—and so a second edition of the *The Master* is now being printed alongside *The Master III*, marking the beginning of a series of booklets that will culminate in a slipcased edition of all 10 or more, at some point in the future. *The Master II* contains Teller's recent body of work, *Ukraine*, in which he employs the city of Kiev as the setting for a fashion shoot and then mixes fashion, still lifes of the city and portraits of ordinary people in order to construct a singular fantasy of a country full of brash, youthful energy, deep in the thrall of capitalism.

Juergen Teller: The Master II
ISBN 978-3-86521-799-8
Pbk, 6.5 x 8.5 in. / 32 pgs / 28 color.
U.S. \$16.00 CDN \$18.00
March/Photography



Juergen Teller: The Master III
ISBN 978-3-86521-800-1
Pbk, 6.5 x 8.5 in. / 24 pgs / 36 color.
U.S. \$16.00 CDN \$18.00
March/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



François-Marie Banier: Vive la Vie

Text by Diane von Furstenberg.

With his unique talent for capturing emotions using lenses, colors and words, artist François-Marie Banier inspires both his subjects and viewers to *conquérir le rêve* (conquer the dream). *Vive la Vie* is an intimate monograph resulting from a collaboration between Banier and fashion designer Diane von Furstenberg. Based on a series of sessions arranged by von Furstenberg with model Natalia Vodianova, the images are layered with visual and emotional complexity. By combining his various skills—photography, painting and writing—into individual artworks, François-Marie Banier creates narratives that compel both the eye and the mind. Vodianova exposes her true, unmasked self, creating a blank canvas on which raw womanhood is revealed, far from the stereotypes of fashion photography.

François-Marie Banier: Vive la Vie
ISBN 978-3-86521-821-6
Clth, 8 x 11.75 in. / 80 pgs / illustrated throughout.
U.S. \$55.00 CDN \$63.00
May/Fashion/Photography

VISIONAIRE

Visionaire No. 56: Solar**In Collaboration with Calvin Klein****Contributions by David Sims, Ugo Rondinone, John Baldessari, Inez van Lamsweerde & Vinoodh Matadin, Olaf Breuning, Roe Ethridge, et al.**

Using the latest in printing technology, this issue of *Visionaire* changes before your very eyes. The world's leading photographers contribute black-and-white images that transform into color (or reveal hidden layers underneath) when exposed to direct sunlight. The cover of this large-format board-bound book features intricately embroidered artwork that turns to color, and the issue itself arrives inside a white plastic case composed of the same light-sensitive material. Watch this issue magically transform as you hold it in your hands!

Visionaire No. 56: Solar**ISBN 978-1-888645-77-4****Hbk, 10 x 12 in. / 28 pgs / 12 b&w.****Edition of 3,000 numbered copies.**U.S. \$250.00 CDN \$285.00 **SDNR30**

May/Fashion

**Also Available:****Visionaire No. 53: Sound****9781888645682**

U.S. \$250.00 CDN \$285.00

SDNR30**Visionaire No. 50: Artists Toys****9781888645613**

U.S. \$175.00 CDN \$200.00

SDNR30

LE BOOK PUBLISHING INC

Le Book New York 2009**Art and designs by Stephen Sprouse.**

Le Book is the contact-information bible for the fashion and advertising industries. It serves as an international key to the creative world, an up-to-the-minute guide to more than 10,000 professionals—from the best photographers, art directors, stylists and modeling agencies to location finders, rental studios, caterers, record labels, magazines, advertising agencies, fashion designers and public-relations firms. In short, everything and everyone that is important to these industries can be found in one place, right here, in *Le Book*. But more importantly *Le Book* functions as a source of inspiration for creative people worldwide and has become the global meeting place for those involved in the fields of visual communication. This collector's edition showcases the art and designs of iconic 80s fashion designer Stephen Sprouse.

Le Book New York 2009**ISBN 978-2-905190-63-5****Spiralbound, 7.75 x 8.25 in. / 700 pgs.**

U.S. \$249.00 CDN \$284.00

March/Fashion

ERRATA EDITIONS

Errata Editions' *Books on Books* series is an ongoing publishing project dedicated to making rare and out-of-print photography books accessible to students and photobook enthusiasts. Each volume in the series presents the entire content, page for page, of an original master bookwork which, up until now, has been too rare or expensive for most to experience. Through a mix of classic and contemporary titles, this series spans the breadth of photographic practice as it has appeared on the printed page and allows further study of the creation and meanings of these great works of art. Each volume in the series contains illustrations of every page in the original photobook, a new essay by an established writer on photography, production notes about the creation of the original edition and biographical and bibliographical information about each artist.

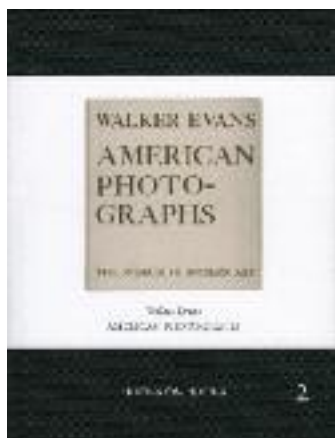


Atget: Photographe de Paris

Books on Books No. 1
Text by David Campany, Pierre Mac Orlan, Jeffrey Ladd.

Atget: Photographe de Paris is the perfect starting point for this invaluable new series on great photography books. Published in 1930, three years after Atget's death, it is now regarded as a classic that has influenced many generations of artists, including Berenice Abbott and Walker Evans. *Books on Books 1* reproduces all 96 collotype plates from the original, as well as a translation of the original Pierre Mac Orlan text on Eugene Atget's remarkable documentation of Paris at the turn of the nineteenth century. Noted author and lecturer David Campany contributes a contemporary essay called "Atget's Intelligent Documents," written for this volume.

Atget: Photographe de Paris
ISBN 978-1-935004-00-4
Clth, 7.25 x 9 in. / 112 pgs / 96 color.
U.S. \$39.95 CDN \$46.00
February/Photography

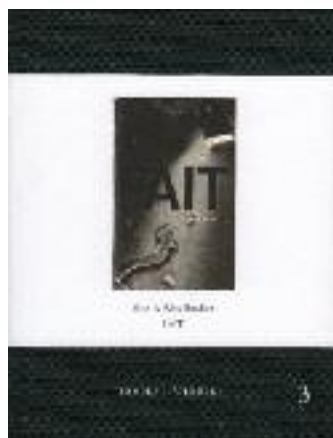


Walker Evans: American Photographs

Books on Books No. 2
Text by John Hill, Lincoln Kirstein, Jeffrey Ladd.

Walker Evans' *American Photographs* is arguably the most important photobook ever published. Originally conceived as a catalogue to accompany Evan's one-man show at The Museum of Modern Art in 1938, it has been out of print for many long stretches of time. *Books on Books 2* presents the original 1938 edition with the 87 legendary black-and-white photographs that defined the documentary-style aesthetic. This volume also reproduces Lincoln Kirstein's great original essay as well as a contemporary piece by John T. Hill, the author of many books on Evans, including *Lyric Documentary*, published by Steidl in 2006.

Walker Evans: American Photographs
ISBN 978-1-935004-02-8
Clth, 7.25 x 9 in. / 112 pgs / 90 duotone.
U.S. \$39.95 CDN \$46.00
February/Photography



Sophie Ristelhueber: Fait

Books on Books No. 3
Text by Marc Mayer, Jeffrey Ladd.

In October of 1991, French artist Sophie Ristelhueber photographed the battle-scarred landscape of Kuwait following the end of the first Gulf War. The book, *Fait*, which in French means "fact" or "what was done," remains one of our least known but most powerful statements about the aftermath of war. *Books on Books 3* presents all 71 black-and-white and color photographs as seen in the original artist's book as it was conceived and designed by Ristelhueber. Marc Mayer of the Musée d'art contemporain de Montréal contributes an essay that discusses Ristelhueber's disturbing yet beautiful achievement.

Sophie Ristelhueber: Fait
ISBN 978-1-935004-04-2
Clth, 7.25 x 9 in. / 96 pgs / 55 color / 26 b&w.
U.S. \$39.95 CDN \$46.00
February/Photography

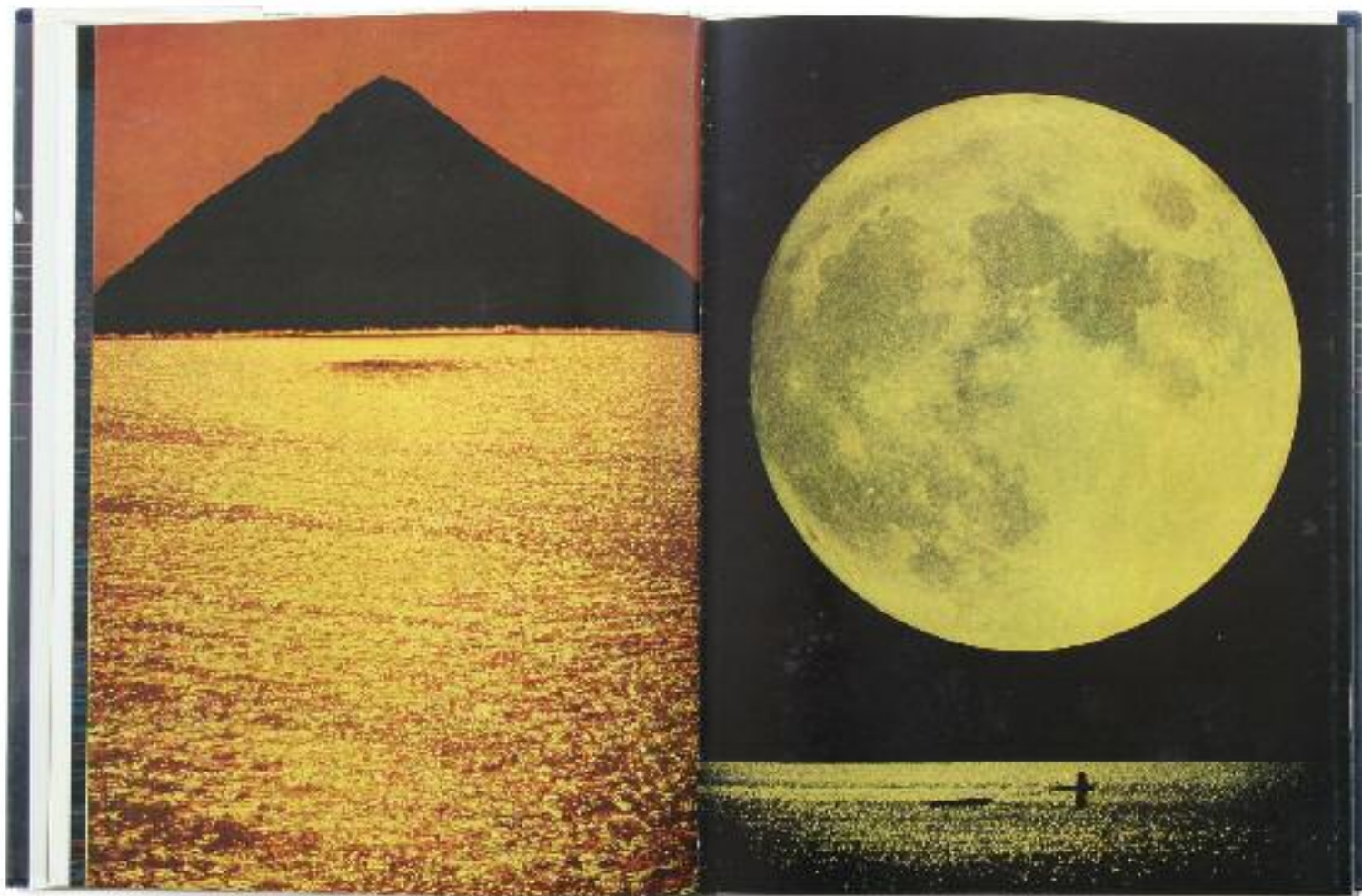


Chris Killip: In Flagrante

Books on Books No. 4
Text by Gerry Badger, John Berger, Sylvia Grant, Jeffrey Ladd.

Often referenced as the most important photobook to come out of England in the 1980s, Chris Killip's *In Flagrante* stands the test of time today. Published in 1988, *In Flagrante* shows the communities in Northern England that were devastated by the deindustrialization common to policies carried out by Margaret Thatcher and her predecessors starting in the mid-1970s. *Books on Books 4* presents Killip's political yet lyric work along with a new essay, "Dispatches from a War Zone," by noted photo historian and critic Gerry Badger.

Chris Killip: In Flagrante
ISBN 978-1-935004-06-6
Clth, 7.25 x 9 in. / 80 pgs / 52 duotone.
U.S. \$39.95 CDN \$46.00
February/Photography



APERTURE

Japanese Photobooks of the 1960s and 70s

Edited by Ivan Vartanian. Text by Ivan Vartanian, Ryuichi Kaneko.

The public profile of the Japanese photography book has recently boomed, from near-complete obscurity to great desirability. And not only for the aficionados. Photobooks that once were entirely unknown outside Japan (except to a few well-informed scholars and collectors) now sell at astronomical prices at auctions and online. And yet the photobook has been central to the development of Japanese photography, particularly in its postwar phase. To sketch the stages of this boom: 1999's *Fotografia Publica* included just one Japanese photobook, Kiyoishi Koishi's *Early Summer Nerves* of 1937, plus two photo magazines from the 1930s, *Nippon* and *Kôga*; Andrew Roth's *The Book of 101 Books* (2001) listed four seminal titles by Hosoe, Kawada, Araki and Moriyama; but it was not until 2004, with the first volume of Martin Parr and Gerry Badger's indispensable *The Photobook: A History*, that it began to be clear what a rich body of work awaited excavation. *Japanese Photobooks of the 1960s and 70s* may be seen as a culmination of this trajectory and, as such, marks a very exciting moment in photo publishing and in the history of photography. It presents 40 definitive publications from the era, piecing together a previously invisible history from some of the most influential works, as well as from forgotten gems, and situating them against the broader historical and sociological backdrop. Each book, beautifully reproduced through numerous spreads, is accompanied by an in-depth explanatory text, and sidebars highlight important editors, designers, themes and periodicals. A superb production, *Japanese Photobooks* is a landmark celebration of the distinct character and influence of the Japanese photobook.

Japanese Photobooks of the 1960s and 70s

ISBN 978-1-59711-094-5

Hbk, 9 x 12 in. / 240 pgs / 200 color / 200 duotone.

U.S. \$75.00 CDN \$86.00

June/Photography

This volume restores
a lost chapter in the
history of the photobook.





APERTURE

Back in Print!

Eikoh Hosoe: Barakei

In the fall of 1961, the photographer Eikoh Hosoe, then in his late 20s, agreed to make a series of portraits of the controversial author Yukio Mishima. Hosoe visited Mishima at his home and was immediately intrigued by a marble mosaic of the zodiac in the middle of Mishima's lawn. Taking the rubber hose with which Mishima's father was watering the garden, Hosoe wrapped it around the half-naked writer (who had been sunbathing) and photographed him in various poses against the zodiac mosaic and around the grounds. They named their collaboration *Barakei* ("bara" meaning "rose" and "kei" meaning "punishment," although the two decided on *Killed by Roses* as the English title). The original edition, designed by Kohei Sugiura, established the standard for the two subsequent editions of 1971 (which chimed with Mishima's suicide) and 1985. Aperture now issues this facsimile of the 1963 original, making available once again one of the most infamous and intriguing photobooks of the twentieth century. This edition has been lovingly produced by the Japanese art shop NADiff, in close consultation with Eikoh Hosoe. It is published in a limited edition of 500 copies for Aperture and 500 for NADiff. Each copy is signed and numbered by the artist.

Eikoh Hosoe: Barakei

ISBN 978-1-59711-090-7

Boxed Hbk, 10.5 x 16.5 in. / 100 pgs / 43 tritone. Edition of 500 copies.

U.S. \$500.00 CDN \$570.00 **SDNR30**

February/Photography/Limited & Special Editions

POWERSHOVELBOOKS

Moriyama Zoo No. 1

"Arguably the most original and influential photographer in Japan," according to noted American photo critic Vince Aletti, Daido Moriyama is known for his grainy, noirish, photographs printed in deep, dark, inky black-and-white. This volume began as "a retrospective collection of photographs on the subject of animals by Daido Moriyama," according to the publisher. However, along the way, musicians were invited to contribute, and two vinyl LPs, a CD, two pop-up albums and a *menko* game were added—all printed with signature Moriyama animals in unbelievably deluxe black-and-white on lush papers and boards—alongside a sumptuous booklet of straight-up photographs. The result is this exquisitely printed, ultra collectible, clothbound boxed set with falcon end papers glued into the box. Musical contributions are by David Grubbs, Dirty Three, DJ Olive, Jan Jelinek, Lau Nau, Matmos, Mount Eerie, Nico Muhly, Sanso-Xtro, The Zoo Wheel and many others. Published in a limited edition of 1,000.



Moriyama Zoo No. 1

ISBN 978-4-434-11923-1

Boxed, Vinyl Records / Audio CD / Booklet and Game, 12 x 12 in. / 16 pgs / 16 b&w. Edition of 1,000 copies.

U.S. \$400.00 CDN \$456.00 **SDNR30**

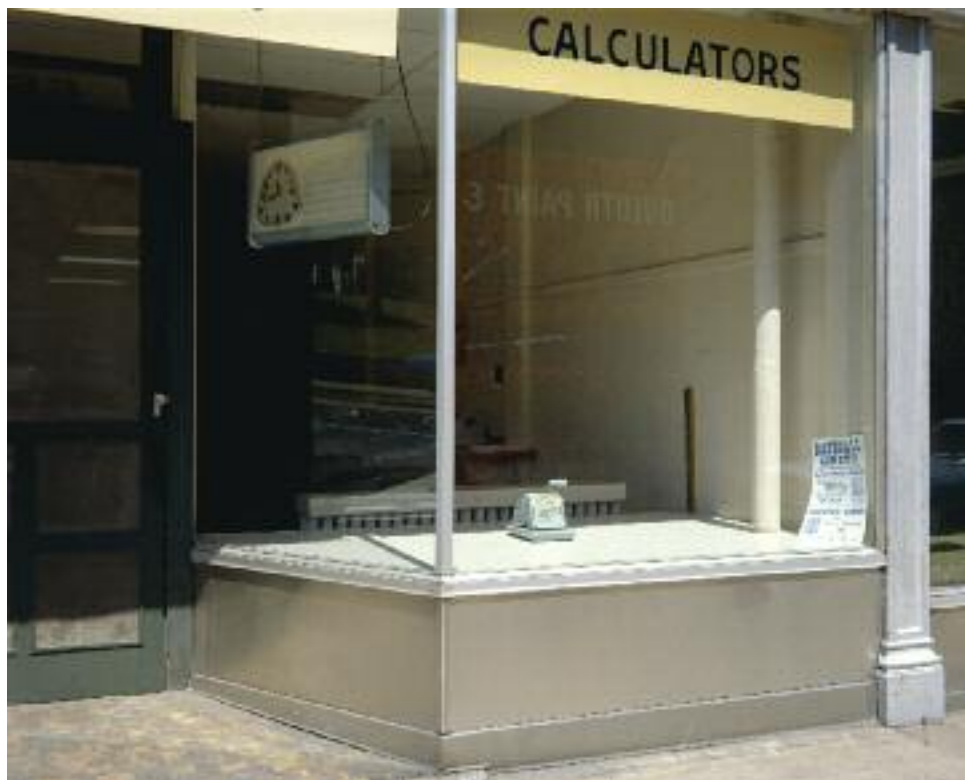
March/Limited & Special Editions

FRAENKEL GALLERY

Edward Hopper & Company**Introduction by Jeffrey Fraenkel.****Essay by Robert Adams.**

British author Geoff Dyer once surmised that Edward Hopper “could claim to be the most influential American photographer of the twentieth century—even though he didn’t take any photographs.”

What we see in Hopper’s paintings when we look at them through the lens of photography, and how, in turn, the language of photography was influenced by Hopper’s work, are the twin subjects of *Edward Hopper & Company*. Thoughtfully curated and edited by the respected San Francisco gallerist Jeffrey Fraenkel, seven paintings and three drawings by Hopper are here thematically interlaced with carefully selected photographs by eight of the masters of twentieth-century photography: Robert Adams, Diane Arbus, Harry Callahan, William Eggleston, Walker Evans, Robert Frank, Lee Friedlander and Stephen Shore. As Fraenkel writes in his introduction, “More than almost any American artist, Hopper has had a pervasive impact on the way we see the world—so pervasive as to be almost invisible. The photographs that follow are potent evidence of his legacy, each a revelation of how one medium might point to unimagined new possibilities for another.” In his intimate essay for this volume, photographer Robert Adams identifies the singularity of Hopper’s influence when he writes that it was Hopper who enabled his artistic realization “One did not need to be ashamed of having a heart.”

Edward Hopper & Company**ISBN 978-1-881337-26-3****Clth, 10.5 x 10.25 in. / 120 pgs / 18 color / 36 duotone.****U.S. \$50.00 CDN \$57.00****April/Photography****Exhibition Schedule:****San Francisco: Fraenkel Gallery, 03/09–04/09**

Hopper’s pictures still instruct and delight in ways that are new to me. As my memory of my youth fades some, for example, I think I do a little better when conversing with the young if I recall the painting of the usher there at the side of the movie theater, an individual partway between dream and experience. And when I look to my own future I am grateful for Hopper’s transcription of “sun in an empty room.” —Robert Adams



Ed Ruscha: Catalogue Raisonné of Paintings
ISBN 978-3-86521-833-9
 Slip, Hbk, 9.5 x 11.5 in. / 526 pgs / 198 color.
 U.S. \$210.00 CDN \$239.00 **SDNR30**
 August/Art

STEIDL & PARTNERS

Ed Ruscha: Catalogue Raisonné of Paintings

Volume 4: 1988–1992

Edited by Robert Dean, Lisa Turvey. Text by Briony Fer, Mel Bochner.

Not every artist is suited to catalogue raisonné treatment, but the oeuvre of Ed Ruscha, comprised as it is of series, repetitions and documentations, looks great under such clerical scrutiny. Projected as a seven-volume edition under the guidance of Robert Dean and Lisa Turvey, the Ruscha Catalogue Raisonné Project lends the serial quality of Ruscha's early artist's books to the entire body of his work, while providing a definitive resource for fans, scholars and collectors in the most efficient style possible. The three previous volumes collected works from 1958–1970, 1971–1982 and 1983–1987. Such esteemed artists and critics as Walter Hopps, Lawrence Weiner, Dave Hickey, Peter Wollen and Yves-Alain Bois have contributed essays celebrating and reviewing Ruscha's steadily incremental accomplishment. Each volume of the catalogue has a stitched binding and a cloth cover with silver-colored embossing, protected with an embossed slipcase. Volume 4 is a co-publication of Gagosian Gallery and Steidl and documents 198 paintings from 1988 to 1992. In addition to almost 200 color reproductions, it includes a comprehensive exhibition history, bibliography and biographical chronology, as well as a text by artist Mel Bochner and an essay by art historian Briony Fer.

KERBER

Ilya Kabakov: Catalogue Raisonné Paintings 1957–2008

Edited by Renate Petzinger. Text by Boris Groys, Robert Storr.

This two-volume, slipcased set presents the first complete overview of iconic New York-based, Russian-born artist Ilya Kabakov's paintings. Centered around 130 works produced by Kabakov in Moscow between 1957 and 1987—when he used imaginary characters in his paintings to portray the banality of everyday life in the Soviet Union, providing both a parable on humankind and sardonic commentary on the system's unfulfilled promises and undelivered utopias—this comprehensive catalogue raisonné follows the publication of a two-volume catalogue raisonné of Kabakov's installations in 2004 and includes important essays by curator and critic Robert Storr and acclaimed late-Soviet Postmodern art and literature expert Boris Groys.

Ilya Kabakov was born in 1933 in Dnepropetrovsk, Russia, and immigrated to the U.S. in 1988. Kabakov is a contemporary of other "unofficial" Russian artists like Komar & Melamid—who also immigrated to the U.S.—and Oleg Vassilyev and Ivan Chuikov, who remained.

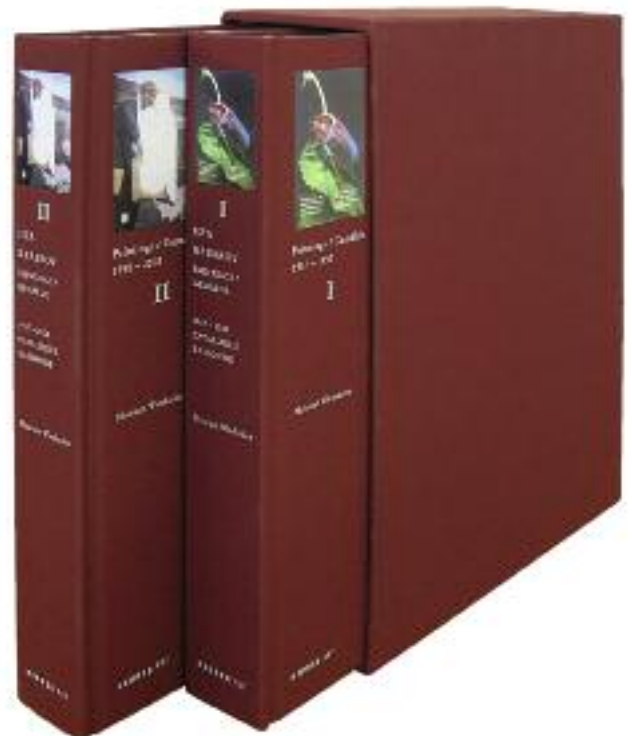
Ilya Kabakov: Catalogue Raisonné

ISBN 978-3-86678-173-3

Slip, Hbk, 2 vols, 9 x 11.75 in. / 816 pgs / 670 color / 60 b&w.

U.S. \$195.00 CDN \$222.00

March/Art



HATJE CANTZ

Gerhard Richter: Large Abstracts

Edited by Ulrich Wilmes. Text by Gregor Stemmrch, Benjamin H.D. Buchloh, Siegfried Gohr.

Talking to art historian Benjamin Buchloh in 1988, Gerhard Richter cited the appearances of Jackson Pollock and Lucio Fontana at the second Documenta in Kassel in the late 50s as decisive encounters for his then-incipient art. Just a few years later, Richter would style himself as a “German Pop” artist, but in the 80s he returned to pure abstraction for its possibilities of “bitter truth, liberation, and... a completely different and new content... expressing itself.” His abstract paintings present a heavily worked surface, blurred and scraped to both veil and expose prior layers. In other words, they manage a tension between depth (layer) and strong horizontal activity (blur). Unlike much heavily worked abstraction, and in spite of their scale, their total effect is not heroic—Richter’s almost-deadpan, process-oriented transparency cancels out such chest-beating—but the artist that responded to the direct energies of Pollock’s work has clearly found a way, some decades later, to conjure both zest and detachment simultaneously. Abstraction has made up a dominant portion of Richter’s output since the 80s, inaugurating a fruitful dialectic with figuration, and *Large Abstracts* collects works produced between 1986 and 2006. For this volume, Buchloh (once described by former Museum of Modern Art, New York, curator and current Dean of the Yale School of Art Robert Storr as, “the artist’s longtime sparring partner”) returns to the fray, and, along with Beate Söntgen and Gregor Stemmrch, offers critical insight on this iconic oeuvre.

Gerhard Richter: Large Abstracts

ISBN 978-3-7757-2249-0

Hbk, 10 x 13.25 in. / 160 pgs / 136 color.

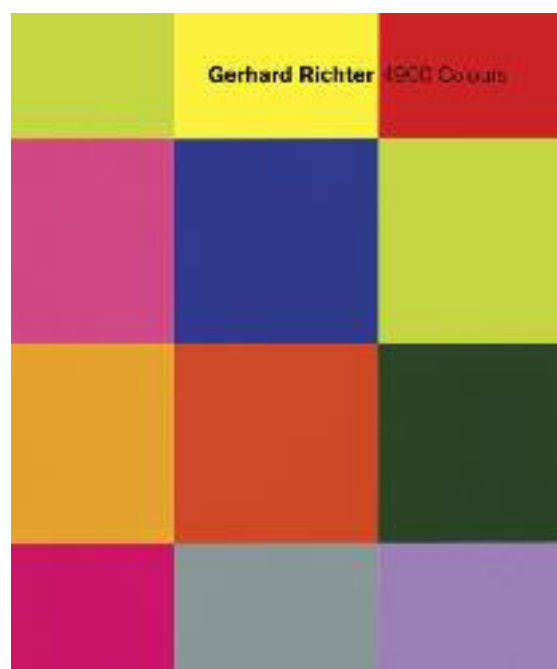
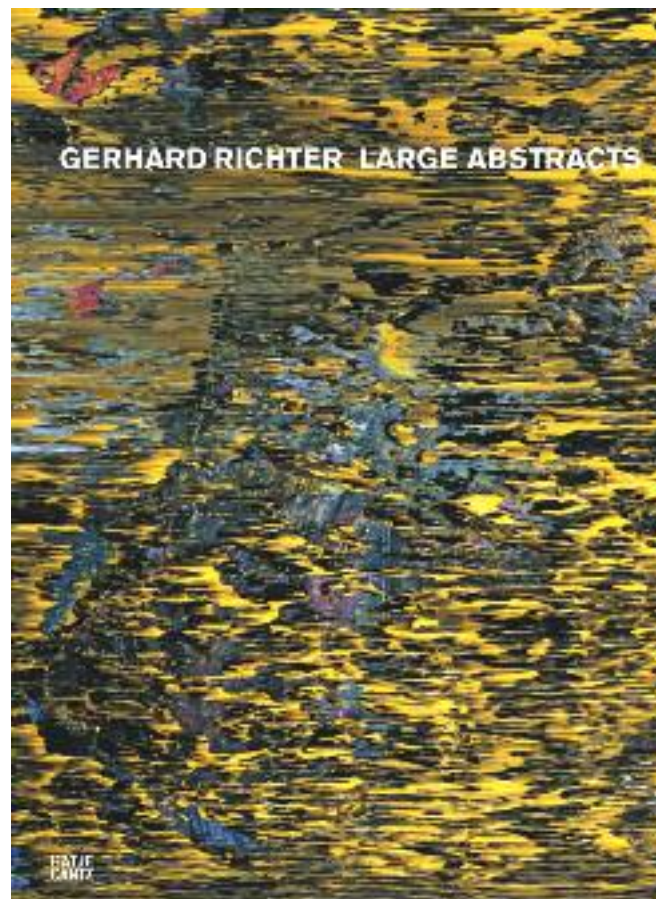
U.S. \$75.00 CDN \$86.00

March/Art

Exhibition Schedule

Cologne: Museum Ludwig, 10/19/08–02/01/09

Munich: Haus der Kunst, Spring 2009



HATJE CANTZ

Gerhard Richter: 4900 Colours

Preface by Hans Ulrich Obrist. Text by Peter Gidal, Julia Peyton-Jones.

Composed of bright monochrome squares randomly arranged in a grid to create stunning sheets of kaleidoscopic color, Gerhard Richter’s *4900 Colors* (2007)—the latest result of the artist’s long-term exploration of seriality—was created just following the completion of his design for the south transept window of Cologne Cathedral, unveiled in August 2007, which is made of 11,500 hand-blown squares of glass in 72 colors. *4900 Colors* consists of 196 panels of 25 different colored squares that can be reconfigured in 11 variations, from one large-scale piece to multiple, smaller paintings. *Version II*—49 identically sized paintings, each 38 x 38 inches—was produced for Richter’s 2008 Serpentine Gallery exhibition, also catalogued here, alongside texts by critics Benjamin Buchloh, Peter Gidal and Birgit Pelzer as well as Serpentine Director, Julia Peyton Jones and Serpentine Co-Director of Exhibitions Hans Ulrich Obrist.

Gerhard Richter: 4900 Colours

ISBN 978-3-7757-2344-2

Hbk, 9 x 10 in. / 144 pgs / 70 color.

U.S. \$60.00 CDN \$68.00

February/Art



I never want to be a poet, never an artist, never
a hero, always and always and only a human.
—Erwin Blumenfeld

HATJE CANTZ

Erwin Blumenfeld: I Was Nothing but a Berliner

Dada Montages 1916–1933

Preface by Janos Frecot. Text by Helen Adkins.

Erwin Blumenfeld (1897–1969) was born into a Jewish family in Berlin. In 1941, after being interned in a concentration camp, he left Europe for the United States, where he eventually became a citizen; during the 40s and 50s, he was to make his name here as one of the most sought-after fashion photographers in the world. But most people are unfamiliar with Blumenfeld's early work, the often biting satiric Dada photomontages and collages he produced between 1916 and 1933. This book, put together by Helen Adkins, renowned expert on the Berlin Dada movement, is the first to provide a study and a survey of these early works. Blumenfeld did not intend for these works to be shown publicly, as they were primarily personal gifts to his friends and acquaintance, or were enclosed in love letters to his fiancée. Nonetheless, they were conceived in the Dada spirit (Blumenfeld established the Dutch branch of Dada in 1918) and belong to its story. Approximately 100 works—including many previously unpublished, which Adkins discovered in the artist's family archives and in other public and private collections—are examined within the context of Blumenfeld's life, photographs, drawings and literary works.

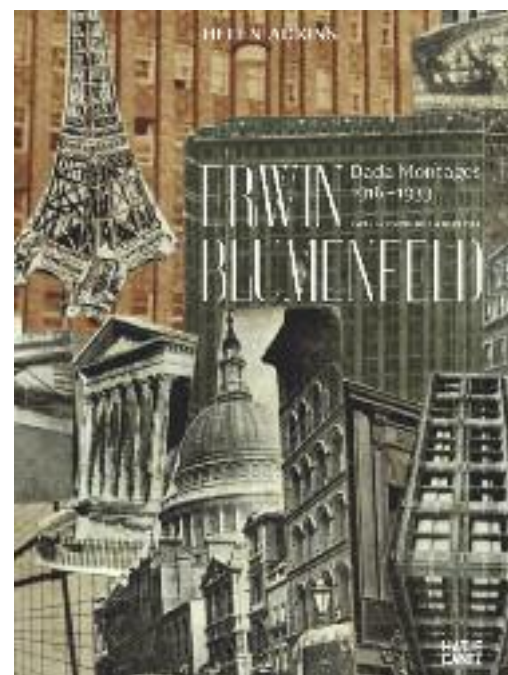
Erwin Blumenfeld: I Was Nothing but a Berliner

ISBN 978-3-7757-2127-1

Hbk, 8.5 x 11.25 in. / 224 pgs / 97 color / 130 duotone.

U.S. \$60.00 CDN \$68.00

March/Art



HATJE CANTZ

The Klee Universe

Edited by Dieter Scholz, Christina Thomson. Text by Christine Hopfengart, Olivier Berggruen, Peter-Klaus Schuster.

There are artists whose métier is the observation or documentation of the world, and artists who set the world aside altogether to build their own visionary cosmology, designing its constituent parts from scratch as a personal mythology relayed in motifs. Paul Klee (1879–1940) was such an artist, as his aphorism “Art does not reproduce the visible, rather it makes visible” testifies, and *The Klee Universe* addresses his work from this perspective. In 1906, Klee noted in his diary, “All will be Klee,” and in 1911, as the encyclopedist of his cosmos, he began to meticulously chronicle his works in a catalogue that, by the time he died, was to contain more than 9,000 items. Here, in the fashion of an *Orbis Pictus* or a Renaissance emblem book, Klee’s oeuvre is made legible as a cogent entirety, in thematic units address: the human life cycle, from birth and childhood to sexual desire, parenthood and death; music, architecture, theater and religion; plants, animals and landscapes; and, finally, darker, destructive forces in the shape of war, fear and death. *The Klee Universe* reimagines the artist as a Renaissance man, an artist of great learning whose cosmos proves to be a coherent system of ideas and images.

Paul Klee (1879–1940) was born and died in Switzerland, though he never obtained Swiss citizenship. Technically of German nationality, he taught at the Bauhaus from 1921 to 1926, alongside Wassily Kandinsky, Franz Marc and others. Seventeen of his works were included in the Nazi’s infamous 1937 Munich exhibition of “degenerate art.”

The Klee Universe

ISBN 978-3-7757-2273-5

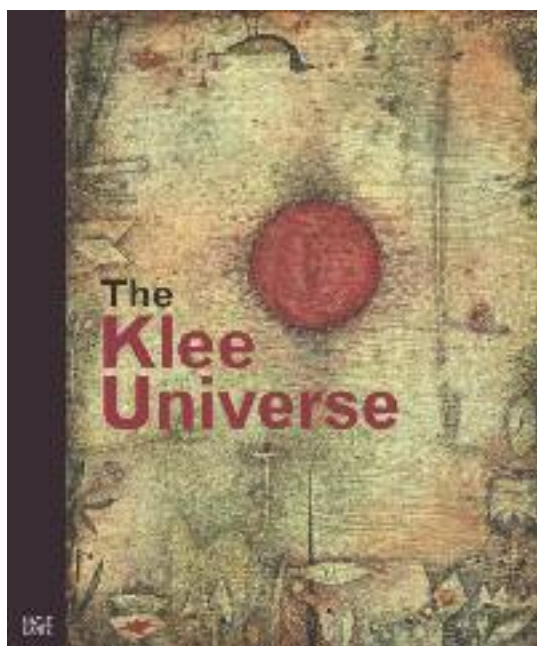
Hbk, 10 x 12 in. / 368 pgs / 299 color / 78 b&w.

U.S. \$60.00 CDN \$68.00

April/Art

Exhibition Schedule

Berlin: Staatliche Museen zu Berlin, Neue Nationalgalerie, 10/31/08–02/08/09



Klee as encyclopedist of a vast personal cosmos.

NEUE GALERIE NEW YORK



Adorable Adele: A Modern Fairy Tale

Text by Peter Stephan Jungk.
Illustrated by John Martinez.

The beautifully rendered children's book *Adorable Adele* tells the story of Adele Bloch-Bauer, the elegant daughter of a Jewish Viennese banking family, who would grow up to marry the wealthy sugar manufacturer Ferdinand Bloch and later be immortalized in one of the greatest portraits of the twentieth century, Gustav Klimt's "Adele Bloch-Bauer I" (1907). The painting was confiscated by the Nazis when Ferdinand Bloch, by then a widower, fled Austria in 1939. After spending many years in a Viennese museum, it was finally reclaimed by Bloch-Bauer's niece, Maria, who parted with it in 2006, knowing that she wanted this long-lost masterpiece to be seen by as many people as possible. It is now one of the most important pieces in the collection of New York's renowned Neue Galerie. Illustrated with all of the pattern, color and gilt of fin-de-siècle Vienna, this sophisticated story book is a delight for children and adults alike.

Adorable Adele: A Modern Fairy Tale
ISBN 978-1-931794-18-3
Hbk, 9.25 x 11.25 in. / 32 pgs / illustrated throughout.
U.S. \$30.00 CDN \$34.00
February/Juvenile/Art

NEUE GALERIE NEW YORK



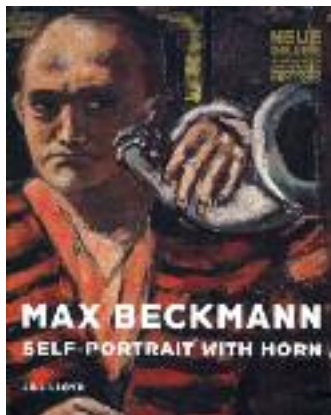
Portrait of Adele Bloch-Bauer

Text by Georg Gaugusch,
Sophie Lillie.

Few paintings have captured the public's imagination as thoroughly as Gustav Klimt's 1907 portrait of Adele Bloch-Bauer, the wife of a prominent Viennese sugar manufacturer. The suggestive, gold-leafed painting not only rendered Bloch-Bauer's irresistible beauty and sensuality; its intricate ornamentation and exotic motifs heralded the dawn of Modernity and a culture intent on radically forging a new identity. With this painting, Klimt created a secular icon that would come to stand for the aspirations of a whole generation in fin-de-siècle Vienna. But as synonymous as this famous model's likeness has become with Vienna's Golden Age, the real Adele Bloch-Bauer remained somewhat shielded from the public eye. Filled with well-chosen details, documentary photographs and historically related artworks, this singular, scholarly study attempts to reveal and honor the remarkable life and legacy of Adele Bloch-Bauer and her husband, Ferdinand Bloch, and their patronage of one of Austria's most radical forebears of Modernity.

Portrait of Adele Bloch-Bauer
ISBN 978-1-931794-16-9
Hbk, 9.25 x 11.25 in. / 96 pgs / 42 color / 54 b&w.
U.S. \$30.00 CDN \$34.00
February/Art

NEUE GALERIE NEW YORK



Max Beckmann: Self-Portrait with Horn

Text by Jill Lloyd.

In August of 2008, *The New York Times*' Ken Johnson wrote, "Max Beckmann's 'Self-Portrait with Horn' is one of the finest treasures of the Neue Galerie... Painted in brusque, brushy strokes in high-contrast darks and lights, it depicts the artist in a black-and-orange striped dressing gown holding up a silver hunter's horn in one sausage-fingered hand. He looks sideways with an intent expression as though he had sounded a note and was awaiting an answering response. Or he may be listening for the hounds of war." Beckmann painted "Self-Portrait with Horn" in 1938, just after he and his wife fled Nazi Germany to seek refuge in Amsterdam, and it evokes the tribulations of an entire generation. This volume celebrates this painting and the special place it holds for the Neue Galerie. Art historian Jill Lloyd brings her superb scholarship to bear in tracing the work's history and its importance within the Beckmann oeuvre.

Max Beckmann: Self-Portrait with Horn
ISBN 978-1-931794-22-0
Hbk, 9.25 x 11.25 in. / 84 pgs / 44 color / 39 b&w.
U.S. \$30.00 CDN \$34.00
February/Art

NEUE GALERIE NEW YORK



Previously Announced.

Ernst Ludwig Kirchner: Berlin Street Scene

Text by Pamela Kort.

A founding member of the early-twentieth-century German avant-garde artists' group *Die Brücke*, Ernst Ludwig Kirchner moved to Berlin in 1912 and became enthralled by what he called "the symphony of the great city." He responded to the intensity of Berlin's street life by recording the urban spectacle around him—most notably in "Berlin Street Scene" (1913–14), which is widely considered one of the greatest German paintings of the twentieth century. This beautifully illustrated, scholarly volume—written and edited by the noted independent curator and art historian Pamela Kort—provides a full exploration of the history and significance of Kirchner's masterpiece. Featuring full reproductions and details of "Berlin Street Scene" and other related artworks, as well as plentiful documentary photographs and supporting materials, this volume illuminates the ominous force of nervous energy and sexual tension that Kirchner sensed lurking beneath the veneer of civilized life.

Ernst Ludwig Kirchner: Berlin Street Scene
ISBN 978-1-931794-15-2
Hbk, 9.25 x 11.25 in. / 92 pgs / illustrated throughout.
U.S. \$30.00 CDN \$34.00
Available/Art

NEUE GALERIE NEW YORK

Josef Hoffmann: Interiors 1902–1913

The Making of an Exhibition

Text by Christian Witt-Döring.

In November of 2006, the Neue Galerie New York opened an extraordinary exhibition of the interiors of the Austrian designer and cofounder of the Vienna Secession, Josef Hoffmann. With incredible care and attention, Neue Galerie curator Christian Witt-Döring reconstructed four entire rooms by Hoffmann: a girl's bedroom from the Max Biach apartment (Vienna, 1902), a bedroom from the Hans Salzer apartment (Vienna, 1902), the dining room from the apartment of Jerome Stonborough and Margaret Stonborough-Wittgenstein (Berlin, 1905); and the dining room from the apartment of the Swiss painter Ferdinand Hodler (Geneva, 1913). Naturally, critics lavished their praises on this exemplary labor of love. *The Making of an Exhibition* serves as a companion volume to the catalogue for that exhibit (*Josef Hoffmann: Interiors 1902–1913*), documenting the painstaking process of assembling materials for these interiors, and their final installation. In the process of relating this tale, Witt-Döring shows us how a curator tackles the challenge of bringing such work to life. The result is a publication that displays the work of Josef Hoffmann as it was meant to be seen—in color, and as a series of fully realized ensembles.



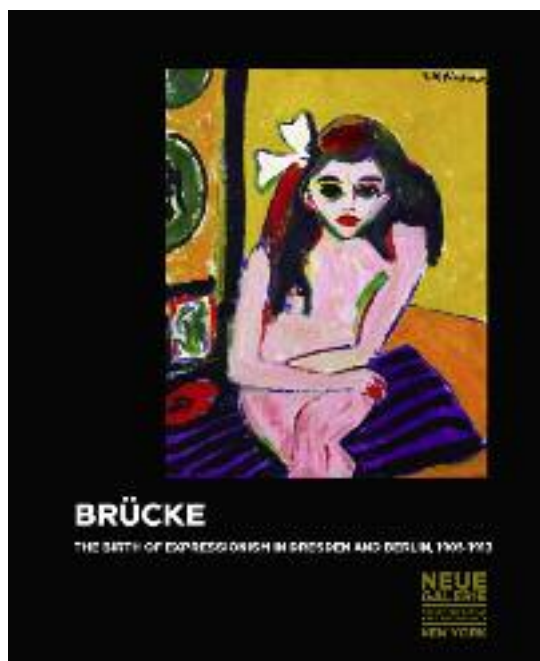
Josef Hoffmann: Interiors 1902–1913

ISBN 978-1-931794-20-6

Hbk, 9 x 11.25 in. / 88 pgs / 36 color / 28 b&w.

U.S. \$45.00 CDN \$51.00

February/Design & Decorative Arts



HATJE CANTZ

Brücke

The Birth of Expressionism 1905–1913

Text by Reinhold Heller.

"Anyone who directly and genuinely renders what drives him to create is one of us," proclaimed the manifesto of *Die Brücke* (The Bridge), a close-knit group of artists who first met in Dresden in 1905. Its founding members were four Jugendstil architecture students: Fritz Bleyl, Erich Heckel, Karl Schmidt-Rottluff and Ernst Ludwig Kirchner. Eschewing the contemporary academic styles and subjects, these four artists instead looked to their German art heritage to make "a bridge" with the past, favoring such artists as Albrecht Dürer, Matthias Grünewald and Lucas Cranach the Elder. They also drew on Fauvist and Primitivist art in their quest for unhindered expression and, with this combination of resources, propelled German art into the twentieth century. In works by *Die Brücke*, color diverged from nature and became a record of emotion; forms were radically simplified, or exaggerated and distorted; bohemian subject matter argued for a Socialist politics. Their nudes, landscapes and urban scenes—featuring depictions of dances, cabarets, cafés and the sorts of street encounters that were typical of Berlin in the years after 1911—are among the greatest works produced by early-twentieth-century artists. Containing important paintings, sculptures and prints by Heckel, Kirchner, Otto Mueller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff, this invaluable volume is a definitive record of the birth of Expressionism.

Brücke

ISBN 978-3-7757-2351-0

Hbk, 9.25 x 11.25 in. / 240 pgs / 90 color.

U.S. \$55.00 CDN \$63.00

March/Art

Exhibition Schedule

New York: Neue Galerie, 02/26/09–06/29/09



THE MUSEUM OF MODERN ART, NEW YORK

Japanese Design

Text by Penny Sparke, Paola Antonelli.

The Museum of Modern Art and 5 Continents Editions recently launched this series of books dedicated to industrial and graphic design. Each volume offers an overview of a single country's design achievements and illustrates its particular design history and aesthetic by showcasing renowned architects and designers through exemplary works drawn from The Museum of Modern Art's unmatched collection. This season, they take on Japan.

Japanese designers' special ability to combine aesthetic tradition with contemporary visual culture and material innovation has created a distinctive and exceptionally successful design industry in Japan, which has produced such divergent icons of Modern design as Sori Yanagi's Butterfly Stool, the Sony Walkman, the Honey-Pop Armchair by Tokujin Yoshioka and the Toyota Prius. This volume traces the development of Japanese design from the country's craft revival in the early twentieth century to the extraordinary objects of high technology that have been a specialty of Japanese designers since the middle of the century. Antonelli's lively introduction provides an overview of Japan's design culture, while an essay and timeline by Penny Sparke illuminate the masterpieces of Modern Japanese design that are superbly reproduced in this volume's plate section.

Japanese Design

ISBN 978-0-87070-739-1

Flexi, 8.25 x 8.25 in. / 160 pgs / 105 color / 10 b&w.

U.S. \$29.95 CDN \$34.00

May/Design & Decorative Arts/Asian Art & Culture

Featuring work by Hajime Sorayama, Ikkan Hiki, Issey Miyake, Kiyoshi Awazu, Mazda Motor Corporation, Michio Hanyu, Mitsubishi Electric Corporation, Reiko Sudo, Shogen Kuroda, Sony Corporation, Takeshi Ishiguro, Yamazaki Vellodo Co., Yuh Okano and Yusaku Kamekura, among others.



Also Available:

Italian Design
9780870707384

U.S. \$29.95 CDN \$34.00

The Museum of Modern Art



American Design
9780870707407

U.S. \$29.95 CDN \$34.00

The Museum of Modern Art

B.A.I.

The Wirtz Private Garden

Photographs by Marco Valdivia

Text by Tania Compton, Roger Malbert.

Few landscape designers are more admired than Belgium's Jacques Wirtz, as seen with the huge success of *The Wirtz Gardens*, published in the fall of 2004. *The Wirtz Gardens* surveyed 57 private and public gardens designed by Wirtz, many in collaboration with his two sons, Martin and Peter, in locations spanning the globe. Like the veteran art dealer whose personal collection one imagines to be stupendous, the volume raised the question of what Wirtz's own garden looked like. *The Wirtz Private Garden* now answers that question. At the family home in Schoten (near Antwerp)—a former gardener's cottage attached to an eighteenth-century estate—Wirtz and his family have created a laboratory for experimenting with plants, shrubbery, borders and pathways on an intimate scale. And the photographer Marco Valdivia, photographer for *The Wirtz Gardens*, has produced a unique meditation on the subtle effects of light, space and form in the garden through the seasons. Valdivia shoots on film, not digital, and consequently his photographs show a depth and clarity of definition that is unsurpassable. His sensitivity to the Wirtz aesthetic and to the textures of nature make this book one of the finest photographic studies of an intimate garden ever published.

Jacques Wirtz was born in 1924 in Antwerp. He studied landscape architecture at a horticultural college in Vilvoorde before starting his own business, growing and selling flowers and maintaining local gardens. In 1950, Wirtz designed his first complete garden, inspired by the gardens of his childhood and those seen on visits to other European countries and Japan. He gained recognition in the early 90s when he won a contest to redesign France's Carrousel Garden, which connects the Louvre with the Tuileries Gardens.

The Wirtz Private Garden

ISBN 978-90-8586-443-1

Hbk, 10 x 12 in. / 200 pgs / 200 color.

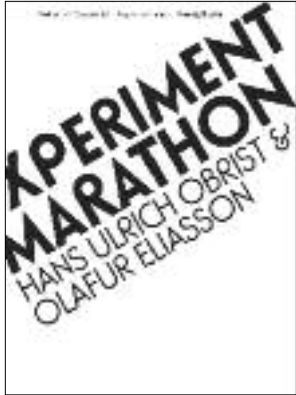
U.S. \$140.00 CDN \$160.00

March/Architecture & Urban Studies/Landscape Design

The follow-up sequel to bestseller,
The Wirtz Gardens.



WALTHER KÖNIG



Hans Ulrich Obrist & Olafur Eliasson: Experiment Marathon
Text by Hans Ulrich Obrist, Olafur Eliasson, John Brockman, Bruno Latour, Gustav Metzger, Barbara Vanderlinden.

In 2007, Serpentine Gallery Co-Director Hans Ulrich Obrist and artist Olafur Eliasson invited more than 100 leading artists, architects, filmmakers, academics and scientists—including Peter Cook, Simon Baron-Cohen, Gloria Friedmann, Neil Turok, Kim Gordon, Spartacus Chetwynd, Simon Forti, Fia Bäckström and Joseph Grigely—to expand the notion of experimentation for their *24-Hour Experiment Marathon*, held in the Rem Koolhaas-designed Serpentine Gallery Pavilion. In the tradition of Obrist's now-legendary ongoing *24-Hour Interview Marathon*, the crowds were standing-room-only and the action never stopped. This publication details the more than 40 screenings, performances and experimental films making up this genre-bending blend of science and art.

Hans Ulrich Obrist & Olafur Eliasson: Experiment Marathon
ISBN 978-3-86560-507-8
Pbk, 6.5 x 8.75 in. / 216 pgs / 275 color / 8 b&w.
U.S. \$39.95 CDN \$46.00 **FLAT40**
March/Art

WALTHER KÖNIG



Hans Ulrich Obrist & Enzo Mari: The Conversation Series Vol. 15

Volume 15 of *The Conversation Series* features a riveting dialogue between series editor and cultural catalyst Hans Ulrich Obrist and the renowned Italian designer Enzo Mari. More concerned with theoretical issues in design than commercial success, Mari is one of the most thoughtful and intellectually provocative designers of the late twentieth century. His work as a product and furniture designer, as well as a writer, teacher and artist, has proved influential both to his peers and to younger generations. In this volume, Mari discusses his iconic designs for cutting-edge production houses Danese, Olivetti and Castelli, his experience of the contradictory aspects of postwar Italy and his unique take on the design trends of the 1960s and 1970s.

Enzo Mari was born in 1932 in Novara, Italy. He has most recently completed a series of tubular aluminum chairs for Vienna's Gebrüder Thonet and a collection for the Japanese home store Muji.

Hans Ulrich Obrist & Enzo Mari: The Conversation Series
ISBN 978-3-86560-401-9
Pbk, 5.5 x 8.5 in. / 88 pgs / 35 b&w.
U.S. \$25.00 CDN \$29.00
March/Nonfiction & Criticism/Design & Decorative Arts

WALTHER KÖNIG



Hans Ulrich Obrist & Gustav Metzger: The Conversation Series Vol. 16

In volume 16 of *The Conversation Series*, Hans Ulrich Obrist presents an in-depth exchange with the venerable German-born artist and activist Gustav Metzger, which illuminates the artist's fascinating life and 60-year career. In 1959, Metzger penned a manifesto of Auto-destructive art, which states in part, "Auto-destructive paintings, sculptures and constructions have a lifetime varying from a few moments to 20 years. When the disintegrative process is complete, the work is to be removed from the site and scrapped." In this volume, Metzger talks to Obrist about his past and present association with Auto-destructive art, how he has come to fuse his art practice with his political commitment to human rights and ecology, how he escaped the Holocaust at the age of 13 and the many projects he has yet to realize.

Hans Ulrich Obrist & Gustav Metzger: The Conversation Series
ISBN 978-3-86560-498-9
Pbk, 5.75 x 8.5 in. / 168 pgs / 41 b&w.
U.S. \$25.00 CDN \$29.00
March/Nonfiction & Criticism/Art

WALTHER KÖNIG



Also Available:

Hans Ulrich Obrist & Robert Crumb: The Conversation Series Vol. 1
9783883759487
U.S. \$ 16.00 CDN \$18.00

Hans Ulrich Obrist & John Chamberlain: The Conversation Series Vol. 2
9783883759227
U.S. \$20.00 CDN \$23.00

Hans Ulrich Obrist & Konrad Klapheck: The Conversation Series Vol. 3
9783865600356
U.S. \$ 20.00 CDN \$23.00

Rem Koolhaas & Hans Ulrich Obrist: The Conversation Series Vol. 4
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9783865602046
U.S. \$25.00 CDN \$29.00

Hans Ulrich Obrist & Nancy Spero: The Conversation Series Vol. 11
9783865603227
U.S. \$22.00 CDN \$25.00

Hans Ulrich Obrist & Olafur Eliasson: The Conversation Series Vol. 13
9783865603357
U.S. \$ 22.00 CDN \$25.00

POLÍGRAFA



Previously Announced.

Gary Hill: Works and Selected Writings

An Art of Limina

Text by George Quasha and Charles Stein.

Gary Hill is one of the most influential contemporary artists to investigate the myriad relationships between words and electronic images. His inquiries into linguistics and consciousness offer resonant philosophical and poetic insights, as he explores the formal conjunctions of electronic visual and audio elements with the body and the self. With experimental rigor, conceptual precision and imaginative leaps of discovery, Hill's work in video is about, and is, a new form of writing. In this substantial volume, George Quasha and Charles Stein analyze the artist's entire career, paying particular attention to the single-channel video works. Covering Hill's oeuvre, this monograph features a comprehensive chronology of his work, including important production details. A careful selection of key writings by the artist is also included.

Gary Hill: Works and Selected Writings

ISBN 978-84-343-1042-1

Hbk, 8.25 x 10.25 in. / 432 pgs / 316 color.

U.S. \$75.00 CDN \$86.00

March/Art

POLÍGRAFA



Dan Graham: Works, and Collected Writings

Text by Gloria Moure.

Dan Graham's body of art and theory—which dates from shortly after he moved to New York in 1964—has become a key part of the Conceptual art canon. He is a highly influential figure in the field of Contemporary art, both as a practitioner and as a well-respected critic and theorist. Best known for his large-scale installations incorporating mirrors—in which viewers become lost in a maze of reflections that they must navigate and interpret as they simultaneously see themselves and other viewers reflected—Graham has long examined the psychological relationship between people and architecture. This volume looks at Graham's key works and incorporates a collection of his seminal writings. A second edition, this important expanded monograph contains new material not found in the first.

Dan Graham: Works, and Collected Writings

ISBN 978-84-343-1201-2

Hbk, 8.25 x 10.25 in. / 360 pgs / 215 color.

U.S. \$75.00 CDN \$86.00

March/Art

POLÍGRAFA



Marcel Duchamp: Works, Writings, Interviews

Text by Gloria Moure.

By his own testimony, Marcel Duchamp considered painting "a means of expression, not an end in itself. One means of expression among others, and not a complete end for life at all." His legendary "Large Glass," for example, can be seen as simply the culmination or sum of numerous experiments conducted over an eight-year period. For this reason, every aspect of his oeuvre—painting, installation, writing, interviews—is of potentially equivalent interest, and any Duchamp primer needs to present his more ephemeral contributions, in aphorisms, diagrams and conversation, alongside his visual experiments. *Works, Writings, Interviews* does this job splendidly, exploring the artist's many-faceted activities, analyzing his work as an entirety and gathering his key interviews and writings.

Marcel Duchamp: Works, Writings, Interviews

ISBN 978-84-343-1198-5

Hbk, 8.75 x 11.25 in. / 160 pgs / 120 color.

U.S. \$45.00 CDN \$51.00

April/Art

Also Available from Polígrafa:

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FOUR CORNERS BOOKS



Dracula
By Bram Stoker.
Illustrated by James Pyman.

Truly a *Dracula* for both art and book lovers, this new edition of the most famous of vampire tales completely overhauls the notion of how a literary classic might be creatively revisited. James Pyman is already famed for his eerily exacting and hallucinatory draftsmanship, as well as for his relish for the exploration of book formats such as cartoon or children's books, and is therefore ideally suited to the illustration of this volume. Herein, Pyman returns to the original text, illustrating a line or phrase from each of the novel's 27 chapters in a series of wonderfully sinister and weirdly clinical pencil drawings. The book, which Bram Stoker composed as a series of diaries, letters and newspaper cuttings, has been typeset by designer John Morgan with a different typeface allocated to each character—each font being based on those in use at the time of the book's original publication. As a final flourish, the striking bright yellow clothbound cover, with its vivid red lettering, is based on that of the first UK edition.

Dracula
ISBN 978-0-9545025-7-7
Cloth, 6.25 x 10 in. / 488 pgs /
27 duotone.
U.S. \$27.00 CDN \$31.00
February/Literature

FOUR CORNERS BOOKS



Blumfeld, an Elderly Bachelor
By Franz Kafka.
Illustrated by David Musgrave.

In this volume, British artist David Musgrave revisits Franz Kafka's novella *Blumfeld, an Elderly Bachelor*, the tale of a man who arrives home one day to find two plastic balls bouncing off the ground of their own accord. To his great irritation, these balls follow Blumfeld—who is a stickler for absolute order in his universe—wherever he goes, and his attempts to divest himself of their presence are described with Kafka's customary flair for the detached observation of the extremely bizarre. Musgrave has responded to Kafka's story with a series of pencil drawings of curious artifacts and pseudo-archaeological fragments of his own invention. Combined with John Morgan's austere design—which finds the book typeset in Kafka's preferred font and large type size, which he was never able to see printed in his lifetime—this volume almost feels like a case study of some unique bygone supernatural phenomenon.

Blumfeld, an Elderly Bachelor
ISBN 978-0-9545025-6-0
Hbk, 6 x 8 in. / 88 pgs / 16 duotone.
U.S. \$19.00 CDN \$22.00
February/Literature

HEARTWORM PRESS



Feathers Like Leather
Stories, Poems and Etymologies
By Chris Leo.

One of troubador/flaneur Chris Leo's claims to fame is that he holds the highest score on the rigorous New York City Tour Guide Exam. He's done a lot of walking in his days. Over the past decade, dividing his time between Manhattan and Cupra Marittima, Italy, the walking has amounted to a gamut of lyric texts reflecting his follies and diversions along the way in an apropos hodgepodge of formats. From his novels *White Pigeons* and *57 Octaves*, which come with accompanying music and drawings, to his polylingual children's book *Coomoocklemungmung*, illustrated by Buenos Aires-based artist Francesca Massai, to albums with his word-burdened bands The Van Pelt, The Lapse and Vague Angels, the delivery is always the same: cat's paw on a very big mouse. Leo's fourth book, *Feathers Like Leather*, is a collection of short stories, poems and etymologies, each a raw and urgent account of his life abroad—even in his own hometown. From obsessive language dissection to personal sexual questionings, Leo lends a relentless charm to his writing that emanates from the page as if it's being sung.

Feathers Like Leather
ISBN 978-0-9797238-5-8
Pbk, 5.5 x 8.5 in. / 160 pgs / 1 color.
U.S. \$19.95 CDN \$23.00
March/Literature



Also Available from Exact Change:

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Hebdomeros

By Giorgio de Chirico

ISBN 9781878972064

U.S. \$17.95 CDN \$20.00

The Burial of the Count of Orgaz & Other Poems

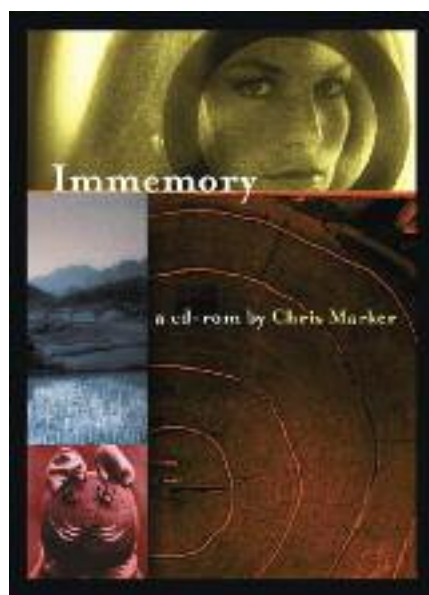
By Pablo Picasso

ISBN 9781878972361

U.S. \$19.95 CDN \$23.00

EXACT CHANGE

With the republication of this groundbreaking CD-ROM, please join D.A.P. in celebrating the twentieth anniversary of Exact Change, the extraordinary independent publisher of experimental literature that has brought back into print some of the most important primary avant-garde documents of the nineteenth and twentieth centuries, even as it continues to publish pioneering contemporary works. Founded in 1989 by Damon Krukowski and Naomi Yang, musicians from the bands Damon & Naomi and Galaxie 500, Exact Change has published works by Guillaume Apollinaire, Louis Aragon, Antonin Artaud, John Cage, Leonora Carrington, Giorgio de Chirico, Salvador Dalí, Morton Feldman, Alice James, Alfred Jarry, Franz Kafka, Lautréamont, Gérard de Nerval, Fernando Pessoa, Raymond Roussel, Philippe Soupault, Gertrude Stein, Stefan Themerson, Denton Welch and Unica Zürn, among others.



Back in Stock.

Immemory: A CD-ROM by Chris Marker

Renowned French filmmaker, photographer, writer and traveler Chris Marker has never respected the boundaries between genres. His landmark 1962 film *La Jetée* is made up almost entirely of stills, its one moving image as thrilling as the Lumières' films must have been for their original audiences. Since then, Marker's films (including the features *Sans Soleil* and *Level Five*) have continued to stretch the definition of the art, merging at times with the essay, political manifesto, personal letter, art installation—even the computer game. In *Immemory*, Marker uses the format of the CD-ROM to create a multilayered, multimedia memoir. The reader investigates "zones" of travel, war, cinema and poetry, navigating through photographs, film clips, music and text, as if physically exploring Marker's memory itself. The result is a veritable twenty-first century *Remembrance of Things Past*, an exploration of the state of memory in our digital era. With it, Marker has both invented a literary form and perfected it.

Immemory: A CD-ROM by Chris Marker

ISBN 978-1-878972-39-2

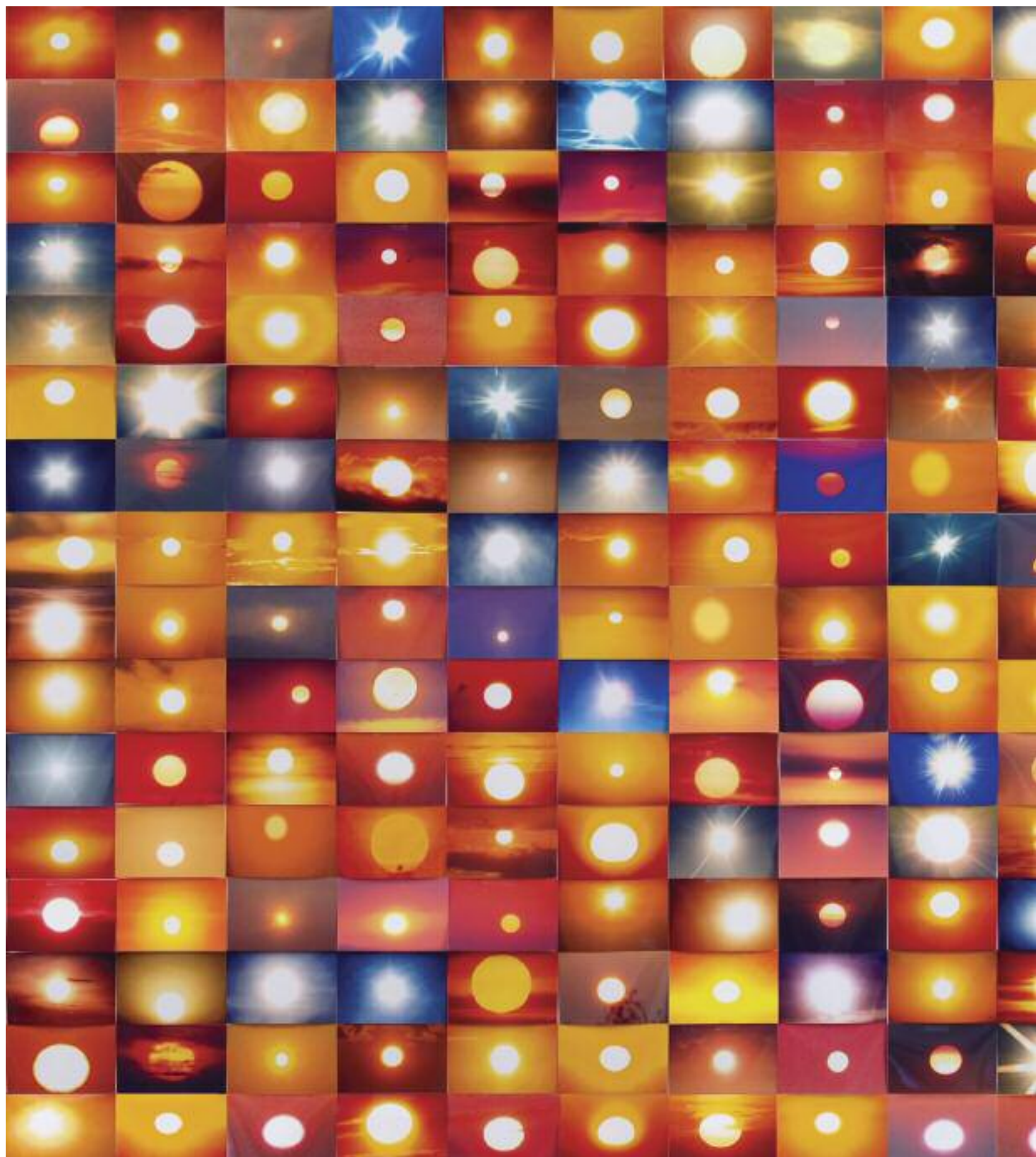
CD-ROM, 5.5 x 7.25 / System Requirements: Mac OS X 10.4.11 or later, including 10.5 "Leopard."

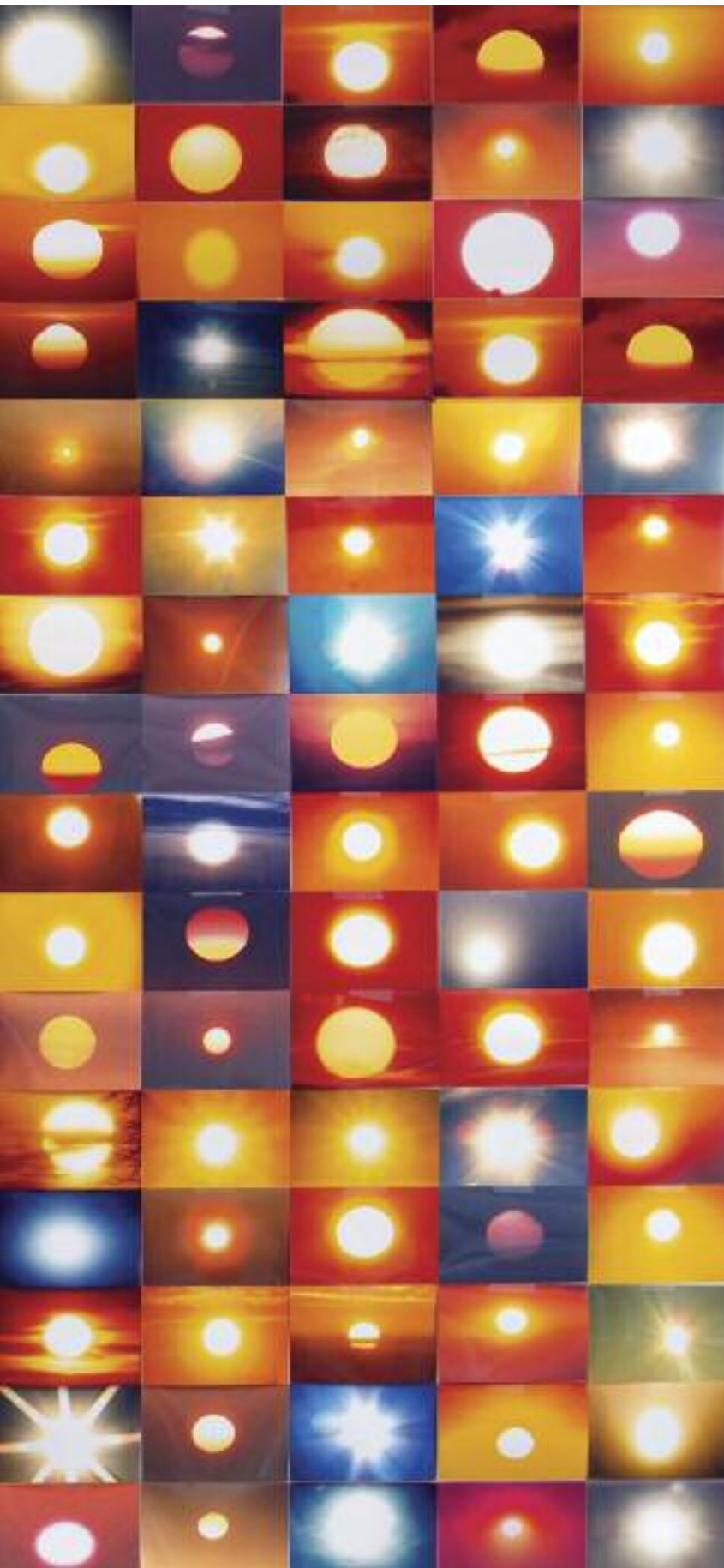
U.S. \$17.95 CDN \$20.00

February/Film & Video

Chris Marker has a brilliant mind and heart and appetite for life, and it's a privilege to travel with him to whatever he chooses to remember and to evoke. He is one of cinema's alltime greats—the most important reflective or nonnarrative filmmaker after Dziga Vertov.

—Susan Sontag





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JOURNALS 132

Penelope Umbrico, "4,238,053 Suns From Flickr (Partial) 10/1/08," detail of installation of 2,000 4 x 6 inch Kodak machine prints, 2008. See *The Edge of Vision: The Rise of Abstraction in Photography*, published by Aperture, page 65.



RADIUS BOOKS

Callahan, Siskind & Sommer: At the Crossroads of American Photography

Text by Britt Salvesen, Ph.D, Keith F. Davis.

At the Crossroads of American Photography examines the aesthetic and personal interrelationships of three photographers who helped define the course of American photography after Steiglitz: Frederick Sommer (1905–1999), Harry Callahan (1912–1999) and Aaron Siskind (1903–1991).

Although each member of this “holy trinity” (as they were dubbed by photographer and publisher Jonathan Williams) has been honored with individual museum retrospectives, this is the first full comparison of their work, as well as an exploration of their robust, prescient exchange of ideas about photography, abstraction and metaphor over the course of their 25 years as colleagues and friends. Self-taught as photographers, this trio helped shape a national community of peers and the evolution of photography as an art form, creating a bridge between the purity of Group f/64-era photography at midcentury and the hybrid approaches to the medium seen today.

This exquisitely produced exhibition catalogue highlights the powerful role of such camaraderie in shaping photography at this seminal time, before the emergence of a market for photography and before widespread artistic acceptance of the medium. It brings to light contrasting philosophies of the artist/photographer’s role (influenced by Existentialism for Siskind and by the writings of Spinoza for Sommer), the interest in chance as an artistic process, the expressive potential of photographic found objects and collage, experimental abstraction, close affiliations with fine art movements (New Bauhaus, Abstract Expressionism and Surrealism), and changing attitudes toward the fine-print tradition.

Exhibition Schedule

Scottsdale: Scottsdale Museum of Contemporary Art,
01/31/09–05/13/09

Callahan, Siskind & Sommer: At the Crossroads of American Photography

ISBN 978-1-934435-15-1

Hbk, 10.5 x 11.25 in. / 152 pgs / 66 duotone.

U.S. \$55.00 CDN \$63.00

March/Photography

HOWARD GREENBERG GALLERY

Eye Mind Spirit: The Enduring Legacy of Minor White

Preface by Peter C. Bunnell. Edited by Nathan Lyons.

In celebration of the hundredth anniversary of photo giant Minor White’s birth, this volume features seminal works spanning his entire career. White’s contribution to photography was formidable; in addition to being a master craftsman, he was also a highly influential writer, critic, curator, editor and teacher. During the 1950s and 60s, White’s house in Rochester, New York, served as an important meeting place for a number of photographers as well as the editorial offices of *Aperture* magazine, which White founded in 1952 with Ansel Adams, Dorothea Lange, Barbara Morgan and Beaumont and Nancy Newhall. Born in 1908 in Minneapolis, **Minor White** created his first major photographs in 1938 in Portland, Oregon, for the Works Progress Administration. His first one-man exhibition was held at the Portland Art Museum in 1942. Over the course of his long career, White held positions at the California School of Fine Arts, the George Eastman House, the Rochester Institute of Technology and, from 1965 until his death in 1976, the Massachusetts Institute of Technology. His photographs are in the principal collections of Princeton University, The Museum of Modern Art, New York, The J. Paul Getty and Norton Simon museums in Los Angeles and the San Francisco Museum of Modern Art, among others.



Eye Mind Spirit: The Enduring Legacy of Minor White

ISBN 978-0-9748863-0-5

Clth, 8 x 9 in. / 80 pgs / 56 duotone.

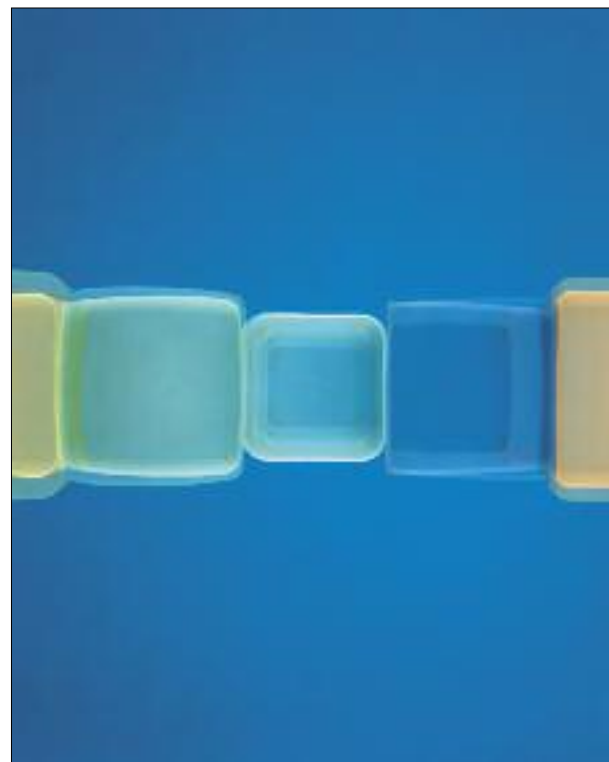
U.S. \$50.00 CDN \$57.00

February/Photography

APERTURE

The Edge of Vision**The Rise of Abstraction in Photography****Text by Lyle Rexer.**

From the beginning, abstraction has been intrinsic to photography, and its persistent popularity reveals much about the medium. *The Edge of Vision: The Rise of Abstraction in Photography* is the first book in English to document this phenomenon and to put it into historical context, while also examining the diverse approaches thriving within contemporary photography. Author Lyle Rexer examines abstraction at pivotal moments, starting with the inception of photography, when many of the pioneers believed the camera might reveal other aspects of reality. *The Edge of Vision* traces subsequent explorations—from the Photo Secessionists, who emphasized process and emotional expression over observed reality, to Modernist and Surrealist experiments. In the decades to follow, in particular from the 1940s through the 1980s, a multitude of photographers—Edward Weston, Aaron Siskind and Barbara Kasten among them—took up abstraction from a variety of positions. Finally, Rexer explores the influence the history of abstraction exerts on contemporary thinking about the medium. Many contemporary artists—most prominently Ilan Wolff, Marco Breuer and Ellen Carey—reject photography's documentary dimension in favor of other possibilities, somewhere between painting and sculpture, that include the manipulation of process and printing. In addition to Rexer's engagingly written and richly illustrated history, this volume includes a selection of primary texts from and interviews with key practitioners and critics such as Edward Steichen, László Moholy-Nagy and James Welling.

The Edge of Vision**ISBN 978-1-59711-100-3****Hbk, 8 x 10 in. / 272 pgs / 180 color.****U.S. \$49.95 CDN \$57.00****June/Photography****Exhibition Schedule****New York: Aperture Gallery, 05/14/09–07/09/09**

STEIDL MACK

James Welling: Light Sources, 1992–2005

Los Angeles-based artist James Welling has long used abstraction to challenge the technical and conceptual boundaries of photography. In the 1980s, Welling often employed simple materials like crumpled aluminum foil, draped fabric and pastry dough. In 1992, he began the series *Light Sources*, the focus of this volume, which critic Carol Squiers has described as “a trope for the seductions of the quickly glimpsed, the half remembered, the partially understood, qualities that Welling wants to hold up, examine and admire without piercing the fragile surface of their own fugitive grace.” While many of the objects depicted in *Light Sources* literally transmit light, the series also refers to the role of light in the photographic process and, indirectly, to how the human eye perceives light.

James Welling was born in 1951 in Hartford, Connecticut. A Professor of Art at UCLA, he is represented by David Zwirner in New York and Regen Projects in Los Angeles.

James Welling: Light Sources, 1992–2005**ISBN 978-3-86521-859-9****Hbk, 7.5 x 10.25 in. / 144 pgs / 60 color****U.S. \$45.00 CDN \$51.00****August/Photography**

APERTURE

D.A.P. is pleased to welcome *Aperture* magazine, the award-winning quarterly founded in 1952 by Ansel Adams, Minor White, Barbara Morgan and Dorothea Lange, among others, in order to foster the development and appreciation of the photographic medium and to communicate with “serious photographers and creative people everywhere, whether professional, amateur or student.”

Aperture has published the work of Diane Arbus, Henri Cartier-Bresson, Gregory Crewdson, William Eggleston, Nan Goldin, Josef Koudelka, Sally Mann, Richard Misrach, Stephen Shore, Paul Strand and Edward Weston, among many others, while also showcasing the writings of leading voices in the field, including Vince Aletti, Arthur Danto, Gretel Ehrlich, Vicki Goldberg, Francine Prose and Luc Sante, to name just a few.



[*Aperture*] has been unswerving in its mission: to make sure that the work of the very best photographers is presented to the public in the very best way possible, according to the wishes of the artist.

—*Publishers Weekly*

Aperture 194

Spring 2009

Edited by Melissa Harris.

The Spring 2009 issue of *Aperture* features an introduction to the curious work of the little-known early-twentieth-century photographer William van der Weyde, some of Sally Mann's recent, intimate photographs of her husband, Larry, and a selection from Lise Sarfati's most recent body of work, which focuses on the complex relation between mothers and daughters, with an essay by Sandra S. Phillips. This issue also includes Vicki Goldberg's essay on Jiang Jian, an up-and-coming Chinese photographer; Anthony Downey discussing photography and human rights; and a moving photo essay by Jonathan Torgovnik that tells the stories of women who were subjected to sexual violence during the 1994 Rwandan genocide. In other parts of this issue, Lyle Rexer takes a look at the unsettling and playful near-abstract photographs of Finnish photographer Pertti Kekarainen, while Jessica Helfand explores the inventive scrapbooks of two artists who died tragically young. Exhibition reviews include Vicki Goldberg on *Richard Avedon: Portraits of Power*, Laurel Ptak on *Click! A Crowd-Curated Exhibition*, Noemi Smolnik on *Parrworld*, Shelley Rice on *Picture Paradise: Asia-Pacific Photography, 1840–1940* and Augusto Pieroni on *Ugo Mulas: La scena dell'arte*. In closing, issue 194 pays homage to Anne d'Harnoncourt and Cornell Capa.

Aperture 194

ISBN 978-1-59711-109-6

Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.

U.S. \$14.95 CDN \$17.00

March/Photography

Aperture 195

ISBN 978-1-59711-110-2

Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.

U.S. \$14.95 CDN \$17.00

June/Photography

APERTURE

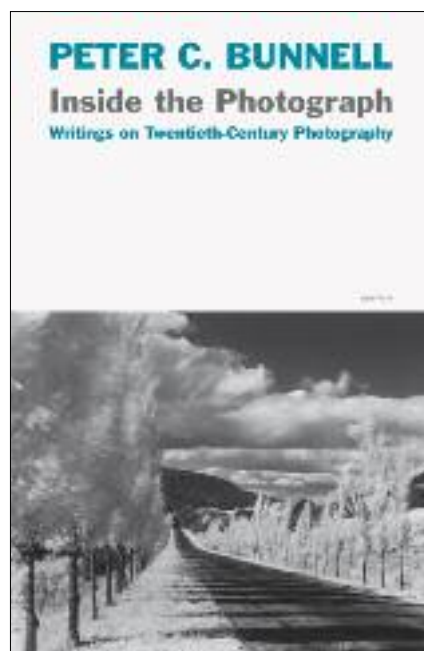
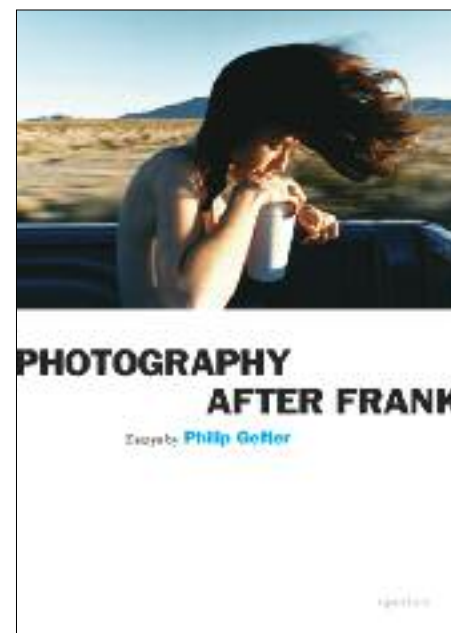
Photography After Frank**Essays by Philip Gfeller.**

In *Photography After Frank*, former *New York Times* writer and picture editor Philip Gfeller narrates the tale of contemporary photography, beginning at the pivotal moment when Robert Frank commenced his seminal works of the 1950s. Along the way, he connects the dots of photography's evolution into what it is today, forging links between its episodes to reveal unsuspected leaps. Gfeller takes Frank's *The Americans* as a decisive challenge to photographic objectivity, with its grainy, off-hand-seeming spontaneity and its documentation of life beyond the picket fence. Thus viewed, *The Americans* provides Gfeller with a bridge to the phenomenon of the "staged document" and Postmodernism's further challenge to image fidelity. Other areas of discussion include photojournalism, the recent diversity of portraiture styles, the influence of private and corporate collections on curatorial decisions and how the market shapes art making. Throughout *Photography After Frank*, Gfeller deftly demonstrates Frank's legacy in the work of dozens of important individual artists who followed in his wake, from Lee Friedlander and Nan Goldin to Stephen Shore and Ryan McGinley. The book includes texts written exclusively for this publication as well as essays drawn from Gfeller's critical writings, reviews and even obituaries. *Photography After Frank* offers a page-turning approach to a subject that will appeal to students and art world aficionados alike.

Photography After Frank**ISBN 978-1-59711-095-2****Hbk, 6 x 8.5 in. / 224 pgs / 30 color / 45 b&w.**

U.S. \$29.95 CDN \$34.00

June/Photography/Nonfiction & Criticism



APERTURE

Now in Paperback!**Inside the Photograph****Writings on Twentieth-Century Photography****By Peter C. Bunnell.****Foreword by Malcolm Daniel.**

Now available in paperback! Peter C. Bunnell has been a major force in shaping the discourse about photography. During his 30-some years as an influential professor and curator at Princeton University, he has written extensively. This classic collection of texts, available for the first time in paperback and selected from work published throughout his career, makes a significant contribution to the field that he has helped to establish. In each of the 34 essays, which are devoted to individual (predominantly American) photographers and three galleries that played a key role in the recognition and marketing of Modern photography, Bunnell brings to bear his distinctive sensibility and insight. While encouraging the reader to see previously overlooked aspects of the images he discusses so eloquently, he also provides an invaluable historical context for the photographers and their work. In *Inside the Photograph*, Bunnell offers a unique personal perspective on the world of art photography as it has morphed from a small group of practitioners to the supercharged international marketplace of today.

In 2002, **Peter C. Bunnell** retired as the David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University, where he also held a post as Faculty Curator of Photography at the Art Museum. He has published extensively; his most recent books include *Minor White: The Eye that Shapes* and *Photography at Princeton: Celebrating 25 Years of Collecting and Teaching the History of Photography*.

Inside the Photograph**ISBN 978-1-59711-104-1****Pbk, 5.5 x 8.5 in. / 288 pgs / 43 b&w.**

U.S. \$19.95 CDN \$23.00

April/Photography/Nonfiction & Criticism

STEIDL/HASSELBLAD FOUNDATION

**Graciela Iturbide****The Hasselblad Award 2008****Edited and Foreword by Gunilla Knappe.****Text by Colin Westerbeck.**

The 2008 Hasselblad Foundation International Award has been awarded to Mexican photographer Graciela Iturbide. Born in Mexico City in 1942, Iturbide is a founding member of the Mexican Council of Photography, and her work has been exhibited internationally and is included in many major museum collections including those of The Metropolitan Museum of Art and The Museum of Modern Art, New York, the Los Angeles County Museum of Art and The J. Paul Getty Museum. In awarding her the 2008 Hasselblad award, the Foundation said: "Graciela Iturbide is considered one of the most important and influential Latin American photographers of the past four decades. Her photography is of the highest visual strength and beauty. Graciela Iturbide has developed a photographic style based on her strong interest in culture, ritual and everyday life in her native Mexico and other countries. Iturbide has extended the concept of documentary photography, to explore the relationships between man and nature, the individual and the cultural, the real and the psychological. She continues to inspire a younger generation of photographers in Latin America and beyond."

Graciela Iturbide**ISBN 978-3-86521-733-2****Clth, 9.75 x 10.5 in. / 144 pgs / illustrated throughout.**

U.S. \$45.00 CDN \$51.00

March/Photography/Latin American Art & Culture

STEIDL PHOTOGRAPHY INTERNATIONAL

**Inge Morath: Iran****Edited by John P. Jacob. Text by Azar Nafisi, Robert Delpire, Monika Faber, Lupe Morath.**

In 1956, Inge Morath (1923–2002) traveled to the Middle East for *Holiday* magazine. She wore the traditional chador and traveled alone most of the time. "It was difficult to photograph there as a woman," she later recorded. In this body of work, Morath's subjects range from politics and religion to work and commerce, from the shah's palace to the nomad's tent to Zoroaster's sacred shrine. She photographed Iran with the keen vision of an anthropologist, examining religious rituals, costuming, work, sport, music, art and theater in order to document "the continuity—or lack of it—between past and present," as she later put it. Morath's work in Iran presaged her later work in Spain, China and Russia, creating an extensive document of the clash between modernity and tradition in the postwar Middle East. Retrospectively, *Inge Morath: Iran* recalls a land and a culture that have been profoundly transformed since the Iranian Revolution of 1979. It is a window into the past that provides a singular and timely perspective on Iran in the present.

Inge Morath: Iran**ISBN 978-3-86521-697-7****Hbk, 9.75 x 12.5 in. / 336 pgs / 320 tritone.**

U.S. \$55.00 CDN \$63.00

May/Photography/Middle East Art & Culture

**Also Available:****Inge Morath: The Road to Reno**
9783865212030

U.S. \$55.00 CDN \$63.00

Steidl

STEIDL & PARTNERS

**Jerry Berndt: Insight****Edited by Maik Schlüter, Felix Hoffmann.****Text by Maik Schlüter, Felix Hoffmann, Susanne Holschbach, Kathrin Peters.**

According to Magnum photographer Eugene Richards, American-born, Paris-based photographer Jerry Berndt "goes somewhere and makes you feel what it felt like, not just what it looked like." Over the course of his four-decade-plus career in photography, Berndt has erased the routine divide between spontaneous documentary photography and Conceptual artwork. Berndt first achieved public acclaim with his now-famous work, *Combat Zone* (1967–1970), which documented life in Boston's red-light district. At the beginning of the 1970s, Berndt pitched commercial iconography of the day-to-day world against the psychology of nocturnal moods with the project *Nite Works*, a series of night-time shots of American and European cities. With his documentations of the anti-Vietnam War movement and of homelessness in America in the early 1980s, Berndt put his finger on the unresolved conflicts of his country and photographed them unflinchingly, always cutting directly to the emotional content of the subject at hand. Gathering these numerous projects, *Insight* surveys Berndt's work from the 1960s to the 1980s—in single images, sequences and series, and almost exclusively in black-and-white.

Jerry Berndt: Insight**ISBN 978-3-86521-725-7****Hbk, 11 x 9.5 in. / 248 pgs / 12 color / 109 b&w.**

U.S. \$45.00 CDN \$51.00

February/Photography

WALTHER KÖNIG



Previously Announced.

Miroslav Tichý

Dedicated to the Women of Kyjov

Text by Clint Burnham, Roman Buxbaum, Carolyn Christov-Bakargiev, Harald Szeemann.

After studying at the Academy of Arts in Prague, Miroslav Tichý, born in 1926 in the former Czechoslovakia, withdrew to a life of isolation in his hometown of Kyjov. In the late 1950s, he stopped painting and, during his daily walks, began to take photographs of women with cameras he made by hand. He mounted his prints on handmade frames and added finishing touches in pencil, shifting from photography to drawing. Disregarding the rules of photography, for four decades Tichý created a large oeuvre of poetic, dreamlike views of female beauty.

A former neighbor, Roman Buxbaum, discovered Tichý's hidden work in the 1980s and has been documenting and collecting it ever since. In 2004, the esteemed international curator Harald Szeemann mounted the first solo exhibition of the nearly 80-year-old artist. That same year, Tichý was given the Rencontres d'Arles Photographie Discovery Award and the Kunsthaus Zurich organized a large retrospective. Solo exhibitions at the Centre Pompidou in Paris and the Museum of Modern Art (MoMA) Frankfurt followed in 2008. Tichý does not see his exhibitions, for he no longer leaves his house. This beautifully produced, thorough volume collects the work—perfectly.

Miroslav Tichý

ISBN 978-3-86560-459-0

Hbk, 6.25 x 8.75 in. / 222 pgs / illust. throughout.

U.S. \$80.00 CDN \$91.00

Available/Photography

PPP EDITIONS/ANDREW ROTH INC., NEW YORK



Watanabe Katsumi: Gangs of Kabukicho

Text by Iizawa Kotaro.

The subjects of itinerant Tokyo portrait photographer Watanabe Katsumi's 1960s and 70s photographs are the prostitutes, street people, drag queens, entertainers and gangsters (Yakuza) that populated Kabukicho, the red-light district of Shinjuku, at night during that era. Watanabe made his living by selling these photographs to his subjects, offering three prints for 200 yen. A modest gentleman, Watanabe had a keen sensitivity to the natural posturing of his subjects, which allowed them to uninhibitedly reveal their identities. He saw Kabukicho as a stage, and his photographs document the performers. To accompany the photographs collected in this volume, which borrows its title from Watanabe's first book, *The Gangs of Shinjuku*, published in 1973, Iizawa Kotaro, who wrote the noted essay "The Evolution of Postwar Photography," in Anne Tucker's essential study, *The History of Japanese Photography*, chronicles the history of Shinjuku and offers a biography of Watanabe, who died last year at the age of 67.

Watanabe Katsumi: Gangs of Kabukicho

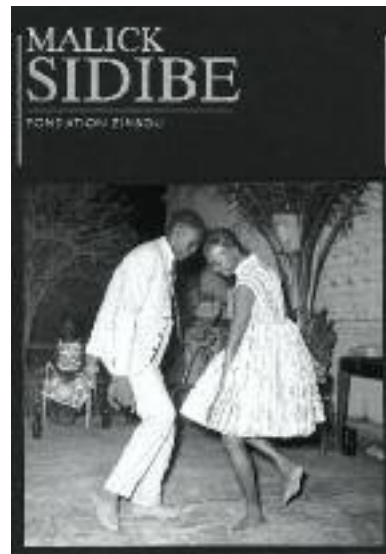
ISBN 978-0-9715480-3-9

Pbk, 8 x 11.5 in. / 160 pgs / 155 duotone.

U.S. \$55.00 CDN \$63.00

February/Photography/Asian Art & Culture

FONDATION ZINSOU



Malick Sidibé

"A person has three sides: their face, their back, their profile. To snap a person's profile is interesting. To see someone from behind, especially my sisters or my mother, is more interesting. When you see a woman wearing a skirt from behind, it's a temptation. People have had car accidents that way. There was a beautiful woman walking in front of my studio and on the tarmac a man was coming on a Vespa. He saw the woman, forgot the road. A van was parked in front of my neighbor's house: he crashed into the van!" At the 52nd Venice Biennale in 2007, African contemporary art was shown for the first time in history. That year, its highest distinction, the Golden Lion, was awarded to Mali photographer Malick Sidibé, whose ebullient, deeply human, black-and-white work is presented here—on beautiful spot-varnished paper with special small, uncoated inserts sewn in.

Malick Sidibé was born around 1936 in Soloba, Mali. In 1952 he moved to Bamako, where he continues to live and work. His portraits and documentation of social life in Bamako, particularly of young people's activities, have been widely acclaimed. In 1995, his work was shown outside of Africa for the first time. Since then, his work has been exhibited throughout the world, garnering the 2003 Hasselblad Award and the 2007 Golden Lion Award for Lifetime Achievement at the 52nd Venice Biennale, among many others..

Malick Sidibé

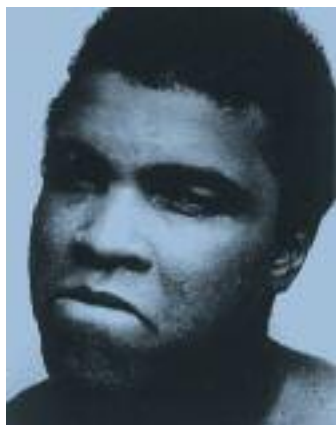
ISBN 978-90-5779-104-8

Clth, 8 x 11 in. / 191 pgs / 190 duotone.

U.S. \$75.00 CDN \$86.00

March/Photography/African Art & Culture

JRP|RINGIER



Collection agnès b.

Edited by agnès b. Text by Edouard Glissant, Felix Hoffmann, André Magnin, Hans Ulrich Obrist.

French fashion designer and cultural broker agnès b. has been a major participant in the international art world for many years—especially in New York, where her encouragement and support of numerous artists and institutions has made her a revered philanthropist and friend to many. Now, this book offers a window into agnès b.'s much-admired eye by surveying the highlights of the collection she has amassed over the decades. Initially organized around Modern photography, with a focus on Brassai, Diane Arbus, Helen Levitt and Weegee, as well as classic pieces by Atget, Richard Avedon, Henri Cartier-Bresson and Robert Frank, the collection quickly expanded into Contemporary art and photography, as agnès b. acquired works by William Eggleston, Andy Warhol, Larry Clark, Jean-Michel Basquiat and Nan Goldin, and later by Cameron Jamie, Richard Billingham and Martin Parr.

Collection agnès b.

ISBN 978-3-905829-82-2

Hbk, 7.25 x 9.25 in. / 356 pgs / 400 color / 50 b&w.

U.S. \$55.00 CDN \$63.00

March/Art

STEIDL PHOTOGRAPHY
INTERNATIONAL



François-Marie Banier: I Missed You

Text by François-Marie Banier.

For the past three decades French photographer François-Marie Banier has turned his lens on Yves Saint Laurent, Johnny Depp, Samuel Beckett, Silvana Mangano and Vladimir Horowitz, among other icons. He is equally enthralled with capturing anonymous life on the street: "My thirst for faces, for bodies, for ways of sitting, standing and walking and for newly discovered gazes slakes all other thirsts. My thirst for music, for the sea, for mountain peaks, for the myriad pleasures and feelings that make life so varied, so similar, so captivatingly unpredictable." Banier, who began his career as a respected playwright and novelist, fuses the visual and textual by writing and painting on top of his dynamic and playful black-and-white photographs. The result, showcased in this volume, is a uniquely diaristic, poetic and personal form of portraiture.

François-Marie Banier: I Missed You

ISBN 978-3-86521-823-0

Hbk, 7.75 x 9.25 in. / 250 pgs / illustrated throughout.

U.S. \$60.00 CDN \$68.00

July/Fashion/Photography

STEIDL PHOTOGRAPHY
INTERNATIONAL



Jean-Louis Dumas: Photographer

Edited by Patrick Remy, Sandrine Dumas-Brekke, Fred Rawyler.

Text by François Cheng, Sandrine Dumas-Brekke.

Jean-Louis Dumas always carries two things: a small red notebook and an old Leica. He has taken photographs all his life—mostly black-and-white—cataloguing significant moments and trivial asides on his extensive travels with work, family and friends. Dumas works in that finest of photographic traditions, the sophisticated nonprofessional. However, as the Creative Director of Hermès for 30 years, his professional milieu and his friendships with masters of the medium like Edouard Boubat have instilled in his photography an elegant and discreet sensibility. This collection brings together a life's work and reflects a longtime love affair with photography.

Jean-Louis Dumas, born in 1938, son of one of the four daughters of Emile Hermès, entered the reputed Maison Hermès in 1964. He started as a salesman and went on to become the Chairman and Creative Director in 1978, boosting annual sales ninefold to \$460 million and opening more than 80 new shops before his retirement in 2006.

Jean-Louis Dumas: Photographer

ISBN 978-3-86521-706-6

Slip, Hbk, 2 vols, 9 x 8 in. / 234 pgs / 200 tritone.

U.S. \$80.00 CDN \$91.00

March/Photography/Fashion

PAUL KASMIN GALLERY



Tseng Kwong Chi: Self Portraits 1979–1989

Text by Dan Cameron, Kenny Scharf, Muna Tseng, Lilly Wei.

This handsome volume features 100 works from Tseng Kwong Chi's pioneering series of large-scale black-and-white self-portraits, produced from 1979 to 1989, many of which have never been published. The son of exiled Chinese nationalists, Kwong Chi was part of a 1980s New York circle that included Keith Haring, Kenny Scharf and Cindy Sherman. His ironic portraits of himself posed in a Mao suit—with a visitor badge reading "SLUTFORART," in front of American tourist destinations—found their way to Communist China through Western magazines smuggled into the country in the 1980s, greatly influencing China's avant-garde. Ann Magnuson, a ubiquitous downtown performer in the 80s, mused, "Just who is this visitor from that forbidden land, who is both tasting the fruits of American freedom and slyly satirizing our home of the brave?"

Tseng Kwong Chi: Self Portraits 1979–1989

ISBN 978-0-9794164-5-3

Hbk, 10.75 x 10.75 in. / 128 pgs / 100 b&w.

U.S. \$80.00 CDN \$91.00

February/Photography/Asian Art & Culture

STEIDL PHOTOGRAPHY INTERNATIONAL

Raymond Depardon: Manhattan Out**Text by Paul Virilio, Raymond Depardon.**

Acclaimed French photographer, filmmaker and journalist Raymond Depardon arrived in New York in the winter of 1980. He came to visit a friend who had just taken a job in the city, and to kill time he strolled around the streets with his Leica. As a self-imposed constraint, and to encourage serendipitous results, he decided to take pictures without ever using the camera's viewfinder. Working incognito throughout the nooks and crannies of New York City, Depardon amassed two or three rolls a day—but when the time came to assess the results, he was thoroughly disappointed. He never mentioned the experiment to anybody and has only now decided to unveil these “blind” pictures to his public. Reexamining the work some 27 years “after the photographs were taken, Depardon was surprised to discover that most of his subjects were aware that they were being photographed, and that consequently the images contain more artifice than he had expected. His subjects project an affect of indifference in their knowing glances towards the camera lens, thereby immortalizing the very spirit and charm of 1980s New York, a period for which there is increasing fondness and nostalgia today. With an essay by the great philosopher Paul Virilio, this monograph opens up an exciting and hitherto lost chapter in Depardon's storied career.

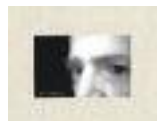
**Raymond Depardon: Manhattan Out****ISBN 978-3-86521-704-2****Hbk, 11 x 8 in. / 120 pgs / 97 tritone.****U.S. \$49.50 CDN \$56.00****March/Photography**

EDITION 7L

Lou Reed: Romanticism

In *Romanticism*, Lou Reed's third photo collection, the subjects are various landscape and architectural motifs encountered and documented in travels through Scotland, Denmark, Spain, Rome, China and Big Sur in California. The approach is at once formal and steeped in feeling. As Reed states, recalling the contexts for these images, “The trees and the wind billowing and dancing in Edinburgh reminding me of the storm I fell in love with in Cork. The perspectives and range of blacks and whites the perfect thing for a film noir fan.”

Lou Reed was inducted into the Rock 'n' Roll Hall of Fame in 1996, and is a founding member of the legendary band, the Velvet Underground. He has acted in and composed music for a number of films, and is the recipient of the Chevalier Commander of Arts and Letters from the French government. He is the author of *Pass thru Fire: The Collected Lyrics* and the play *The Raven*. His previous books of photography, both published with Steidl, include *Lou Reed's New York* and *Emotion in Action*.

Lou Reed: Romanticism**ISBN 978-3-86521-728-8****Hbk, 14.25 x 9.75 in. / 68 pgs / illustrated throughout.****U.S. \$85.00 CDN \$97.00****April/Photography****Also Available:****Lou Reed: Emotion in Action****9783882439236****U.S. \$50.00 CDN \$57.00****Steidl****Lou Reed's New York****9783865211521****U.S. \$50.00 CDN \$57.00****Steidl**

JRP|RINGIER



Charlie White: American Minor
Edited and text by Christoph Doswald,
Dorothea Strauss.

Aiming for the jugular of the American unconscious, the photographs of Los Angeles-based artist Charlie White, born in 1972, inspect the culture's fictions not with the raw lens of a Larry Clark, but with the directorially staged artifice of, say, Jeff Wall or Gregory Crewdson. *American Minor* delves into an important and ongoing theme in White's work—the American teen, and all that goes into its manufacture. Having approached this theme with an earlier project whose protagonist was a hairy, fragile doll named Joshua, here White tackles the taboos of nascent sexuality in the American teen girl—both the vulnerability of that sexuality as a topic and the ruthlessness with which it is exploited when it goes unexamined. Cataloging studio archives, film stills, animation stills and scripts, and using images culled from White's two-year study of one teenager, archives of magazine covers featuring iconic blonde models, stills from his first 35mm film and his photographic comparative study of teens and transgendered people, *American Minor* presents White's ongoing and never-before-seen studies of the American teen subject as both image and idea. *American Minor* is a bold excavation of the sociosexual forces that surround us all.

Charlie White: American Minor
ISBN 978-3-03764-003-6
Pbk, 9.5 x 13.25 in. / 128 pgs / 80 color.
U.S. \$65.00 CDN \$74.00
March/Photography

WALTHER KÖNIG



Richard Prince: America Goes to War, Swimming in the Afternoon

One of the most innovative and influential artists of our time, Richard Prince can be variously described as a painter, photographer, sculptor and collector. His work makes use of an eclectic range of approaches to explore his fascination with Americana, pop culture, art, literature and language. This volume, published to accompany his 2008 exhibition at London's Serpentine Gallery, is envisioned as a continuation of Prince's major 2007 retrospective at the Solomon R. Guggenheim Museum in New York—albeit in a smaller and more personal setting. Prince leads the book off with an essay that was first published in *Art in America* in 1988. Entitled "Bringing It All Back Home," this text serves as the introduction for what is essentially an autonomous artist's book filled with photographs of his works and installations. An end section on different paper features additional texts and a list of exhibitions.

Richard Prince: America Goes to War, Swimming in the Afternoon
ISBN 978-3-86560-493-4
Pbk, 8.75 x 10.25 in. / 128 pgs / 113 color.
U.S. \$45.00 CDN \$51.00
March/Art

MICHAEL KOHN GALLERY



She: Images of Women by Wallace Berman & Richard Prince

Edited by Kristine McKenna.

The use of heterosexual pornography or soft erotica in collage and assemblage is often all too uncritical, but for a few of the California artists who came of age in the early 1950s, its applications were much more nuanced. For example, Wallace Berman's 1957 "Cross" assemblage features a close-up photograph of heterosexual penetration that affirms sex as a "*factum fidei*" ("true fact," as Berman's inscription went)—its explicitness serving simply as realism. This approach to "girlie magazine" imagery and its polar opposite—the impulse to decommodify sexuality—can both be found in the photographs, paintings and books of Richard Prince, an artist whose fondness for the era of Berman is well known. *She* traces these overlaps and sympathies with reproductions of previously unseen works by Berman and new images from Prince's *Girlfriends* and *de Kooning* series. Also including an interview with Prince, *She* is edited by Kristine McKenna, whose ongoing work on Wallace Berman and his contemporaries continues to yield exciting discoveries.

She: Images of Women by Wallace Berman & Richard Prince
ISBN 978-1-880086-20-9
Pbk, 9.25 x 11 in. / 110 pgs / 60 color.
U.S. \$48.00 CDN \$55.00
April/Art

Exhibition Schedule
Los Angeles: Michael Kohn Gallery,
01/25/09–03/07/09

STEIDL

Walter Pfeiffer: In Love with Beauty

In Love with Beauty offers an unprecedented chronological overview of the legendary Walter Pfeiffer, spanning four decades of photographic eroticism and wit, classical serenity and ornamental playfulness, artifice and immediacy. Initially a painter, draughtsman and graphic designer, Pfeiffer used photographs as *aide-memoirs* for large-scale Photorealist pencil drawings, but quickly developed a genuine passion for photography and, inspired by a Warholesque cast of handsome drifters and stylish women, began to evolve a trademark style. His breakthrough as a photographer came with a series of images of a young man in drag that was included in Jean-Christophe Amman's seminal *Transformer* exhibition of 1974, which year also saw Pfeiffer's first solo photo exhibition, reproduced here for the first time. His eponymous 1981 monograph conveyed a cheeky eroticism and a raw immediacy well suited to the Punk movement, also prefiguring the diaristic photography of the 1990s. For most of the 1980s, Pfeiffer immersed himself in the project that culminated in *Das Auge, die Gedanken, unentwegt wandernd*, a series of close-up portraits of young men. Pfeiffer dedicated himself to drawing for a number of years, returning to photography only in the late 1990s. *In Love with Beauty* proves that he has remained as youthful and exuberant as ever.

Walter Pfeiffer: In Love with Beauty

ISBN 978-3-86521-870-4

Hbk, 9 x 11.75 in. / 360 pgs / illustrated throughout.

U.S. \$80.00 CDN \$91.00

March/Photography

Exhibition Schedule

Winterthur, Switzerland: Fotomuseum Winterthur, 11/29/08–02/15/09



Elizabeth Peyton: Portrait of an Artist

ISBN 978-88-6208-077-4

Hbk, 11 x 8 in. / 112 pgs / 62 color.

U.S. \$45.00 CDN \$51.00

February/Art

DAMIANI

Elizabeth Peyton: Portrait of an Artist

Photographs 1994–2008

Text by Richard Klein, Rirkrit Tiravanija.

She is one of the most celebrated portrait painters of recent times, but it is not as well known that Elizabeth Peyton has always practiced photography alongside painting. Her photographs, taken over the last two decades with 35-millimeter Polaroid and (more recently) digital cameras, reveal a more informal side to Peyton's aesthetic, in which the intrinsic serendipities of photographic exposure and development are allowed full play. The 62 portraits published in this volume are a mixture of celebrities and art stars of varying fame—such as Marc Jacobs, Matthew Barney, Chloë Sevigny, Jake Chapman, Nick Relph, Spencer Sweeney, Jarvis Cocker, Gavin Brown, Rirkrit Tiravanija, Olafur Eliasson, Jonathan Horowitz, Craig Wadlin, Urs Fischer, Franz Ackermann, Pauline Daly, Pati Hertling and Ben Brunnemer. These are the elegantly tousled, the glamorously at-ease, reclining in a world of Bohemian camaraderie under Peyton's gaze. "Again and again her camera seeks out pale young men with mussed hair," *The New York Times* observed when these pictures were exhibited at the Aldrich Contemporary Art Museum in July 2008, responding to the casual, beau monde atmosphere Peyton conjures here. Whether depicted at the elegant Chateau Marmont or in more intimate domestic settings, the people introduced in this volume emerge through the artist's spontaneous treatment and the uncalculated quirks of over- or underexposed images.

CHARTA



Sandro Miller: Imagine Cuba 1999–2007

Text by Ignacio Gutiérrez, Sandro Miller.

In the introduction to this volume, Chicago-based photographer Sandro Miller writes, “The people of Cuba provided me with faces that told a million stories—stories of war, of love, of heartache and pain, of hard work and determination—faces beaten up by the sun and the heat, but most of all faces that still had pride running deep within the pores of their skin.” Miller was granted official permission to photograph Cuban athletes despite the ban, in place since 1959, on photographing sports figures in that country. *Imagine Cuba 1999–2007* collects Miller’s lush color and black-and-white portraits of athletes, young and old, against the backdrop of Cuba’s streets and gyms, along with his sensitive diaristic narrative.

Sandro Miller’s work has been featured in a number of international publications, including the *New Yorker*, *Wired* and *Details*.

Sandro Miller: Imagine Cuba

ISBN 978-88-8158-692-9

Clth, 11.75 x 9.5 in. / 160 pgs / 140 color.

U.S. \$59.95 CDN \$68.00

February/Photography/Latin American Art & Culture

CHARTA



Sandi Haber Fifiel: Walking through the World

Text by Arthur Ollman, Tom O’Connor.

In this dreamy first monograph on photographer Sandi Haber Fifiel, the artist “culls through her image bank as we scan our imaginations,” according to essayist Tom O’Connor, “following lines of thought that are rarely linear, exploring connections and chasing memories, drawing on books read, films seen, meals shared, startling flashes of insight and mundane walks with the dog...” Fifiel’s landscapes and surreptitious portraits draw in and out of focus, lulling the viewer with their gentle but pure colors and always the sense of time passing. A view of a snowy landscape passing by the car window; a glimpse of a perfect day caught in the gap between a set of drawn curtains; the back of a young redhead’s neck; and an idyllic suburban yard blurred almost to abstraction by a window screen are just a few of the images captured here.

Sandi Haber Fifiel is represented by Littlejohn Contemporary in New York. Her photographs have been collected by a number of institutions, including The Museum of Modern Art, New York, the Art Institute of Chicago and the Los Angeles County Museum of Art.

Sandi Haber Fifiel: Walking through the World

ISBN 978-88-8158-707-0

Hbk, 12 x 9.5 in. / 96 pgs / 188 color.

U.S. \$55.00 CDN \$63.00

February/Photography

STEIDL/MILES



Annabel Elston: Somewhere Else

London and Cornwall-based Annabel Elston is a flaneur, capturing the private moments that appear in public places. Her photographs reveal her working method as much as they reveal her subjects—she quietly wanders the streets, capturing people unaware. Elston’s subjects are seductive, their anonymity enviable. Through the photographs, we politely invade their sleeping thoughts as they prepare to rise. In addition to portraits, Elston photographs still lifes, interiors and reportage. Her editorial work has been included in *The World of Interiors*, *House and Garden*, *Observer* magazine and *Japanese Vogue*. She has received advertising commissions from Hermès, Habitat, Volvo and Guinness and has contributed to publications such as *Pure Fuel* and *Surface Contemporary Photography*. In 2007, the British Council commissioned her to photograph 40 British nationals living in Turkey, resulting in her first exhibition, with shows scheduled for London and Turkey.

Annabel Elston: Somewhere Else

ISBN 978-3-86521-744-8

Hbk, 12.75 x 9.75 in. / 128 pgs / 60 color.

U.S. \$40.00 CDN \$46.00

April/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL

**Joachim Brohm: Ohio****Text by Thomas Weski, Vince Leo.**

At the end of the 1970s, serious artistic photography was still generally thought to be made only in black-and-white—despite major examples to the contrary, such as William Eggleston's groundbreaking 1976 show at The Museum of Modern Art in New York. Joachim Brohm was among the first of a younger generation of Germans to discover in color photography new opportunities for self-expression. His Ohio photographs, made in 1983 and 1984 while he was living in the state as a student and Fulbright scholar, show cluttered yards and houses and focus on apparently trivial and banal scenes of everyday American life. As one commentator puts it, "Brohm's images seem strangely empty. Their centers seem to have fled; a surface has appeared in front of the camera's lens that surrounds the actual image." At the time, such mundane scenarios were considered unworthy of photographic documentation, but today this approach constitutes almost an entire genre of its own. This precocity of subject and the use of color photography make the *Ohio* series gathered here a significant milestone in the history of photography.

Joachim Brohm: Ohio**ISBN 978-3-86521-698-4****Hbk, 11.75 x 9.75 in. / 120 pgs / 40 color.**

U.S. \$55.00 CDN \$63.00

March/Photography

HATJE CANTZ

**Jürgen Nefzger: Nocturnes****Preface by Nathalie Roux. Text by Mathilde Roman.**

German-born, Paris-based photographer Jürgen Nefzger is known for ecologically minded series that pit hypersaturated shots of pristine landscapes against images of manmade industry. *Fluffy Clouds* (2003–2006), for instance, features idyllic landscapes in France, Germany, Spain, Switzerland, Britain and Belgium that ironically frame the iconic billowing clouds emitted by nuclear power plants. In *Panta Rhei* (2006), a photograph of melting Alpine glaciers is placed next to that of a bustling ski resort. *Nocturnes* includes images taken in Clermont-Ferrand, France, at the foot of the Puys mountains, a chain of volcanoes for which the city is famous. The Puy-de-Dôme, the tallest volcano, sports a mass of visible telecommunication antennas. In this volume, Nefzger takes us on a journey beginning at the top of the volcanoes and venturing down into the city.

Jürgen Nefzger was born in Fürth, Germany, in 1968. He is represented by Galerie Françoise Paviot, Paris.

Jürgen Nefzger: Nocturnes**ISBN 978-3-7757-2334-3****Hbk, 11.75 x 9 in. / 128 pgs / 43 color.**

U.S. \$45.00 CDN \$51.00

April/Photography

HATJE CANTZ

**Andreas Gursky: Works 80–08****Text by Martin Hentschel.**

In all eras there have been artists who have aspired to encyclopedic summation of the world, "to find a form to accommodate the mess," as Samuel Beckett once put it. The Renaissance marked the juncture at which it became impossible for any one person to have read every book in existence (just as books became widely available for the first time, ironically); today it would be a feat even to count the number of toothpastes in your average grocery store. Andreas Gursky's photographs are merciless in their vertiginous will to make every last tube of toothpaste count, to compel every constituent into legibility. His optical fanaticism is not an effect of specific consumerist critique so much as a desire to set before the eye what was deemed too much for the mind, pressing the extreme surfeit of the world's contents against its limits. For this volume, Gursky has chosen more than 150 works from his fund of photographs, reaching back to his student days at the Folkwang Hochschule Essen and his studies with Bernd and Hilla Becher at the Kunstakademie Düsseldorf. The earliest exposures here include the *Desk Attendants* series and other unpublished photographs, and the most recent images were conceived especially for the book. Every single exposure in Gursky's encyclopedic morphology is a vital piece in the puzzle, which, over the course of his 28-year career, has amounted to an encyclopedia of the unencompassable.

Andreas Gursky: Works 80–08**ISBN 978-3-7757-2338-1****Clth, 8 x 10 in. / 272 pgs / 174 color.**

U.S. \$60.00 CDN \$68.00

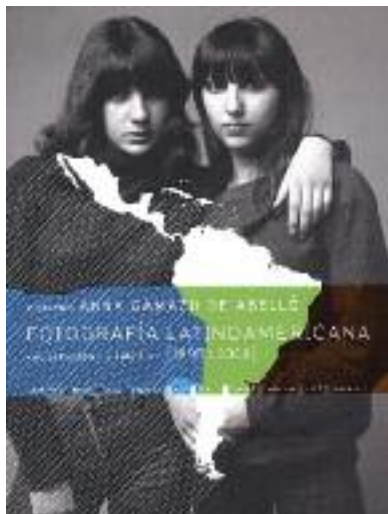
March/Photography

Exhibition Schedule

Krefeld: Kunstmuseum, Museen Haus Lange und Haus Esters, 10/12/08–01/25/09

Vancouver: Vancouver Art Gallery
05/30/09–09/20/09

EDITORIAL RM



Fotografía Latinoamericana 1895–2008

Colección Anna Gamazo de Abelló
Text by Alexis Fabry.

Juan Abelló and his wife, Anna Gamazo de Abelló, of Spain, are among the world's top private collectors of art. (Their drawing collection alone spans from Goya to van Gogh to Schiele to Freud, to name just a few highlights.) The photographs gathered in this revelatory volume are gathered from the Anna Gamazo de Abelló photography collection, which is comprised solely of twentieth- and twenty-first-century works from Latin America and Spain. In accordance with Gamazo de Abelló's long standing commitment to intensity and integrity of focus within the collection, this volume is limited solely to the Latin American works, and within that segment, to just a few key artists whose work, when looked at in depth and taken together, creates a bold and condensed overview of the genre, if such a word can even be used. They are: Gabriel Orozco, Milagros de la Torre and Juan Manuel Echavarría. In addition, Francisco Toledo and Martín Chambi draw on the indigenous legacies of Mexico and Peru; Argentina's Horacio Coppola and Venezuela's Paolo Gasparini reflect on their countries' European ancestry; and José Luis Venegas presents documentary images that reveal the influence of the United States in Latin America.

Fotografía Latinoamericana 1895–2008

ISBN 978-84-92480-29-6

Hbk, 8 x 10.75 in. / 206 pgs / 79 color / 212 duotone.

U.S. \$65.00 CDN \$74.00

March/Photography/Latin American Art & Culture

EDITORIAL RM



Gabriel Figueroa: Luna Córnea

This issue of the Mexican journal of photography and culture *Luna Córnea*—published in book form—examines in detail the prolific career of the iconic Mexican cinematographer, portraitist and still photographer Gabriel Figueroa Mateos (1907–1997). Best known for his cinematographic work with Emilio Fernández, Luis Buñuel, John Ford and John Huston—he filmed Ford's famous 1946 version of *The Fugitive* and received an Academy Award nomination in 1966 for his work on Huston's *The Night of the Iguana*—Figueroa Mateos' oeuvre consists of more than 200 films, including several masterpieces of Mexican cinema. A builder of stark and ominous shadows, Figueroa Mateos' iconography often featured "Mexican revolutionaries and bandits in broad-brimmed sombreros, framed by cactus, vast skies and threatening clouds," according to *The New York Times*, who quoted Figueroa Mateos after he won Mexico's esteemed National Arts Prize in 1977, "I am certain that if I have any merit, it is knowing how to make good use of my eyes, to guide the camera in its task of capturing not only colors, lights and shadows, but the movement of life itself."

Gabriel Figueroa: Luna Córnea

ISBN 978-607-7515-17-3

Hbk, 6 x 9 in. / 616 pgs / 600 duotone.

U.S. \$45.00 CDN \$51.00

March/Photography/Film & Video/Latin American Art & Culture

EDITORIAL RM



Marcelo Brodsky & Pablo Ortiz Monasterio: Photographic Correspondences

Text by Sandra Lorenzano.

"Dialogue allows us to discover what makes us similar, but also what sets us apart. It is the supreme challenge of our capacity to accept, where tension and contradictions, agreements and differences are resolved in a double gaze, in a common quest," begins writer Sandra Lorenzano in her introduction to *Correspondence*, which presents a volley of images e-mailed between Buenos Aires-based Marcelo Brodsky and Mexico City-based Pablo Ortiz Monasterio. Throughout the project, each photographer responded to the other's last image, poetically, playfully and intuitively combining the chance of a ready-made with the complexity of photographic memory. This volume's bold design reflects the artists' process: the spreads include one image by each artist, with the last image from the previous spread repeated on the first page of the next spread. Seeing each image twice creates an uncanny and suggestive vibe, replicating the instantaneous method in which the photographers worked and causing the viewer to draw unconscious connections.

Marcelo Brodsky & Pablo Ortiz Monasterio: Photographic Correspondences

ISBN 978-84-92480-07-4

Pbk, 6.5 x 9 in. / 72 pgs / 46 color / 14 b&w.

U.S. \$30.00 CDN \$34.00

March/Photography/Latin American Art & Culture

HATJE CANTZ



Nuevas Historias

A New View of Spanish Photography, Video and Art

Text by Timothy Persons.

For years, contemporary photography and video art have played a substantial role in Spain's avant-garde culture. As curator Estelle af Malmberg writes in this volume, "In just a few decades, a closed society, trapped in its past, has been transformed into a multifaceted country in which contemporary culture enjoys a strong position. Spanish photography does not shy away from the personal expression. We who lived in Spain in the 1980s experienced first-hand the major political, social and cultural changes. The sociocultural movement *La Movida*, with the film director Pedro Almodóvar as its front figure, released a wave of suppressed creativity and tested the boundaries of freedom. The explosive Spanish culture of the 1980s expressed itself in many ways, but a common feature was an interest in capturing the intellectual currents of the rest of Europe, while, at the same time, relating to one's own cultural heritage." This volume collects works addressing issues of cultural identity, heritage and history by 31 contemporary artists—including Ignasi Aballí, Sergio Belinchón, Carmen Calvo, Alicia Framis, Dionisio González, Ángel Marcos, Aitor Ortiz, Montserrat Soto and Valentin Vallhonrat.

Nuevas Historias

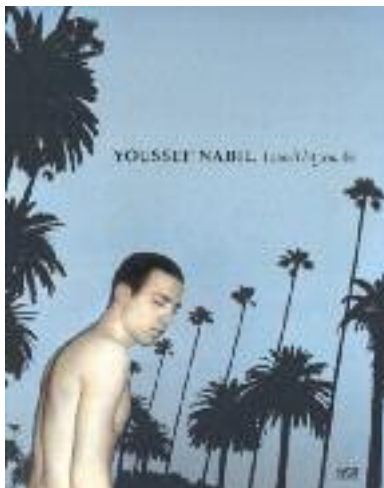
ISBN 978-3-7757-2340-4

Hbk, 11.5 x 10 in. / 240 pgs / 180 color.

U.S. \$60.00 CDN \$68.00

March/Photography

HATJE CANTZ



Youssef Nabil: I Won't Let You Die

Text by Michael Stevenson.

Louise Bourgeois, Andreas Gursky, Zaha Hadid, Shirin Neshat, David Lynch, Omar Sharif, Sting and Naguib Mahfouz—these and other notables from the worlds of art, film, music and literature have posed for Egyptian photographer Youssef Nabil's camera over the past two decades. Born in Cairo in 1972, Nabil took his first portraits of friends after he finished studying literature in the early 1990s. He soon moved to New York and Paris, where he worked as an assistant to photographers David LaChapelle and Mario Testino. Nabil's photographs—hand-colored in the old tradition—reflect a preoccupation with loneliness, sexuality and death, though these themes are tempered by a visual language that betrays a nostalgic longing for the glamour, elegance and drama of the Golden Age of Hollywood. This monograph, Nabil's first, is a comprehensive collection of photographs of celebrities and friends, self-portraits and staged images from the past 15 years.

Youssef Nabil: I Won't Let You Die

ISBN 978-3-7757-2306-0

Clth, 9.75 x 12 in. / 272 pgs / 137 color.

U.S. \$60.00 CDN \$68.00

March/Photography

HATJE CANTZ



Iranian Photography Now

Edited by Rose Issa. Text by Homi K. Bhabha.

Iranian photography reveals a radical aesthetic, embracing both beauty and political resistance, that is shared by practitioners based in Iran—who have devised innovative responses to that country's political restrictions—as well as Iranians in exile—who have been able to create politically and culturally provocative works for the past 30 years. Shirin Neshat and Kaveh Golestan are perhaps the best-known photographers featured in this publication, which also introduces the work of 34 equally accomplished artists—including Reza Aramesh, Parastou Forouhar, Abbas Kiarostami, Amiral Ghasemi and Shadi Ghadirian. Along with images of their work, some of which has rarely been seen, each photographer contributes a narrative about their life and artistic practice, creating a definitive document on the state of contemporary Iranian photography that transcends Western clichés and misconceptions about the culture of this singular country.

Iranian Photography Now

ISBN 978-3-7757-2257-5

Hbk, 9.5 x 12 in. / 236 pgs / 149 color / 40 b&w.

U.S. \$60.00 CDN \$68.00

February/Photography/Middle East Art & Culture

HATJE CANTZ



Lillian Birnbaum: Transition

Text by Doris von Drathen.

For five years, noted Paris-based portrait photographer Lillian Birnbaum documented a group of girls during their transition from childhood to young womanhood, examining their initial, innocent awakenings to their own feminine allure. This is a state that is particularly difficult to capture, according to essayist Doris van Drathen, for Birnbaum's photographs present "that delicate space between the unconscious and the conscious; the passage from a world of dreams, chaos and fantasy into a world more and more contained by the forces of reality. A moment at the threshold between 'no longer' and 'not yet' in the life of a girl, just prior to her realizing that her feminine seductiveness will one day actually curb her freedom as an independent individual and she will begin to mirror her womanhood in how others view her."

Lillian Birnbaum: Transition

ISBN 978-3-7757-2285-8

Hbk, 9 x 10 in. / 128 pgs / 76 color.

U.S. \$45.00 CDN \$51.00

February/Photography

HATJE CANTZ



Aura Rosenberg: Who Am I, What Am I, Where Am I?

Text by Nicolàs Guagnini, Dan Graham, Mike Kelley.

Celebrating the kind of childhood play that signals a search for identity, *Who Am I, What Am I, Where Am I?* is a series of 70 photographs by New York- and Berlin-based artist Aura Rosenberg. For each picture, a child and an artist were paired up to create an idiosyncratic portrait of the child—each of whom was given access to masks and costumes. Among the collaborating artists are John Baldessari, Coco Fusco, Skuta Helgason, Louise Lawler, Allan McCollum, John Miller, Vik Muniz, Tony Oursler, Jim Shaw, James Siena, Laurie Simmons, Kiki Smith and Haim Steinbach. Rosenberg's contribution to the collaboration is her technically playful style—the photographs are often digitally manipulated to create an array of surreal and humorous effects. This volume draws a compelling parallel between childhood play and the work of the adult artists. Also included are texts by artists Dan Graham, Mike Kelley and Nicolàs Guagnini.

Aura Rosenberg: Who Am I, What Am I, Where Am I?

ISBN 978-3-7757-2255-1

Hbk, 9.75 x 11 in. / 200 pgs / 107 color / 96 b&w.

U.S. \$60.00 CDN \$68.00

February/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Diana Michener: Sweethearts

Currently based in Paris and New York, Diana Michener—who was born in 1940, studied with Lisette Model at The New School in New York and with Ansel Adams at Yosemite and frequently collaborates with her own sweetheart, Jim Dine—has said of *Sweethearts*, "This work in another form was shown at The New York Film Festival in 1982. It still remains, for me, a study in indecision. The Sweethearts are emblematic of that thing that can exist between couples, when one can not assume the persona of the other." Taking the form of a flipbook, *Sweethearts* (starring Wallace Shawn and Deborah Eisenberg) is a series of film stills depicting those overlooked, banal and dramatic moments that take place in a couple's domestic space. Sometimes quiet, sometimes animated, the subjects are pictured together in an intimate exploration of the vagaries of love and life.

Diana Michener: Sweethearts

ISBN 978-3-86521-713-4

Pbk, 6.75 x 4 in. / 216 pgs / illustrated throughout.

U.S. \$20.00 CDN \$23.00

March/Photography

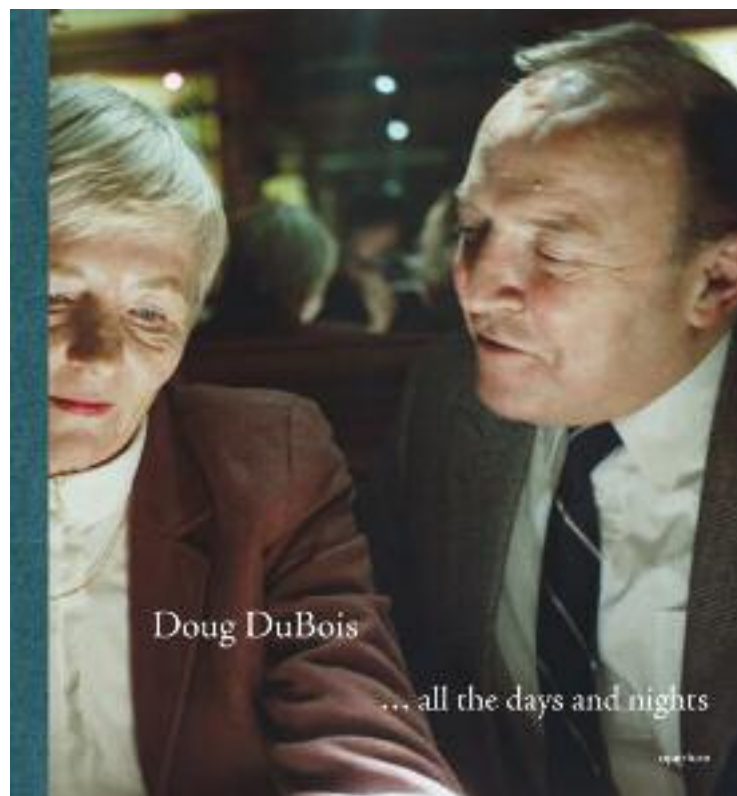
APERTURE

Doug DuBois: All the Days and Nights**Text by Donald Antrim.**

Doug DuBois: All the Days and Nights, the artist's first and long-awaited monograph, resonates with diaristic immediacy, offering a potent examination of family relations under stress and what it means to subject personal relationships to the unblinking eye of the camera. Each photograph is rich with color, nuanced gestures and glances, enveloping the viewer in a multi-valent, emotionally tense world. DuBois began photographing his family in 1984, prior to his father's near-fatal fall from a commuter train and his mother's subsequent breakdown and hospitalizations. While these events set a narrative backdrop to his work, the emotional freight is carried by the details as described by the artist: "The pallor of my mother's skin, the glare of my father's gaze and the tactile communion between my sister and nephew. These details constitute a complex and resonant picture of family ties..." More than 20 years later, DuBois' project has developed in remarkable ways.

Doug DuBois: All the Days and Nights**ISBN 978-1-59711-098-3****Clth, 9.5 x 10.5 in. / 128 pgs / 62 color.****U.S. \$45.00 CDN \$51.00****June/Photography**

Doug DuBois has to be at the top of the list of under appreciated American photographers.
—Alec Soth



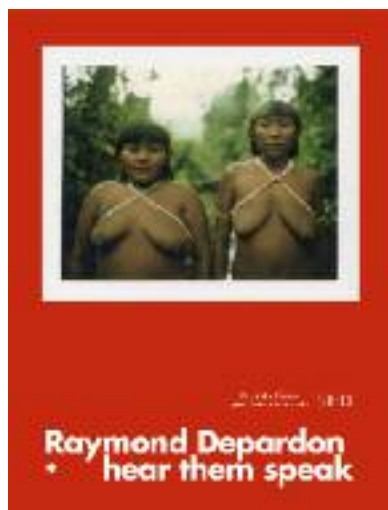
STEIDL & PARTNERS

Erich Hartmann & Ruth Bains Hartmann: From a Summer Notebook

"Here are pages from a photographer's summer notebook, the sights he wishes to remember, the feelings he wishes to record. These pages from my notebook encompass that same time, those same places, seen through a different eye, recorded in a different language..." So begins writer Ruth Bains Hartmann in this record of a 1968 summer holiday in coastal Maine that she shared with her husband, the renowned Magnum photojournalist Erich Hartmann. Her words and his images form an intimate distillation of a particular time and place. Long married, well traveled and often separated by work, the couple used their summer to claim a calm interval together, each recording their parallel yet distinctly different experiences. Erich Hartmann's stunning photographs of the couple's summer house and the idyllic Maine countryside are complimented by Ruth Bains Hartmann's memories of their shared lives there.

Erich Hartmann & Ruth Bains Hartmann: From a Summer Notebook**ISBN 978-3-86521-840-7****Hbk, 9.5 x 11.75 in. / 112 pgs / illustrated throughout.****U.S. \$35.00 CDN \$40.00****March/Photography**

STEIDL & PARTNERS



Raymond Depardon: Hear Them Speak

From South to North America, Africa to Europe, the Afar, Alakaluf, Mapuche, Kawésqar, Quechua, Chipaya, Guaraní and Yanomami peoples are rooted, both physically and culturally, in their native lands, resisting the political, economic and environmental factors that threaten their expulsion or even extinction. French photographer Raymond Depardon has explored these communities and their intimate connections between language, land and memory. This volume is a meditation on human attachment to the earth and an exploration of the notions of rootedness and uprooting. Published on the occasion of the exhibition *Native Land* at the Fondation Cartier pour l'art contemporain, Paris, this volume records Depardon's extensive travels, his color Polaroids accompanying the words of these diminishing populations. It celebrates languages and invites the reader to step into these different cultures, experiencing the resistance of those who wish to remain on their home soil.

Raymond Depardon: Hear Them Speak
ISBN 978-3-86521-837-7
Hbk, 6.25 x 8.25 in. / 168 pgs / illustrated throughout.
 U.S. \$45.00 CDN \$51.00
 March/Photography

Exhibition Schedule
 Paris: Fondation Cartier, 11/20/08–03/15/09

STEIDL PHOTOGRAPHY INTERNATIONAL



Daniel Blaufuks: Terezín

Text by Karel Margry, Daniel Blaufuks.

Theresienstadt (currently known by its Czech name, Terezín), which lies about 40 miles north of Prague, became a “model” walled Jewish ghetto for the middle-aged and elderly in 1941. Because the camp housed numerous professors, artists and writers, there was always an emphasis on cultural activities like lectures and concerts. In fact, during the life of the ghetto, more than 2,400 talks were delivered on such diverse and oftentimes sophisticated topics as the Jews of Babylon, the theory of relativity, Alexander the Great and German humor. There was even a functioning library with 49,000 books that had been brought from private collections, as well as a police force, a fire brigade and several other civic services. *Terezín* brings together photographs of the town, bleak remnants of the camp and historical documents that photographer Daniel Blaufuks unearthed in his research.

Daniel Blaufuks: Terezín
ISBN 978-3-86521-699-1
Hbk, 8 x 10 in. / 192 pgs / 126 b&w / DVD (NTSC & PAL).
 U.S. \$45.00 CDN \$51.00
 April/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Martin d'Orgeval: Touched by Fire

Text by Martin d'Orgeval.

On February 1, 2008, at 5:00 A.M., a fire ripped through Deyrolle, the venerable Parisian entomology and taxidermy store, in business since 1831. The shop's historic collections of butterflies, rare insects, stuffed animals and minerals went up in smoke, and with them the memories of generations of schoolchildren, dreamers and enthusiasts fascinated by their motionless beauty. Stuffed, mounted and classified, thousands of specimens of a wide range of species conserved by this world-renowned institution were at best singed and at worst reduced to ashes. That which man and science had taken from the natural cycle of life and death and fixed forever for our wide-eyed pleasure was partially brought back to its original destiny—the destruction and disappearance that awaits all creatures. Time would no longer stand still, and nature would resume her rights.

This stunning collection of photographs by Martin d'Orgeval captures the animals and insects that survived the disaster in situ, set against a chilling backdrop of charred woodwork and burned cadavers.

Martin d'Orgeval: Touched by Fire
ISBN 978-3-86521-855-1
Clth, 7.25 x 9.25 in. / 250 pgs / illustrated throughout.
 U.S. \$90.00 CDN \$103.00
 July/Photography

STEIDLMACK



Martina Hoogland Ivanow: Far Too Close

Far Too Close is a visual meditation on distance, both physical and emotional. Favoring a smoky palette, Stockholm-born Martina Hoogland Ivanow's photographs have a foreboding air. Over the past seven years, she has traveled to Siberia, Sakhalin Island to the north of Japan, Tierra del Fuego on the southern tip of Argentina and the Kola Peninsula in Russian Lapland, capturing family portraits, home interiors and landscapes in some of the most remote and inhospitable places on earth. Ethereal and just a little sinister—Ivanow can make a field of daisies look dark—these images are filled with a drama that suggests something is about to happen, though just *what* remains tantalizingly ambiguous. With 40 color plates, this volume provides an in-depth look at Ivanow, whose work has also been featured in *Another Magazine*, *Dazed & Confused* and *Blindspot*.

Martina Hoogland Ivanow, born in Stockholm in 1973, currently divides her time between Sweden and New York.

Martina Hoogland Ivanow: Far Too Close
ISBN 978-3-86521-735-6
Clth, 11.75 x 9.75 in. / 80 pgs / 40 color.
U.S. \$50.00 CDN \$57.00
April/Photography

DAMIANI



Jennie Gunhammar: Somewhere I Have Never Travelled, Gladly Beyond

Text by Laura Noble.

Pushing the tradition of family photography past traditional boundaries, in *Somewhere I Have Never Travelled, Gladly Beyond* London-based Swedish photographer Jennie Gunhammar presents an intimate portrait of her identical twin sister, Jess, and Jess' partner, Stan, who suffer from lupus (SLE) and Parkinson's disease, respectively. Capturing the couple in bed together and alone, surrounded by medicines, ephemera and the daily debris of life, Gunhammar's photographs explore the ways in which this strangely compelling couple negotiate differences in age and background, even as they attempt to disengage from social pressures and fixed stereotypes of who they are and what roles they occupy in society. Moreover, the photographs challenge stale assumptions about, health, illness and the human body by documenting the experience of actually living with chronic illness.

Documentary photographer **Jennie Gunhammar** was born 1975 in Vakjo, Sweden. She lives and works in London.

Jennie Gunhammar: Somewhere I Have Never Travelled, Gladly Beyond
ISBN 978-88-6208-081-1
Hbk, 9 x 9 in. / 72 pgs / 45 color.
U.S. \$35.00 CDN \$40.00
February/Photography

APERTURE/MOCP



MP3 Volume II Midwest Photographers Publication Project

Curtis Mann, John Opera, Stacia Yeapanis
Text by Natasha Egan, Karen Irvine,
Rod Slemmons.

This second installment of the *Midwest Photographers Publication Project (MP3)*, also produced in collaboration with the Museum of Contemporary Photography, Chicago, presents the work of three emerging artists: Curtis Mann, John Opera and Stacia Yeapanis. In his series *Modifications*, Curtis Mann collects found photographs that depict conflicts in the Middle East and northern Africa. He then bleaches and scratches the surfaces of these images, removing information to tease new meanings unintended by his source material. John Opera investigates the more uncanny qualities of nature, referencing historical notions of the sublime in landscape and Modernist photography and moving between figuration and geometric abstraction. Stacia Yeapanis' keen attraction to varieties of entertainment and hobbies has led her to explore the simulated-reality computer game *The Sims 2* on the one hand and the craft of embroidery on the other, as she stitches television-screen captures of characters in states of alarm and distress. This slipcased edition is an affordably priced and beautifully packaged introduction to three major talents of the new generation in American photography.

MP3 Volume II
ISBN 978-1-59711-099-0
Slip, Hbk, 3 Vol, 8.75 x 8 in. / 168 pgs / 75 color.
U.S. \$39.95 CDN \$46.00
May/Photography

Exhibition Schedule
Chicago: Museum of Contemporary Photography,
07/17/09–09/13/09

STEIDL PHOTOGRAPHY
INTERNATIONAL

Eric Klemm: Silent Warriors

Portraits of North American Indians

Text by Dion Kliner.

More than 100 years after Edward Curtis began *Great Warriors*, his seminal ethnographic study of North American Indians, German-born, Vancouver-based Eric Klemm continues the project, in homage to Curtis, by photographing as many members of the devastated tribes of North American Indians as he can find. In the images compiled in this volume, we might see Klemm's subjects in Sean Jean T-shirts and jean jackets, carrying antlers or wearing a headdress, beads and face paint. One young man sports a mohawk and a Beatles T-shirt. The diversity reveals the struggle faced by a people who have refused to give up their culture even as it has been increasingly marginalized.

Born in 1939, **Eric Klemm** was affiliated early on with the legendary German youth magazine *Twen* and contributed in the 70s to *Stern*, *Zeit Magazin* and German *Playboy*.

Eric Klemm: Silent Warriors
ISBN 978-3-86521-701-1
Hbk, 9.5 x 11.75 in. / 256 pgs / 149 color.

U.S. \$65.00 CDN \$74.00
March/Photography/Native American Studies

Exhibition Schedule

Portland, OR: Blue Sky Gallery,
03/05/09–03/26/09

HATJE CANTZ



Infinite Ice

The Arctic and the Alps from 1860 to the Present

Preface by Klaus Albrecht Schröder. Text by Monika Faber, Maren Gröning, Herbert Justnik.

Photographs of glaciers and Arctic regions have existed almost as long as photography itself, as a function of documentary and mapmaking endeavors. As early as the 1860s, the medium was used to assess topography, capturing Arctic landscape at a distance and at close quarters, or producing stereoscopic images or panoramas. Glaciologists needed photographs to be taken year after year in order to assess the growth or contraction of the ice, and today repeat photography has become a valuable tool for documenting and demonstrating the real effects of global warming. In *Infinite Ice*, historical images are reproduced alongside the responses of contemporary artists who have addressed photography and landscape—for example, long, nighttime exposures by Darren Almond, aerial photographs by Olafur Eliasson or panoramic views by Walter Niedermayr. Featuring approximately 100 images, this volume presents a broad variety of glacial photography from 1860 to the present.

Infinite Ice
ISBN 978-3-7757-2253-7
Hbk, 12.25 x 9.75 in. / 112 pgs / 139 color.

U.S. \$45.00 CDN \$51.00
March/Photography/Nature

HATJE CANTZ



Bae Bien-U: Sacred Wood

Text by Wonkyung Byun, Thomas Wagner.

With his meditative landscape photographs, which have an almost calligraphic quality, Seoul-based Bae Bien-U is one of Korea's best known artists, and has influenced a generation of photographers during his many years of teaching. He first rose to prominence in his country with his series—ongoing for the past two decades—depicting pine groves, which are plentiful, as the pine is Korea's national tree, representing longevity. Beginning with a selection of images taken near Gyeongju's Silla Dynasty burial mounds, this stunning large-format volume assembles images from the entire series, which were shot exclusively in natural light, both day and night. Natural effects like fog and filtered sunlight add to the expressionistic quality of the images, which recall Western Romanticism but reflect a characteristically Korean visual vocabulary. This volume is published concurrently with an exhibition at London's Phillips de Pury & Company.

Bae Bien-U: Sacred Wood
ISBN 978-3-7757-2283-4
Clth, 13 x 11 in. / 156 pgs / 20 color / 50 b&w.
U.S. \$85.00 CDN \$97.00
April/Photography/Asian Art & Culture

STEIDL PHOTOGRAPHY
INTERNATIONAL

Aline Diépois & Thomas Gizolme: Dust Book

Text by Thomas Gizolme.

"A warm foul-smelling wind whips up the sand in this desolate land; dust lingers in the air, cloaking the strange landscape in a dull greyish veil. Farther on, there's a sign that says 'Dust Storm May Exist.' It's amazing to think that what's going on inside us at that exact moment is perfectly in synch with the earth on which we dwell." Designers and photographers Aline Diépois and Thomas Gizolme, who live and work together in Paris, created *Dust Book* while exploring the southwestern U.S. Obeying the distinctly American urge to get in a car and keep moving west, they managed to escape the dust storms, to tell their story and to capture the rich, eccentric physical and psychic landscape of places like Tucson and Wilcox, Arizona, and Marfa, Texas, in this engagingly designed juxtaposition of image and text that is part travelogue, part artists' book.

Aline Diépois & Thomas Gizolme: Dust Book
ISBN 978-3-86521-707-3
Clth, 7.5 x 9.5 in. / 104 pgs / illustrated throughout.
U.S. \$60.00 CDN \$68.00
July/Photography

J&L BOOKS



Bertrand Fleuret: Landmasses and Railways

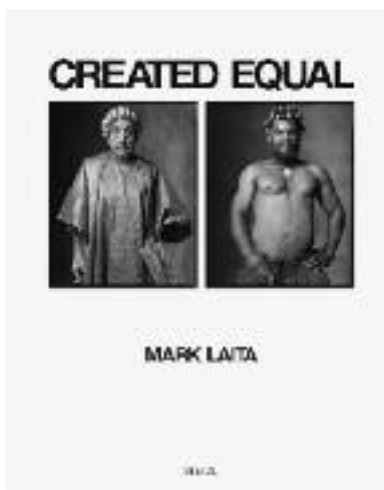
Edited by Jason Fulford.

A photograph of an image of a woman with a triangular slice where her eyes should be, a two-page aerial shot of a forest, a train coming straight at us: Bertrand Fleuret's artist's book *Landmasses and Railways* juxtaposes such enigmatic and striking black-and-white images to create a pleasantly unsettling, difficult-to-decipher narrative. Edited by photographer Jason Fulford, whose own influential publications are helping to define a new generation of photobooks, this exquisitely designed 200-page volume is dreamlike, taking us on a journey through rural and urban landscapes, construction and decay, chaos and clarity.

Bertrand Fleuret, currently based in Berlin, was born in Versailles in 1969. His first book, *The Risk of an Early Spring*, was published by Artimo in 2004 and described thus by photo critic and publisher Darius Himes: "From the minute you open the book, you are the eyes and mind of Fleuret, a participant in a tightly edited stream-of-consciousness exercise."

Bertrand Fleuret: Landmasses and Railways
ISBN 978-0-9799188-3-4
Hbk, 6.75 x 9 in. / 208 pgs / 150 duotone.
 U.S. \$33.00 CDN \$38.00
 May/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Mark Laita: Created Equal

Text by Ingrid Sischy.

"In America, the chasm between rich and poor is growing, the clash between conservatives and liberals is strengthening, and even good and evil seem more polarized than ever before. At the heart of this collection of portraits is my desire to remind us that we were all equal, until our environment, circumstances or fate molded and weathered us into whom we have become." Los Angeles- and New York-based photographer Mark Laita completed *Created Equal* over the course of eight years; his poignant words reflect the striking polarizations found in his photographs. Presented as diptychs, the images explore social, economic and gender difference and similarity within the United States, emulating and updating the portraiture of Edward Curtis, August Sander and Richard Avedon. This volume includes an introduction by noted culture writer and editorial cult figure Ingrid Sischy.

Mark Laita: Created Equal
ISBN 978-3-86521-709-7
Clth, 11.5 x 14.5 in. / 240 pgs / 210 tritone.
 U.S. \$80.00 CDN \$91.00
 April/Photography

RADIUS BOOKS



Debbie Fleming Caffery: The Spirit and the Flesh

Text by Carrie Springer, Luis Alberto Urrea.

Beginning in the mid-1990s, Louisiana-born photographer Debbie Fleming Caffery lived and worked on the grounds of the Catholic church in a small village in northeastern Mexico using a tortilla shack as her studio. In addition to the religious life of the town, she turned her lens on the nearby cantina that occasionally served as a brothel. *The Spirit and the Flesh* explores the themes of grace, redemption, sin and forgiveness that Caffery encountered in this community—of which she has said, "I felt incredibly comfortable in a culture rich in celebrations of religious feasts, with strong, independent, highly emotional people, much like the people I grew up with in southwest Louisiana. The brothel brought new elements into my work: secrets, sensual needs, desire and, often, unexpected love."

Debbie Fleming Caffery has been making photographs of the people and culture of her native Louisiana for more than 30 years; this is her fourth book.

Debbie Fleming Caffery: The Spirit and the Flesh
ISBN 978-1-934435-14-4
Clth, 11 x 12.25 in. / 121 pgs / 70 duotone.
 U.S. \$60.00 CDN \$68.00
 May/Photography

THE PRESS OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN



Condé and Beveridge: Class Works

Edited by Bruce Barber. Text by Jan Allen, D'Arcy Martin, Declan McGonagle, Allan Sekula, Dot Tuer, Clive Robertson.

Over the past 30 years, Canadian artists Carole Condé and Karl Beveridge have developed a collaborative practice of working with organized labor to reveal the increasingly complex relationships between paid work and global, ethical and environmental concerns. This volume, with 112 color reproductions of Condé and Beveridge's major projects, is the first comprehensive examination of the pair's influential work. Their collaboration began in 1976 when—through their involvement with the New York collaborative Art & Language and the nascent Conceptual art movement—they turned from solo production and formalist art-making to social engagement, which combines left-oriented discourses with the artists' formal and technical innovations, and which presaged the currently prevalent practice in which art-making is understood as an articulation of human conditions and a tool of community formation. This volume includes a chronology of their practice and essays by Jan Allen, D'Arcy Martin, Declan McGonagle, Allan Sekula, Dot Tuer and Bruce Barber and an extensive interview by Clive Robertson.

Condé and Beveridge: Class Works

ISBN 978-0-919616-48-6

Pbk, 9 x 10 in. / 160 pgs / 112 color / 34 b&w.

U.S. \$45.00 CDN \$51.00

February/Photography/Art

Exhibition Schedule

Windsor, Ontario: Art Gallery of Windsor,

02/21/09–04/26/09

Oshawa, Ontario: Robert McLaughlin Gallery,

03/13/10–05/02/10

VALIZ



Lonnie van Brummelen & Siebren de Haan: Redrawing the Boundaries

Text by Mariska van den Berg, Tessa Giblin, Christophe Gallois, Andréa Picard.

Van Brummelen and de Haan write essays and make film installations about fenced-off and partitioned landscapes and the obstacles they contain. Here, they examine border policy and the parceling of the public domain.

Lonnie van Brummelen & Siebren de Haan: Redrawing the Boundaries

ISBN 978-90-78088-26-4

Pbk, 6.75 x 9 in. / 160 pgs / 150 color / 50 b&w.

U.S. \$37.95 CDN \$43.00

May/Art

SAVANNAH COLLEGE OF ART AND DESIGN



Carrie Mae Weems: Constructing History

A Requiem to Mark the Moment

Foreword by Paula S. Wallace, Stephanie S. Hughley. Text by Laurie Ann Farrell, Deborah Willis.

Weems explores the human rights movement in the United States and abroad in this volume devoted to her multimedia installation “Constructing History: A Requiem to Mark the Moment.”

Carrie Mae Weems: Constructing History

ISBN 978-0-9797440-8-2

Pbk, 7 x 10 in. / 56 pgs / 28 color / 31 b&w.

U.S. \$19.99 CDN \$23.00

February/Photography/African American Art & Culture

APTURE/MAGNUM PHOTOS/THE GLOBAL FUND



Access to Life

Preface by Desmond Tutu. Text by Jeffrey D. Sachs.

Eight of the world's leading photojournalists, all Magnum photographers, follow 30 individuals in nine countries before and four months after they begin antiretroviral treatment, documenting the transformative effect on their bodies, lives and families. Photographers include Bendiksen, Goldberg, Majoli, McCurry, Pellegrin, Peress, Reed and Towell. Comes with DVD.

Access to Life

ISBN 978-1-59711-105-8

Hbk, 9.5 x 11.25 in. / 310 pgs / 325 color / 143 duotone / DVD (NTSC).

U.S. \$49.95 CDN \$57.00

March/Photography/Current Events

STEIDL & PARTNERS



Jim Goldberg: Open See

Open See follows refugee and immigrant populations traveling from war-torn, economically devastated and often AIDS-ravaged countries to make new homes in Europe. Goldberg spent four years documenting the stories of Greek refugees from Iraq, Somalia, Congo, Ukraine, Albania, Russia, Ethiopia, Egypt, Bangladesh, Pakistan, China, Sudan, Kenya, Kurdistan, Afghanistan, Bulgaria, Palestine and Moldavia.

Jim Goldberg: Open See

ISBN 978-3-86521-826-1

Hbk, 6.5 x 8.5 in. / 100 pgs / illustrated throughout.

U.S. \$60.00 CDN \$68.00

August/Photography/Current Events

APERTURE

Jonathan Torgovnik: Intended Consequences**Rwandan Children Born of Rape****Introduction by Marie Consolée Mukagendo.**

An estimated 20,000 children were born of rapes that occurred during the 1994 Rwandan genocide. Fifteen years later, the mothers of these children still face enormous challenges, not least of which is the stigma of bearing and raising a child fathered by a Hutu militiaman. Over the past three years, photographer Jonathan Torgovnik has made repeated visits to Rwanda to document the stories of these women. The portraits and testimonies featured in *Intended Consequences* offer intensely personal and honest accounts of these survivors' experiences of the genocide, as well as their conflicted feelings about raising a child who is a palpable reminder of horrors endured. An introduction by Marie Consolée Mukagendo, a Rwandan UNICEF staff member who has studied these particular consequences of the genocide, provides an in-depth analysis of this complex subject. In recent atrocities in Darfur and the Democratic Republic of Congo, rape is again being used systematically to sow unrest among communities, which makes Torgovnik's poignant reflection on the legacy of the Rwandan genocide urgently relevant. In the spring of 2009, the Aperture Foundation, the Open Society Institute, Amnesty International and Foundation Rwanda launch an international traveling exhibition of this important work.

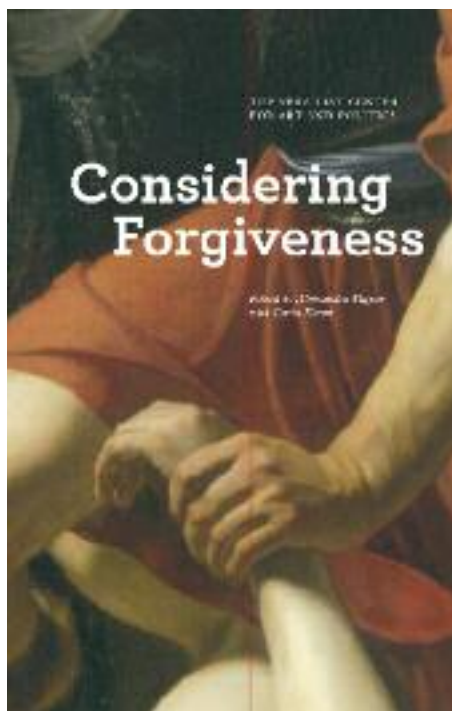
Jonathan Torgovnik: Intended Consequences**ISBN 978-1-59711-101-0****Flexi, 8.5 x 9.5 in. / 144 pgs / 60 color / DVD (NTSC).**

U.S. \$39.95 CDN \$46.00

May/Photography/Current Events

Exhibition Schedule

New York: Aperture Gallery, 03/12/09–05/07/09



VERA LIST CENTER FOR ART AND POLITICS

Considering Forgiveness**Edited by Aleksandra Wagner, Carin Kuoni with Matthew Buckingham. Texts by Julia Kristeva, Gregg Bordowitz, Mierle Laderman Ukeles, Susan Hiller, Omer Fast, Andrea Geyer, Sharon Hayes, et al.**

The subject of this volume—the first in a new series that focuses on political issues via contributions by practitioners from different fields—is forgiveness. Featuring original essays, interviews, an illustrated poem, storyboards and digital collages by the likes of theorist Julia Kristeva, curator Mark Godfrey and artists Gregg Bordowitz, Omer Fast, Andrea Geyer, Sharon Hayes and Mierle Laderman Ukeles, *Considering Forgiveness* mines this concept for its political and artistic potential. The book is edited by psychoanalyst and writer Aleksandra Wagner, with Vera List Center Director Carin Kuoni and artist Matthew Buckingham. Subsequent issues will also be edited by a collaborative team of a scholar and an artist. A practicing psychoanalyst, Wagner is the editor of *Cabinet's* 2008 issue on Shame and the 1994 *Sarajevo Survival Guide*. Buckingham utilizes photography, film, video, audio, writing and drawing to question the role social memory plays in contemporary life.

Considering Forgiveness**ISBN 978-0-9821745-0-0****Pbk, 6.5 x 10.5 in. / 240 pgs / 90 color.**

U.S. \$24.00 CDN \$27.00

April/Art/Nonfiction & Criticism



Exhibition Schedule

London: Tate Modern, 02/25/09–05/25/09
New York: Whitney Museum of American Art,
11/09–02/10

STEIDL & PARTNERS

Roni Horn aka Roni Horn

Introduction by Donna De Salvo, Carter E. Foster, Mark Godfrey. Text by Briony Fer.

Over the course of more than 30 years, Roni Horn has developed a body of work of concentrated visual power, classical in its restraint, beauty and sensitivity to material. Horn's pieces invite conceptual engagement, though her practice defies easy categorization, and also elicit in the viewer a refreshed attention to matter itself, to "make being here enough" (as the title of a previous monograph put it). Her subtle explorations of the complex energies between object and subject have expanded the vocabulary of every medium in which she works. This slipcased, two-volume set accompanies the most comprehensive overview of Horn's work to date—which opens at Tate Modern in London in February 2009 and then travels to New York's Whitney Museum of American Art in November of that same year—and has been overseen by the artist herself. The first volume includes a plate section of works in the exhibition with an essay by Briony Fer; the second volume, the subject index, is fully illustrated and includes texts on a variety of topics related to Horn's work by a host of prominent artists, critics, curators and cultural figures, alongside the artist's own writing.

Born in New York in 1955, **Roni Horn** achieved international recognition in the 1980s, and her works have been the subject of numerous major exhibitions since. In 2007, she undertook Artangel's first international commission, creating *Vatnasafn/Library of Water*, a long-term installation in the town of Stykkisholmur, Iceland. She has had solo exhibitions at numerous leading art institutions, including Inverleith House, Edinburgh (2006), Fotomuseum Winterthur (2003), The Art Institute of Chicago (2004), Folkwang Museum, Essen (2004), Centre Pompidou, Paris (2003), Dia Center for the Arts, New York (2001–02) and Museo Serralves, Porto (2001).

Roni Horn aka Roni Horn

ISBN 978-3-86521-831-5

Slip, Pbk, 2 vols, 7.5 x 9.5 in. / 430 pgs / 375 color.

U.S. \$70.00 CDN \$80.00

May/Art

KERBER

Kiki Smith: Her Home

Text by Ellen Seifermann, Martin Hentschel, Kiki Smith.

Born in 1954 in Nuremberg, Germany, but raised in an artistic family in South Orange, New Jersey (her father was the American sculptor Tony Smith), Kiki Smith has always occupied herself with questions of the human body and condition. Unlike classical figurative sculpture, which hides the insides of the body, Smith's work often visualizes the organs and the bodily fluids, highlighting the fragility and temporality of the body. Her work draws from myths and links spirit, human and animal worlds. Beautifully produced to include a selection of family photographs from the artist's childhood and ancestry alongside generous documentation of her recent concurrent one-person exhibitions in Krefeld, Germany and Nuremberg, this volume sheds new light on one of the most influential American artists of her generation. Taking as her starting point an eighteenth-century American silk embroidery entitled "First, Second and Last Scene of Mortality," which depicts a white woman working at a table while a white child and a black servant rest on one side of her and a closed black coffin sits on the other side, Smith here develops several narrative threads that revolve around the theme of the unmarried woman. With excursions into Christian iconography and the history of the American postcolonial era, she speaks also to the archetype of the inspired female creator or artist.

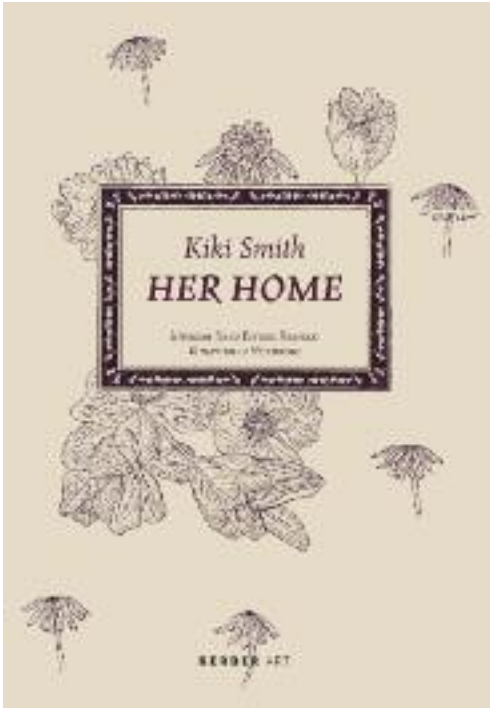
Kiki Smith: Her Home

ISBN 978-3-86678-186-3

Hbk, 6.75 x 9.75 in. / 168 pgs / 77 color.

U.S. \$45.00 CDN \$51.00

March/Art



WALTHER KÖNIG

Yoko Ono: Between the Sky and My Head

Edited by Thomas Kellein.

In 1965, *The New York Times* called Tokyo-born, New York-based Fluxus artist Yoko Ono, “a one person culture explosion.” In this generous volume, Ono presents instruction pieces from 1961 to the present, including three scores from her iconic 1964 artist’s book, *Grapefruit*—“Drinking Piece for Orchestra,” “Bicycle Piece for Orchestra” and “Painting to Be Slept On”—which are republished here for the first time. Ono has explained the origin of these works: “...sometimes for financial reasons, sometimes for technical difficulties, I could never realize all the ideas which were literally bombarding me. But now, I could just write instructions. It freed me.” Also included are more than 100 drawings from *Franklin Summer*, a series begun in 1994, comprising 1,400 inkblot drawings on paper, and *Vertical Memory* (1997)—dedicated to Ono’s father—a photograph in 21 parts depicting a distorted face. The piece, which Ono considers her best, is a culmination of her life’s work.

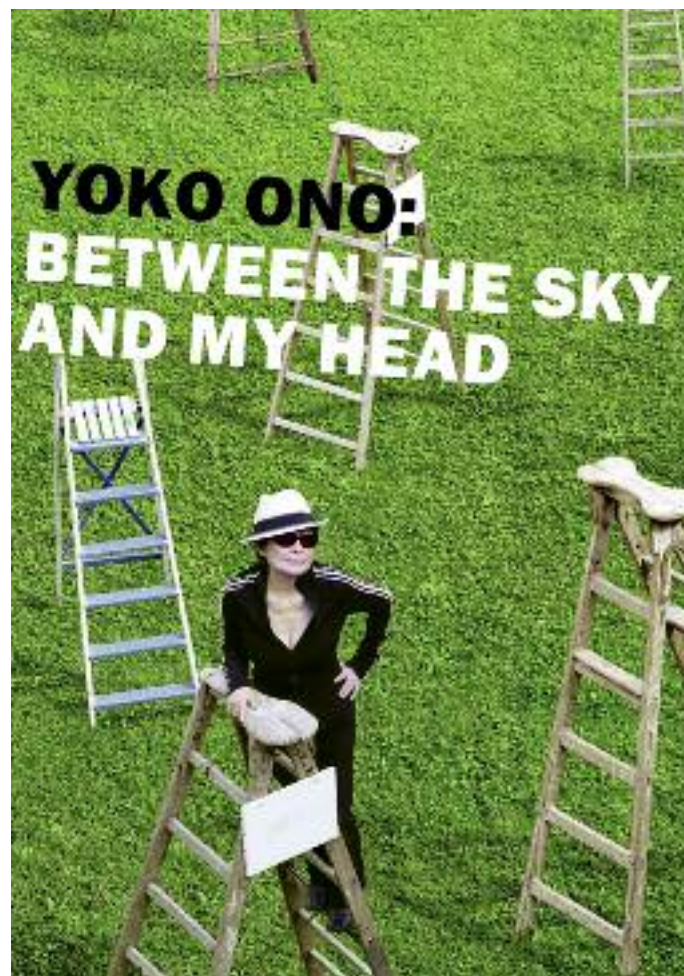
Yoko Ono: Between The Sky and My Head

ISBN 978-3-86560-531-3

Hbk, 6.75 x 9.75 in. / 208 pgs / 168 color / 15 b&w.

U.S. \$45.00 CDN \$51.00

March/Art



CHARTA

Yoko Ono: Touch Me

Text by Yoko Ono.

From the earliest days of her career, Yoko Ono has found practical solutions for dismantling the walls that art throws up around its objects. Her “Cut Piece” of 1964, reprised in 2003 (and documented herein), remains an ever-relevant act of role reversal and vulnerability. *Touch Me* is a suite of sculptural works that are activated and completed by the tactile participation of the viewer, with the same conceptual simplicity that characterizes so much of Ono’s activity. “Touch Me I,” for example, utilizes a sheet of fabric with numerous apertures, through which viewers are encouraged to peer, insert or reveal a body part, photograph it and add the Polaroid to a wall of similar contributions. This book documents these playfully interactive works, as well as other new and historical works by the artist. But—unlike so many books on performance-oriented art, which merely document—it is also a beautifully composed bookwork, reproducing Ono’s classic instructions for the execution of her works alongside photographs and comments on the hopes and fears of her art in the present political climate.

Yoko Ono: Touch Me

ISBN 978-88-8158-696-7

Hbk, 7.5 x 8.5 in. / 72 pgs / 45 color.

U.S. \$37.95 CDN \$43.00

February/Art/Artists’ Book

WALTHER KÖNIG



Stephen Prina: The Second Sentence of Everything I Read Is You

Text by Astrid Wege, Bennett Simpson, Karola Grässlin.

Describing Conceptual artist and musician Stephen Prina's work in 2004, the *Harvard Gazette* wrote, "Prina's artwork is full of unsuspected surprises, secret compartments that pop open to release compressed bundles of meaning or coiling strands of narrative." His work at the 2008 Whitney Biennial, for example, was conceived as "a traveling spectacle—a mini-Broadway-musical-on-the-road or circus," according to the artist. This concise retrospective volume presents work from 1979 to 2008, as well as installation views of Prina's recent one-person exhibition at the Staatliche Kunsthalle Baden-Baden in Germany.

Born 1954 in Galesburg, Illinois, **Stephen Prina** divides his time between Los Angeles and Cambridge, Massachusetts, where he is a professor at Harvard University. A member of the band Red Krayola and a solo performer, Prina is represented in New York by Friedrich Petzel Gallery.

Stephen Prina: The Second Sentence of Everything I Read Is You
ISBN 978-3-86560-512-2
Pbk, 8.5 x 10.75 in. / 176 pgs / 77 color / 24 b&w.
U.S. \$45.00 CDN \$51.00
March/Art

HATJE CANTZ



Daniel Joseph Martinez

Text by Hakim Bey, Michael Brenson, David Levi Strauss, Gilbert Vicario.

For more than 30 years, Los Angeles-born artist Daniel Joseph Martinez has been honing his politically-inflected practice, which critic Jeffrey Kastner has characterized as "unapologetically prob[ing] uncomfortable issues of personal and collective identity, seeking out threadbare spots in the fabric of conventional wisdom." A wry provocateur, Martinez incorporates an impressive array of media including text, painting, photography, sculpture, video, performance—even animatronics. Known for the controversial pin he created as an interactive piece for the 1993 Whitney Biennial that read, "I can't imagine ever wanting to be white," this volume, with essays by Michael Brenson, David Levi Strauss, Hakim Bey and Gilbert Vicario, provides an in-depth look at selected works from 1978 through Martinez's 2008 Whitney Biennial entry, "Divine Violence," including his contributions to the San Juan Triennial in 2004, the Cairo Biennial in 2006 and the Moscow Biennial in 2007.

Daniel Joseph Martinez
ISBN 978-3-7757-2305-3
Clth, 9.75 x 12.75 in. / 208 pgs / 200 color.
U.S. \$60.00 CDN \$68.00
July/Art

JRP|RINGIER



Dave Muller: I Like Your Music I Love Your Music

Edited by Agustin Pérez Rubio. Text by Agustin Pérez Rubio, Rafael Doctor, Matthew Higgs.

The exquisite paintings of record covers and spines by Los Angeles-based artist Dave Muller give us a glimpse into his cultural identity. *I Like Your Music I Love Your Music* presents a selection of recent works dealing with the ways in which we construct our cultural identities through music—which he represents as a network of aesthetic, social and personal exchanges. Muller's multifaceted practice includes curating, cultural agitating, DJing and record collecting—his collection tops out at 15,000 digital albums. He is particularly well known for his multitextured installations that blend his own sound tracks with his visual work. He is represented by Blum & Poe in Los Angeles and was included in the 2004 Whitney Biennial. This volume is published in collaboration with Spain's Museo de Arte Contemporáneo de Castilla y León (MUSAC), and includes an essay by artist and Director of New York's White Columns, Matthew Higgs.

Dave Muller: I Like Your Music I Love Your Music
ISBN 978-3-905829-86-0
Hbk, 11.75 x 11.75 in. / 168 pgs / 158 color / 6 b&w.
U.S. \$68.00 CDN \$78.00
April/Art

ATLE GERHARDSEN/GLADSTONE GALLERY/REGEN PROJECTS



Lari Pittman: Paintings and Works on Paper 2005-2008

Text by Anthony Vidler, Klaus Kertess.

Employing such decorative elements as scrolls, arrows and patterns, Los Angeles-based Lari Pittman—one of the most influential and challenging voices in contemporary painting—expertly directs our eye through his busy constellations of fragmented imagery (landscapes, domestic interiors, roots, flames, rope, spiderwebs), cobbling together a truly unique language. Critic Alex Farquharson has noted that Pittman's work is "cut up, overlaid and elaborately stylized... The very excess of imagery in the paintings, and the innumerable narratives they spark off, has the comparable effect of flattening illusionistic depth. This echoes the horizontal sprawl of L.A.'s diverse communities, and the pluralistic languages of commerce and dwelling with which each gives its pitch and establishes its patch." This collection of works from 2005 to 2008 features texts by independent curator and writer Klaus Kertess and Anthony Vidler, Dean and Professor at The Cooper Union School of Architecture.

Lari Pittman: Paintings and Works on Paper
ISBN 978-0-9761344-1-1
Clth, 9 x 11 in. / 136 pgs / 63 color.
U.S. \$60.00 CDN \$68.00
March/Art

TURNER

**Tony Oursler: Thinking Gaze**

Text by F. Javier Panera, Omar-Pascual Castillo, Suset Sánchez.

Critic Christopher Miles describes Tony Oursler's disturbingly manic and technically fascinating video installations thus: "A personality fragments when multiple images of a single babble-spouting face are projected onto side-by-side heads of varied sizes—the main psyche and all the little voices in the nooks of the mind—and elsewhere dolls debate, exchange mania and commiserate. Enormous eyes blink and watch from the spheres onto which they're projected; a massive fiber-glass skull becomes a screen for a montage of fragmented faces; and assorted figures hang around (literally), voicing concerns, barking demands and offering speculation about their world." This volume, published concurrently with an international traveling exhibition, provides an in-depth examination of the artist's psychologically charged environments—in which he flips through Postmodern themes such as alienation, media manipulation and fragmented consciousness as restlessly as an insomniac channel-surfing on late-night TV.

Tony Oursler: Thinking Gaze

ISBN 978-84-7506-834-3

Hbk, 7 x 9.75 in. / 198 pgs / 96 color.

U.S. \$40.00 CDN \$46.00

March/Art

GOETZ COLLECTION

**Mike Kelley**

Edited by Karsten Loeckemann, Stephan Urbaschek, Rainald Schumacher. Text by Ingvild Goetz, Mike Kelley, Karsten Loeckemann, Rainald Schumacher, Stephan Urbaschek, Katharina Vossenkuhl, John C. Welchman.

Seminal Los Angeles-based artist and writer Mike Kelley has said, looking back on his career, "I didn't want to be a rock musician; I wanted to be an artist. And I think the reason I chose it was that at that time it was the most despicable thing you could be in American culture... I came from a milieu in which artists were despised, whereas rock musicians and drug dealers were, you know, hipster culture heroes." Along with a selection of essays (including several by Kelley on his individual works), an extensive checklist and a glossary, this volume compiles 40 of the artist's key pieces from the last three decades from the discriminating and influential collection of Ingvild Goetz, who opened her first gallery in 1969 with groundbreaking exhibitions of leading Arte Povera artists, as well as Andy Warhol, Arakawa, Bruce Nauman, Jurgen Klauke, Jochen Gerz and Cy Twombly.

Mike Kelley

ISBN 978-3-939894-11-7

Hbk, 6.75 x 9 in. / 272 pgs / illustrated throughout.

U.S. \$50.00 CDN \$57.00

March/Art

Exhibition Schedule

Munich: Goetz Collection, 12/01/08–04/25/09

JRP|RINGIER

**Mike Kelley: Educational Complex Onwards**

(1995–2008)

Edited by Anne Pontégnie. Text by Mike Kelley, Anne Pontégnie, Diedrich Diederichsen, Howard Singerman.

In 1995, Mike Kelley devised the "Educational Complex," an amalgam of every school he attended and of the house he grew up in, "with all the parts I couldn't remember left out"—a total environment, "sort of like the model of a Modernist community college." The blind spots in this model represent forgotten ("repressed") zones, and so are reconceived by Kelley as sites of institutional abuse, for which specific traumas were devised (each having their own video and sculptural component). For Kelley, this work marks the beginning of a series of projects in which pseudo-autobiography, repressed-memory syndrome and the reinterpretation of previous pieces become the tools for a poetic deconstruction of such complexes and the way we interact with and narrate them. *Educational Complex Onwards, 1995–2008* is the first book to collect these works. Each project within the series is extensively documented by artist's texts and reference material, while essays by Diedrich Diederichsen, Howard Singerman and Anne Pontégnie examine the place of this body of work within Kelley's oeuvre.

Mike Kelley: Educational Complex Onwards

ISBN 978-3-905829-80-8

Hbk, 8.25 x 10.75 in. / 280 pgs / 300 color.

U.S. \$70.00 CDN \$80.00

March/Art

DEITCH PROJECTS



Aurel Schmidt: Man Eater

Text by Kathy Grayson.

With colored pencils and graphite, the rising, self-taught artist Aurel Schmidt, born in Kaloomp, Canada, in 1982, renders terrifying, Arcimboldo-esque babes with a highly charged, punk sensibility—alongside forests of maggots, busts of tangled snakes, faces and figures made of spiders, cockroaches, cum and discarded hamburger. *Man Eater*, the first comprehensive volume devoted to Schmidt's work, includes more than 60 drawings from the last five years, amplified by a generous selection of details that allow the reader to fully experience the painstaking precision of the artist's hand. Featuring works from her recent solo exhibitions at Deitch Projects in New York and Peres Projects in Los Angeles, as well as drawings shown at the Deste Museum in Athens, Greece, this volume includes images from Schmidt's *Burnouts* series of cigarette-burned faces and *Party Monster* series depicting New York City nightlife gone wild. Essay by curator Kathy Grayson.

Aurel Schmidt: Man Eater
ISBN 978-0-9815771-4-2
Pbk, 8.5 x 9.75 in. / 160 pgs / 150 color.
U.S. \$45.00 CDN \$51.00
February/Art

DEITCH PROJECTS



Chris Johanson: Totalities

Text by Arty Nelson.

This board book documents *Totalities*, Chris Johanson's recent "contemporary living installation" at Deitch Projects, New York. The theme of the work is the planet Earth and its place in the universe. There is also a meditation on the natural world of plants and animals—how they live within themselves, and how they are affected by humans—with an emphasis on conservation. All of the wood used in the exhibition was recycled, either from New York State, from dumpsters near the artist's Brooklyn studio or from discarded art-shipping crates. The artist even asked his friends and acquaintances for scraps of wood, endeavoring to give his materials a third life. In this volume, he alludes to the degradation of the planet and the beauty of the world through art—reminding us all of our terrestrial responsibilities.

Chris Johanson: Totalities
ISBN 978-0-9815771-6-6
Hbk, 9 x 12 in. / 112 pgs / 96 color.
U.S. \$45.00 CDN \$51.00
February/Art

DEITCH PROJECTS



Evan Gruzis: Dark Systems

Preface by Joachim Pissarro.

Evan Gruzis' deceptively photographic-seeming ink paintings feature palm trees, digital clocks, 1980s graphic-design tropes, ghosts and strange texts, channeling a certain Hollywood Hills malaise via Ed Ruscha. With the sardonic wit of Brett Easton Ellis and a unique ink-manipulation technique that keeps viewers guessing, Gruzis' works continue to haunt, like a half-remembered name or an almost-tangible word: what you see is often only half-there, or sometimes mockingly not there at all. This first monograph is published in conjunction with the artist's first solo exhibition in New York—held at Deitch Projects in December 2008. In it, more than 60 of Gruzis' complex ink paintings are reproduced, prefaced by an introduction by former Museum of Modern Art, New York, curator Joachim Pissarro.

Evan Gruzis was born in Milwaukee in 1979. Having lived in Los Angeles, he now lives and works in New York.

Evan Gruzis: Dark Systems
ISBN 978-0-9815771-5-9
Pbk, 8.5 x 10 in. / 80 pgs / 70 color.
U.S. \$25.00 CDN \$29.00
February/Art

DEITCH PROJECTS



Kembra Pfahler: Beaturalism

Text by Kathy Grayson.

After more than three decades in the New York underground scene, we finally have a book on the inimitable Kembra Pfahler, artist and lead singer of the interdisciplinary rock band, the Voluptuous Horror of Karen Black. Cataloguing her recent projects for the 2008 Whitney Biennial—which included a huge rock show in the Park Avenue Armory—this volume also features her most notorious body-art performances and shocking *Sewn Vagina* and *Wall of Vagina* pieces. Numerous full-bleed photographs capture the making of the Biennial artworks, the preparation for her live show, the performance itself and the aftermath. Also included are images of her drawings, sculptural works and installations, alongside short texts by the artist and an essay by curator and sometimes Girl of Karen Black Kathy Grayson.

Kembra Pfahler: Beaturalism
ISBN 978-0-9815771-3-5
Pbk, 10 x 10 in. / 92 pgs / 90 color.
U.S. \$30.00 CDN \$34.00
February/Art

DEITCH PROJECTS



Previously Announced.

Swoon

When the 27-year-old Brooklyn street artist Swoon had her first one-person gallery exhibition at New York's Deitch Projects in 2005, the area surrounding the gallery was so overrun with fans and friends that neither cars nor pedestrians could pass through. Reviews in all of the major New York papers, and even national news sources like *Newsday*, raved—crediting her intricate paper cutouts and hand-pulled block prints of realistically rendered street people (often friends and family doing ordinary things) with depicting no less than “the poetry of urban life.” Her figures, according to *Newsday*, are rendered with “breathtaking precision [and] radiate humanity and compassion.” Most people know of Swoon through her wheat-pasted cutouts, which have appeared throughout New York for the better part of the last decade. Usually seen in a state of decay, they are powerful time-based public artworks that only get more potent as they age. For the past two years, Swoon has been traveling the world, creating exhibitions and workshops. Published to accompany the artist's highly anticipated fall 2008 exhibition at Deitch's Long Island City project space, this first monograph documents exhibitions from 2005 to 2007, as well as collaborations created in Russia, Ukraine and throughout the United States.

Swoon

ISBN 978-0-9778686-6-7
Pbk, 7.5 x 11 in. / 64 pgs / 80 color.
U.S. \$25.00 CDN \$29.00
Available/Art

ROBERTS & TILTON

**Kehinde Wiley: The World Stage Brazil**

Text by Brian Keith Jackson,
Reynaldo Roels Jr.

This volume includes a selection of 22 new portrait paintings from Kehinde Wiley's multinational *World Stage* series, which has included Africa, China and India in the past and now moves on to Brazil. Immersing himself in the local culture of Rio de Janeiro, Wiley incorporates the people, history and aesthetic of the city in each of his monumental male portraits. His models, chosen from the favela slums, reflect historically significant public sculptures found within the city. Oversize tropical flowers in full bloom, appropriated from Brazilian textiles, inundate the work with saturated, brightly hued colors suggestive of Brazilian exoticism. Likening African-descended, young Brazilian males to canonical figures from Western art history as well as Brazilian public monuments, Wiley renders masculinity both august and noble. Text in English and Portuguese.

Kehinde Wiley: The World Stage Brazil

ISBN 978-1-4276-1373-8
Hbk, 8 x 11 in. / 64 pgs / 40 color.
U.S. \$40.00 CDN \$46.00
June/Art/African American Art & Culture

Exhibition Schedule

Culver City: Roberts & Tilton,
04/04/09–05/09/09
Rio de Janeiro: Museu de Arte
Moderna, 06/27/09–08/22/09

DECORDOVA MUSEUM AND
SCULPTURE PARK**Laylah Ali: Note Drawings**

Text by Dina Deutsch, Kevin Young.

For the past decade, Laylah Ali has been interrogating the visual language of contemporary society through paintings and drawings inhabited by her subversive characters. The *Note* drawings presented in this catalogue reference Ali's earlier work, yet mark a departure to some degree. While language has always been at the heart of Ali's practice—in its limitations and misinterpretations—she has, in this series of drawings, incorporated actual text into her work. Where her figures were once ambiguous in gender and race, and even questionably human, they now have identifiable attributes of racial and sexual identity portrayed vividly by characters dressed in masks, wigs and a variety of headdresses and costumes. Handwritten directly under and over her figures are random thoughts, snippets of overheard conversation and odd sound bites that question conventional visual markers and allude to racial and political struggles.

Laylah Ali: Note Drawings

ISBN 978-0-945506-59-1
Pbk, 8 x 10 in. / 64 pgs / 27 color / 12 b&w.
U.S. \$19.99 CDN \$23.00
February/Art

DETROIT INSTITUTE OF ARTS

**Julie Mehretu: City Sitings**

Foreword by Graham W.J. Beal.
Text by Rebecca Hart, Kinsey
Katchka, Siemon Allen.

In her celebrated large-scale paintings, which are built up with layers of acrylic paint on canvas and overlaid with gestural pen and ink marks, Ethiopian-born, New York-based artist Julie Mehretu explores issues of mobility, social organization, political entanglement and global competition. Featured in this crisply designed volume are five new works from her city-specific series *City Sitings*, Detroit-related and all created for her exhibition at that city's Institute of Arts. The series references the history of painting while simultaneously mapping multiple, often conflicting, experiences of the urban landscape. Embedded in the seemingly abstract compositions are such referential elements as architectural blueprints and commercial logos. Making use of addition and erasure, Mehretu's process mirrors that of urban change itself. Collapsing the particular energy and history of a city, Mehretu gives the viewer a new perspective on his or her own surroundings.

Julie Mehretu: City Sitings

ISBN 978-0-89558-161-7
Hbk, 8.5 x 11 in. / 88 pgs / 29 color.
U.S. \$40.00 CDN \$46.00
February/Art

WALTHER KÖNIG



Helmut Lang: Alles Gleich Schwer

Text by Neville Wakefield, Frank-Thorsten Moll, Ulf Poschardt.

Alles Gleich Schwer—which translates in English to *Everything Has an Equal Weight*—presents the first institutional solo exhibition of work by the influential Austrian designer-turned-artist Helmut Lang. Having given up fashion design in 2005, Lang views his transformation not as a break but a continuation of his essential preoccupation with the combination of evocative textures. From the physical body and its social and sculptural articulation through clothing, Lang has progressed to a material-led art in his sculptural objects, which address the intersection of public and private experience. The 40-foot-long sculpture “Arbor,” for example, with its intertwined poles and circles of metal, evokes the maypole rituals of Lang’s European roots; in another, similarly sparse work titled “Life Forms,” two oak boxes are filled with sheepskin and covered with tar, triggering the sort of psychoanalytic resonances found in the work of his friend Louise Bourgeois. Drawing on such diverse references, Lang has built up a series of installations and objects that integrate his intimate knowledge of the human form with the personal mythologies and abstract arrangements of the world at large.

Helmut Lang: Alles Gleich Schwer

ISBN 978-3-86560-541-2

Pbk, 8 x 10.75 in. / 140 pgs / illustrated throughout.

U.S. \$45.00 CDN \$51.00 **FLAT40**

March/Art

PERES PROJECTS HOLDINGS LTD., ANDORRA



Dash Snow: God Spoiled a Perfect Asshole When He Put Teeth in Yer Mouth

Readers of this book will not lack for images of penises (soft and hard), drug paraphernalia, naked old men, naked young women or melancholic landscapes. Featuring a variety of well chosen papers and several special inserted elements—like a bound-in, folded flyer reading, “YOUNG PERFORMERS/ TRANSEXUALS NEEDED For film by DASH SNOW (Private Location), \$50hr, party favors included, Must be willing to take it off, Take IT FAR”—*God Spoiled a Perfect Asshole When He Put Teeth in Yer Mouth* is titled after Snow’s recent one-person exhibition at Peres Projects, Los Angeles. This riveting and highly collectible exhibition catalogue contains full-color illustrations of Snow’s Dada-esque, playful and often nasty collage works and his photographs of Lower East Side “counter-counter-culture.” It begins and ends with production stills from Snow’s 2007 video, “Untitled (Penis Envy).”

Dash Snow: God Spoiled a Perfect Asshole When He Put Teeth in Yer Mouth

ISBN 978-0-9778819-9-4

Clth, 8.75 x 11.25 in. / 268 pgs / 148 color / 120 b&w.

U.S. \$120.00 CDN \$137.00

February/Art

HATJE CANTZ



Terence Koh: 1980–2008

Text by Agustín Pérez Rubio, Bill Arning, Cerith Wyn Evans. Interview with Hans Ulrich Obrist.

Prior to his 2007 Whitney Museum exhibition, Canadian-born, New York-based artist Terence Koh (originally known as Asian Punk Boy) quipped, “Being in the Whitney is like having this huge magnifying glass shining on you, if I fail, I fail spectacularly in front of the whole art world. That in a way relieves the pressure, because either way, the splatter will be beautiful.” As Asian Punk Boy, Koh became known for his perversely cute website and zines infused with a queer punk sensibility. Published concurrently with the exhibition *Terence Koh: Love for Eternity* at Spain’s Museo de Arte Contemporáneo de Castilla y León (MUSAC), this is the artist’s first substantial monograph; it includes an in-depth interview with international curator-critic Hans Ulrich Obrist and essays by Bill Arning, Curator of the MIT List Visual Arts Center, MUSAC Chief Curator Agustín Pérez Rubio and artist Cerith Wyn Evans.

Terence Koh: 1980–2008

ISBN 978-3-7757-2308-4

Hbk, 8 x 11 in. / 192 pgs / 150 color.

U.S. \$60.00 CDN \$68.00

May/Art

PICTUREBOX

**Jonas Wood: Sports Book**

The rising Los Angeles figurative painter Jonas Wood is known for his bold colors and woozy perspectives—whether his canvases depict a perfectly autonomous cactus on a yellow milk crate, a famous Chinese basketball player or a cluttered domestic interior. Compact and affordable, this first monograph takes as its subject a small slice of Wood's oeuvre: sports portraiture. Collected here are lanky basketball players, poised baseball players, sparring boxers—moments of serene waiting and explosive action. It's a compelling body of work combining an obvious love of the sports with an expert eye for emotion and the thrill of the game.

Jonas Wood was born in Boston in 1977. He received his MFA from the University of Washington in 2002. He is represented by Anton Kern Gallery, New York. Recent solo exhibitions include Shane Campbell Gallery, Chicago, Black Dragon Society, Los Angeles and RAW & CO, Cleveland.

Jonas Wood: Sports Book
ISBN 978-0-9815622-8-5
Hbk, 8.25 x 10.25 in. / 48 pgs / 35 color.
 U.S. \$21.95 CDN \$25.00
 March/Art

THE ROSE ART MUSEUM

**Barry McGee**

Edited by Lucy Flint-Gohlke. Texts by Raphaela Platow, Joseph D. Ketner, Josh Lazcano.

In 2004, San Francisco street artist Barry McGee created a large-scale installation for The Rose Art Museum at Brandeis University. This artist's book is the only record of the project, which was dismantled at the end of the exhibition. McGee's graffiti markings first appeared under the tag name Twist in San Francisco in the 1980s. A formally trained artist, McGee draws on a variety of influences, ranging from Mexican muralist painting, San Francisco Beat poetry and pivotal artistic forefathers such as Jean-Michel Basquiat, Keith Haring and Philip Guston. Interwoven with his large-scale graphics and comic-strip works are found materials such as empty bottles, discarded syringes, old sheet metal and other fragments from the street, remade into sculptural installations. The artist's sad-eyed characters, painted as large-scale figures on the walls or as miniature versions on his found objects, voice the burden of deep existential uncertainty in a culture organized around economic and ethnic inequality. Limited stock available.

Barry McGee
ISBN 978-0-9620545-8-7
Clth, 6.75 x 9.75 in. / 90 pgs / 123 color.
 U.S. \$40.00 CDN \$46.00
 February/Art

DOMAINE DE KERGUEHENNEC

**Harrell Fletcher**

Where I Lived, and What I Lived For
Text by Miranda July, Allan McCollum, Chris Johanson, Byron Kim.

"When I go to a place like Brittany or Houston, Texas, what I'm partly trying to do is go around in this very simple way, point to things and say, this is actually of value, I recognize this, it smells good, it tastes good, or something. I want you to taste this," writes Portland, Oregon-based artist Harrell Fletcher in *Where I Lived, and What I Lived For*. Featuring texts by artists Miranda July, Allan McCollum, Chris Johanson and Byron Kim, this volume was made during a residency at Domaine De Kerguehenneac in Brittany, France. Known for collaborative, socially minded works (such as *Learning to Love You More*, a 2002-present Web-based project produced with July), during this residency Fletcher engaged local people in the creation of more populist works for their much-used sculpture park, resulting in the production of a bright green bronze turtle designed by an eight-year-old boy.

Harrell Fletcher
ISBN 978-2-906574-14-4
Hbk, 7 x 9.5 in. / 160 pgs / 90 color / 28 b&w.
 U.S. \$40.00 CDN \$46.00
 March/Art

ASPEN ART PRESS



Jeremy Deller: Marlon Brando, Pocahontas, And Me

Text by Heidi Zuckerman Jacobson, Jeremy Deller.

Taking Neil Young's often-quoted line from the song "Pocahontas," on his 1979 masterwork, *Rust Never Sleeps*, English artist Jeremy Deller's exhibition *Marlon Brando, Pocahontas, And Me* explores some wide-ranging themes shared by Deller and Young, including American identity, history, politics, war, medical innovation, information technologies and music. This volume presents installation shots of the exhibition at the Aspen Art Museum—which incorporates work from a diverse roster of historical and contemporary artists including Jeff Blankfort, George Catlin, Paul Chan, Mark Dion, Sam Durant, Joseph Clarence Fornelli, Ilka Hartmann, William Henry Jackson, Koba (Wild Horse), An-My Lê, Alfred Jacob Miller, Charles Pollock and Sean Snyder—as well as reference illustrations and an interview between Deller and Aspen Art Museum Director and Chief Curator Heidi Zuckerman Jacobson.

Jeremy Deller was born in London in 1966. He won the Turner Prize in 2004 for *Memory Bucket*, his documentary about George W. Bush's hometown, Crawford, Texas.

Jeremy Deller: Marlon Brando, Pocahontas, And Me
 ISBN 978-0-934324-43-4
 Hbk, 9 x 9 in. / 72 pgs / 44 color / 13 b&w.
 U.S. \$35.00 CDN \$40.00
 February/Art

ASPEN ART PRESS

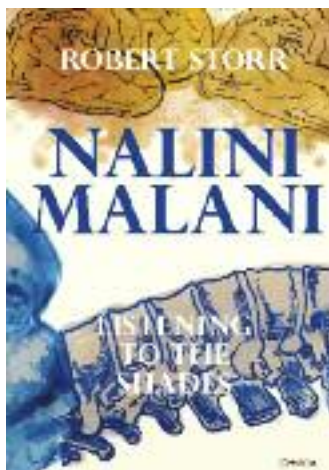


Phil Collins: Soy Mi Madre

Glasgow-based artist Phil Collins' film *Soy Mi Madre* examines the immigrant populations of Colorado's Roaring Fork Valley, a sizable percentage of which hail from northwestern Mexico. The region relies heavily on service and maintenance work provided largely through this population, who often commute to work in Aspen. Loosely inspired by Jean Genet's *The Maids*—a seminal example of Theatre of the Absurd that renders surreal the intricate power dynamics that exist between people of divergent socioeconomic groups and exploits the volatility of social identity—*Soy Mi Madre* portrays the social realities of this region through the melodramatic lens of the telenovela. Reproduced in this volume through a generous selection of stills, the film uses popular Mexican television actors and crew, including Patricia Reyes Spindola, Zaide Silvia Guitérrez, Veronica Langer and Salvador Parra, as well as members of the transsexual prostitute community of Mexico City.

Phil Collins: Soy Mi Madre
 ISBN 978-0-934324-46-5
 Hbk, 9 x 9 in. / 72 pgs / illustrated throughout.
 U.S. \$35.00 CDN \$40.00
 March/Art

CHARTA



Nalini Malani: Listening to the Shades

Text by Robert Storr, Nalini Malani.

This gilt-edged artist's book by the celebrated Indian artist Nalini Malani was inspired by the writings of the German critic and novelist Christa Wolf on the ancient Greek myth of Cassandra. Through more than 40 exquisitely reproduced images, Malani retells this story from the perspective of the unheard woman whose insights are constantly ignored or relegated to heresy. Here, Cassandra symbolizes the unfinished business of the feminist revolution—acknowledging the ways that female logic and foresight have remained disparaged and overlooked despite all of the advances we have made as a society. **Nalini Malani** was born in Karachi in 1946—before the partition of her country into the nations of India and Pakistan. A committed social activist, Malani often bases her work on the stories of those who have been marginalized by history.

Nalini Malani: Listening to the Shades
 ISBN 978-88-8158-703-2
 Hbk, 8.5 x 11.75 in. / 160 pgs / 43 color.
 U.S. \$55.00 CDN \$63.00
 February/Art/Artists' Book

CHARTA/FONDAZIONE BEVILACQUA LA MASA



William Kentridge: Repeat—from the Beginning

Text by William Kentridge, Francesca Pasini, Jane Taylor, Angela Vettese.

In the summer of 2008, South African artist William Kentridge debuted his production of Claudio Monteverdi's opera, *The Return of Ulysses*, at Venice's Teatro La Fenice. In addition to designing many of the opera's sets and props, Kentridge created a new video, which was projected prior to the performance. This volume is primarily composed of stills from that video, in which Kentridge translates themes central to Monteverdi's portrayal of Homer's classic protagonist—human brotherhood, chance and love—into his trademark hand-drawn animation. Since the 1990s, Kentridge has maintained a multimedia practice, producing and often combining drawings, films and theater. Since 1992, he has collaborated with the Handspring Puppet Company. During the late 1970s and 1980s, he produced posters, drawings and theater pieces in opposition to South African apartheid.

William Kentridge: Repeat—from the Beginning
 ISBN 978-88-8158-710-0
 Pbk, 6.75 x 9.5 in. / 112 pgs / 115 color / 42 b&w.
 U.S. \$34.95 CDN \$40.00
 March/Art

FONDS MERCATOR



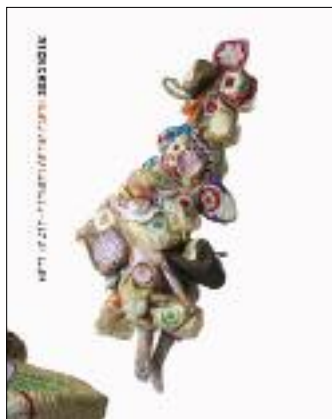
Jan Fabre: Homo Faber

Edited by Giacinto Di Pietrantonio.
Text by Bart de Baere, Jan Hoet,
Paul Huvenne.

Jan Fabre, born in Antwerp in 1958, is one of the most innovative and versatile artists of his generation. Over the past 30 years, he has produced work as a visual artist, performance artist, director and author, expanding the horizons of every genre. *Homo Faber* is the first comprehensive overview to deal with all aspects of Fabre's visual art. It discusses key themes and ideas in his performance, drawing, sculpture, installation, photography and film work, including the concept of metamorphosis, his use of human bones and echoes of the Old Masters in his work. This volume covers the whole of Fabre's artistic career, starting from works of the 1970s and 80s, when he exhibited himself in a shop window and staged performances in which he burned spectators' money and leading up to his most recent sculptural still lifes of owls' heads and *Pushpin Men*.

Jan Fabre: Homo Faber
ISBN 978-90-6153-649-9
Hbk, 10 x 11.75 in. / 400 pgs /
320 color.
U.S. \$100.00 CDN \$114.00
March/Art

YERBA BUENA CENTER FOR THE ARTS



Nick Cave: Meet Me at the Center of the Earth

Text by Dan Cameron, Kate
Eilertsen, Pamela McClusky.

Critic Roberta Smith has written about Chicago-based artist Nick Cave, "Whether Nick Cave's efforts qualify as fashion, body art or sculpture, and almost regardless of what you ultimately think of them, they fall squarely under the heading of Must Be Seen to Be Believed..." *Meet Me at the Center of the Earth* features sculptures that Cave calls *Soundsuits*, to evoke the sense of movement, rattles and rustles inherent in the design of the pieces—which are composed of manufactured and handmade fabrics, such as beads, sequins, bottle caps, old toys, twigs and hair, and seem poised to explode into ritual dance. Exploring issues of ceremony, ritual, identity and myth, they embrace various traditions and cultural and historical references, from African fetish objects to Japanese Butoh dance. Published concurrently with an exhibition at Yerba Buena Center for the Arts with additional venues to be announced.

Nick Cave: Meet Me at the Center of the Earth
ISBN 978-0-615-24593-5
Hbk, 10 x 13 in. / 240 pgs / 200 color.
U.S. \$39.95 CDN \$46.00
April/Art

Exhibition Schedule
San Francisco: Yerba Buena Center
for the Arts, 03/28/09–07/05/09

FONDAZIONE MERZ/
HOPEFULMONSTER EDITORE

Matthew Barney: Contemporary Mithologies

Edited by Olga Gambari. Text by
Alberto Barbera, Guido Curto,
Olga Gambari, Beatrice Merz.
Interview by Arthur C. Danto,
Richard Flood.

New York Times critic Michael Kimmelman has called Matthew Barney "the most important American artist of his generation." Most known for his epic film series *Creamaster Cycle* (1994–2002) and *Drawing Restraint* (2005), a feature film made with his partner, Björk, Barney's technically and conceptually fastidious work conflates various personal and universal mythologies into narratives that are famously difficult to unravel. This volume compiles work from Barney's solo exhibitions at Turin's Fondazione Merz and National Museum of Cinema, as well as coverage of the International Festival of Philosophy of Contemporary Art, a collaboration between the Fondazione Merz and the University of Turin for which Barney was featured in conversation with Richard Flood and Arthur C. Danto.

Matthew Barney: Contemporary Mithologies
ISBN 978-88-7757-235-6
Hbk, 5.75 x 8 in. / 168 pgs / 50 color.
U.S. \$45.00 CDN \$51.00
March/Art

HAYWARD PUBLISHING



Robin Rhode: Who Saw Who

Text by Michele Robecchi,
Stephanie Rosenthal, James Sey.

Born in South Africa in 1976, Berlin-based Robin Rhode uses the barest of means to comment on urban poverty, the politics of leisure and the commodification of youth cultures. Drawing plays a crucial role in his inventive, witty and playful performances, photographs and video animations, which are often created on the street, and entail Rhode, mimelike, interacting with two-dimensional representations of everyday objects—for example, drawing a candle and attempting to blow it out, or painting a bicycle and trying to ride it. Recently, he has moved toward more abstract forms in paintings and drawings and has also begun to make sculpture. *Robin Rhode: Who Saw Who*, a generously illustrated volume, is published concurrently with an exhibition at The Hayward, London and introduces a discourse on the dynamic work of this rising young artist.

Robin Rhode: Who Saw Who
ISBN 978-1-85332-271-6
Hbk, 8.75 x 8.75 in. / 120 pgs /
87 color / 101 b&w.
U.S. \$40.00 CDN \$46.00
February/Art

DAMIANI

**David Tremlett**

Text by Luca Massimo Barbero, Rosalba Paiano.

Part of the generation of British artists that includes Gilbert & George and Richard Long, and often grouped together with American artists like Sol LeWitt, David Tremlett began making colorful, geometric wall drawings at the end of the 1960s, with an emphasis on works in pastel since the 1980s. Tremlett's penchants for open spaces and non-conventional places have led him to install many works that would eventually degrade, in all corners of the world. Today, many of his installations are produced with the knowledge that they will be painted over, and that knowledge is part of the work itself. This volume collects drawings, site-specific projects and a series of photographs documenting Tremlett's recent show at Galleria G7 in Bologna.

David Tremlett was born in Cornwall, U.K. in 1945. In 1992 he was nominated for the Turner Prize. Solo exhibitions of his work have been mounted at London's Tate Gallery (1972), New York's Museum of Modern Art (1973), Amsterdam's Stedelijk Museum (1979) and Paris' Centre Pompidou (1985), among other international venues. A solo exhibition of his work was mounted in 2008 at Gering & Lopez Gallery in New York.

David Tremlett
ISBN 978-88-6208-083-5
Pbk, 9 x 9 in. / 106 pgs / 70 color.
 U.S. \$35.00 CDN \$40.00
 February/Art

HAUNCH OF VENISON

**Richard Long: Selected Statements & Interviews**

Edited by Ben Tufnell.

Richard Long is widely recognized as one of the most important artists to have emerged since the 1960s, along with contemporaries Robert Smithson, Robert Morris and Sol LeWitt. This book gathers together for the first time a selection of Long's statements and interviews from 1971 through 2006. Published alongside black-and-white reproductions of his works, many of the texts have been unavailable for years. Also included are an early interview from 1971, published for the first time in English, and a previously unpublished conversation with Michael Auping, Chief Curator of the Modern Art Museum of Fort Worth. These seminal texts are invaluable for an understanding of the rich and complex implications of Long's work. Taken together, they form the best introduction available to the work of one of the most important artists working today.

Richard Long: Selected Statements & Interviews

ISBN 978-1-905620-15-9
Pbk, 11.25 x 7 in. / 128 pgs / 19 b&w.
 U.S. \$35.00 CDN \$40.00
 March/Art

HOLZWARTH PUBLICATIONS

**Mona Hatoum: Unhomely**

Text by Kirsty Bell.

The works of Beirut-born artist Mona Hatoum, who currently lives in London and Berlin, incorporate very real topics. Many of her sculptures deal with conditions in the world's crisis regions, or exile; others show that familiar objects from everyday life can become very alien things. "Hatoum's works appeal to the body as a common site of experience of scale, material, place and pain. So while they may be read specifically in terms of her own personal history and the extreme experience of alienation and instability that is the fate of the exile, they also refer to the themes of memory, home, movement, location and space that are part of everyone's physical existence," as Kirsty Bell writes in her essay. Regardless of whether Hatoum works with barbed wire or sandbags, or magnifies kitchen graters into human-scale sculptures, she always succeeds in turning a familiar object into something else, something eerie, something unhomely.

Mona Hatoum: Unhomely
ISBN 978-3-935567-46-6
Clth, 8.75 x 11 in. / 104 pgs / 70 color.
 U.S. \$50.00 CDN \$57.00 **FLAT40**
 March/Art

GREENE NAFTALI/GALERIE DANIEL BUCHHOLZ

**Tony Conrad: Yellow Movies**

Edited by Christopher Müller, Jay Sanders. Text by Diedrich Diederichsen, Tony Conrad.

This first monograph on the legendary artist, filmmaker and musician Tony Conrad documents his seminal *Yellow Movie* project of the early 1970s. Published to accompany Conrad's recent one-person exhibition at New York's Greene Naftali Gallery and Galerie Bucholz, Cologne, it includes an introductory note by Conrad, a new text by Diedrich Diederichsen and comprehensive documentation of all the *Yellow Movies* still in existence. *Art in America's* David Coggins described the project in 2007: "*Yellow Movies*, a series of works from the early 1970s by pioneering filmmaker Tony Conrad, initially appears to be nothing more than white squares enclosed by black borders painted on large sheets of paper. Yet these casual paintings, roughly the size of old home-movie screens, are formed by latex house paint that slowly yellows over time, creating what are essentially unhurried photographic exposures. Conrad sought to make abstract films that would last a lifetime, and there's a discreet thrill to knowing that what you're seeing is changing, invisibly, before your eyes."

Tony Conrad: Yellow Movies
ISBN 978-3-00-024432-2
Pbk, 7 x 10 in. / 76 pgs / 45 col / 7 b&w.
 U.S. \$35.00 CDN \$40.00
 February/Art

MUSEUM OF CONTEMPORARY ART,
DENMARK**Fluxus Scores and Instructions**
The Transformative Years,
Make a Salad**Edited by Jon Hendricks, Marianne Bech, Media Farzin.**

In 1962, George Maciunas declared Fluxus “anti art, concept art, automatism, Bruitism, brutalism, Dada/ism, concretism, Lettrism, nihilism, indeterminacy—theatre, happenings, prose, poetry, philosophy, plastic arts, music, cinema, dance.” This thorough, well-designed volume culled from the renowned Gilbert and Lila Silverman Fluxus Collection, Detroit, and published to accompany an exhibition at the Museum of Contemporary Art, Denmark, looks at the armature of the movement to think about the function of scores—what they are, how they work, what they lead to... Some are scores in the traditional musical sense, some are instructions for events or performances, some describe setups for situations or installations and some are the work itself—that is, the concept. Artists include George Brecht, John Cage, Dick Higgins, Alison Knowles, George Maciunas, Jackson Mac Low, Yoko Ono and Nam June Paik among others.

Fluxus Scores and Instructions
ISBN 978-87-90690-21-2
Pbk, 8.25 x 11.75 in. / 232 pgs / 113 b&w.
U.S. \$75.00 CDN \$86.00
April/Art/Music

STEIDL/DAVID ZWIRNER

**Fred Sandback**

American Minimalist sculptor Fred Sandback (1943–2003) created spare, sculptural compositions from lengths of metal or yarn stretched horizontally, vertically or diagonally in a variety of rectangular, triangular, vertical or U-shaped configurations; when installed, these produce perceptual illusions while activating the surrounding “pedestrian space,” as Sandback called it. Though his sculptures have a seemingly light touch, in 1975 Sandback countered a notion that still clings to his work: “I don’t make ‘dematerialized art.’ I complicate actual situations, and this is as material as anything else.” In addition to a selection of drawings, the works documented in this well-edited monograph range from smaller-scale metal works made while Sandback was a student at Yale to later installations that engage entire rooms, demonstrating the development of his signature vocabulary of forms from 1969 to 2001.

Fred Sandback
ISBN 978-3-86521-851-3
Hbk, 9 x 11.25 in. / 100 pgs / 42 color.
U.S. \$70.00 CDN \$80.00
August/Art

Exhibition Schedule
New York: David Zwirner,
01/08/09–02/14/09
New York: Zwirner & Wirth,
01/08/09–02/14/09

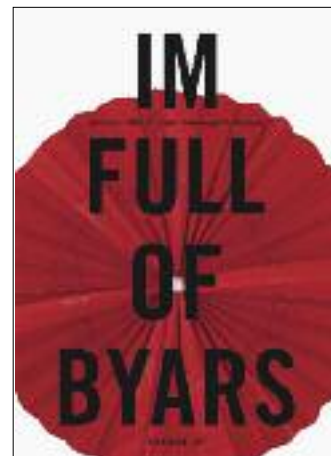
DOMAINE DE KERGUEHENNEC

**Mel Bochner****Text and interview by Frédéric Paul.**

New York-based Conceptual art pioneer Mel Bochner writes in this monograph, “What I try to do is stay open to the work as it develops, not impose myself on it, but permit it to take me somewhere. If I had a model, I suppose it would be those ancient Chinese artists who changed their name three times during their lifetime, in order not to become the prisoner of a style.” The book introduces new riffs—produced for an exhibition at Domaine de Kerguéhennec, in Brittany, France—on several well-known bodies of work, including Bochner’s recent ongoing series *The Thesaurus Paintings*, in which a group of often humorous synonyms (*lazy*, *lethargic*, *crazy*, *vulgar* and *irascible*, for instance) are painted in brightly colored block letters, and the *Measurement Pieces* (conceived in the 1960s), in which the walls are highlighted with numbered arrows indicating their measurements.

Mel Bochner
ISBN 978-2-906574-15-1
Hbk, 7 x 9.5 in. / 176 pgs / 85 color / 36 b&w.
U.S. \$35.00 CDN \$40.00
March/Art

KERBER

**James Lee Byars:**
Im Full of Byars**Edited by Susanne Friedli, Matthias Frehner. Text by Thomas McEvilley, Viola M. Michely, Peter J. Schneemann, Nicola Müllerschön.**

James Lee Byars—who was born in Detroit in 1932 and died in Cairo in 1997—was one of the twentieth-century art world’s most unusual and elusive figures. Enamored with the imaginary and fleeting, pitting the immaterial against the material, Byars was not just an artist, he was a visionary and a dandy, who, always seeking perfection, knew how to cast a spell over his audience through his enigmatic performances, installations and sculptures. Using sandstone, marble, glass and gold, Byars created classical sculptural forms like spheres, circles, gates and columns. *Im Full of Byars* reveals his work to be a symbiosis of Fluxus, Minimalism and Conceptualism, that has lost none of its mystery or poetry with time. The volume includes a selection of sculptures, installations and never-before-seen documentation of his performances.

James Lee Byars: Im Full of Byars
ISBN 978-3-86678-155-9
Pbk, 6.75 x 9.5 in. / 264 pgs / 100 color / 48 b&w.
U.S. \$55.00 CDN \$63.00
March/Art

Exhibition Schedule
Bern: Kunstmuseum Bern,
09/12/08–02/01/09

THE MUSEUM OF MODERN ART,
NEW YORK



León Ferrari & Mira Schendel: Tangled Alphabet

Edited by Luis Pérez-Oramas.
Text by Luis Pérez-Oramas,
Andrea Giunta, Rodrigo Naves.

León Ferrari (born in 1920) and Mira Schendel (1919–1988) are among the most significant Latin American artists of the twentieth century. Active simultaneously in the 1960s, 1970s and 1980s in the neighboring countries of Argentina and Brazil, they found inspiration in the written word and in the eloquence of spoken language, and they both used language as important visual subject matter. Published to accompany the first comprehensive survey of the work of each artist in the United States, this essential catalogue presents new insights into the artists' groundbreaking work and examines the connections and collisions between the visual arts, writing, politics and religion in their oeuvres.

León Ferrari & Mira Schendel:
Tangled Alphabet
ISBN 978-0-87070-750-6
Hbk, 9.75 x 11.75 in. / 224 pgs / 200 col.
U.S. \$55.00 CDN \$63.00
April/Art/Latin American Art & Culture

Exhibition Schedule
New York: The Museum of Modern Art, 04/05/09–06/15/09

HATJE CANTZ



Previously Announced.

Jenny Holzer

Text by Joan Simon, Elizabeth A.T. Smith.

For the past three decades, the influential American Conceptual artist Jenny Holzer has been challenging viewers' assumptions about the world through language that conveys the multiplicity of often contradictory voices, opinions and attitudes that form the basis of contemporary society. Alternating between fact and fiction, public and private, the universal and the particular, Holzer's work offers an incisive social and psychological portrait of our times. During the last decade, Holzer has shown extensively in Europe but has been less visible in the United States—following a period of wide exposure and pervasive influence beginning in the late 1970s. This volume, which accompanies a major traveling exhibition with stops in Chicago and New York, goes a long way toward rectifying this situation and reintroduces her to the American audience at a timely political moment.

Jenny Holzer
ISBN 978-3-7757-2301-5
Pbk, 11 x 12.5 in. / 128 pgs / 94 color / 12 b&w.
U.S. \$45.00 CDN \$51.00
Available/Art

Exhibition Schedule
Chicago: Museum of Contemporary Art, 10/23/08–02/01/09
New York: Whitney Museum of American Art, 03/12/09–05/31/09

HATJE CANTZ



Rudolf Stingel

MCA Chicago/Whitney New York

Text by Gary Carrion-Murayari.

New York-based, Italian-born artist Rudolf Stingel radically questions contemporary painting through his use of unusual materials like carpet, aluminum insulation paneling and Styrofoam. For example, for his 1991 New York debut at Daniel Newburg Gallery, Stingel exhibited a bright orange rug in the otherwise empty space. Conceived by Stingel, and photographed and designed under his direction, this volume presents images from Stingel's 2007 solo exhibitions at the Museum of Contemporary Art in Chicago and the Whitney Museum of American Art in New York, with work spanning the last 20 years of his career. A highlight of each show was the entry gallery, clad in silver aluminum insulation paneling and lit by a crystal chandelier. Over the course of the exhibition, visitors inscribed all manner of graffiti on the surface, creating an amazing network of scrawls, scratches and patterns. Also included are Stingel's photorealist self-portraits and smaller Styrofoam pieces, among other works.

Rudolf Stingel
ISBN 978-3-7757-2339-8
Hbk, 9.75 x 12 in. / 120 pgs / 68 color.
U.S. \$55.00 CDN \$63.00
May/Art

HATJE CANTZ



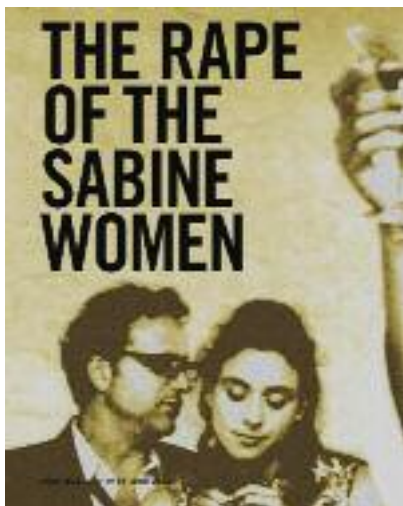
Boris Groys: Thinking in Loop Three Videos on Iconoclasm, Ritual and Immortality

The topic of these videos by art historian and philosopher Boris Groys is, actually, video as a medium: the use of the image within the video, the analogy between video and essay, the difference between private and public use of the video, the video running in loop as a contemporary form of ritual. The film footage is not used here as a mere illustration to make the text more comprehensible, or to make certain theoretical positions more evident. Rather, these video lectures thematize the gap between what we hear and what we see, and reflect on the relationship between image and word in our media-driven world.

Boris Groys, Global Professor at New York University, is a philosopher, essayist, art critic, media theorist and an internationally acclaimed expert on late-Soviet Postmodern art and literature, as well as on the Russian avant-garde. Dr. Groys' writing engages the wildly disparate traditions of French Poststructuralism and Modern Russian philosophy.

Boris Groys: Thinking in Loop
ISBN 978-3-7757-2337-4
DVD (PAL & NTSC), 5.5 x 7.5 in.
U.S. \$40.00 CDN \$46.00
February/Art

LOUISIANA MUSEUM OF MODERN ART



Eve Sussmann: Louisiana Contemporary

Text by Helle Crenzien, Michael Juul Holm.

Brooklyn-based Eve Sussmann founded the Rufus Corporation, an ad hoc group of artists, dancers, actors and musicians who create videos, photographs and live events, in 2003. This volume compiles film stills from two works for which Sussmann and her collaborators are most known. "89 Seconds at Alcázar" (2004) is a high-definition video tableau inspired by Diego Velázquez's painting "Las Meninas" (1656). The piece focuses on the 89 seconds when the Spanish royal family and their courtiers would have been in the exact configuration portrayed in the painting. *The Rape of the Sabine Women*—featuring a mesmerizing score composed by Jonathan Bepler—is an allegorical video that conflates the myth of Romulus' founding of Rome with David's painting "Intervention of the Sabine Women" (1796–99). It is set in an idealized, cinematic version of the 1960s that includes G-men and a decadent party in a chic International Style summer home.

Eve Sussmann: Louisiana Contemporary

ISBN 978-87-91607-62-2

Hbk, 8 x 10 in. / 116 pgs / 83 color / 11 b&w.

U.S. \$40.00 CDN \$46.00

March/Art

Exhibition Schedule

Humblebæk, Denmark: Louisiana Museum of Modern Art, 11/08/08–02/15/09

STEIDL & PARTNERS



Roman Signer: Projections Super-8 Films and Videos 1975–2008

Edited by Simon Maurer and Hubertus Grassner.

Critic Gregory Volk has written, "If you wanted to make a list of major contemporary artists who, for whatever reason, are comparatively little known in the U.S., Roman Signer should be right near the top." *Projections*, which brings together 33 years of video and Super-8 film stills with a comprehensive catalogue raisonné, helps give the Swiss artist's oeuvre the state side exposure it deserves. The footage documents key moments in the artist's precisely choreographed performances. Signer is known for his poetic hijinks and dramatic experiments with fire, water and air; in 2000, he rode a kayak—towed behind a van—down a road at 20 miles per hour until a hole had worn through the bottom. Seeking out those moments of transition—where materials transform and time seems to accelerate or drag—Signer, through his experimental play with the principles of physics and chemistry, has created an unparalleled body of work that primarily exists as documents of nonreproducible actions.

Roman Signer: Projections

ISBN 978-3-86521-747-9

Clth, 9.5 x 7.5 in. / 496 pgs / illustrated throughout.

U.S. \$85.00 CDN \$97.00

March/Art

Exhibition Schedule

Zurich: Helmhaus, 10/24/08–01/11/09

THE MUSEUM OF MODERN ART, NEW YORK



Aernout Mik

Edited by Laurence Kardish. Text by Laurence Kardish, Kelly Sidley, Michael T. Taussig.

Dutch artist Aernout Mik's moving-image installations meld filmmaking, sculpture and architecture into experiences that are at once compelling and unsettling, irrational yet plausible. The artist designs and constructs architectural spaces that hold his moving images, making the viewer's physical relationship to the piece a critical component of the overall experience. By interrogating the most basic ideas of narrative and reality and rejecting classical cinematic ideals, Mik creates works that are rich in allusion but subversive of codes. Published to accompany the artist's first U.S. retrospective, this volume is a vivid exploration of Mik's work and process. Laurence Kardish, MoMA's Senior Curator in the Department of Film, situates Mik within the history of documentary and nonnarrative cinema, while Michael Taussig, Professor of Anthropology at Columbia University, investigates the ways in which the artist's work changes the way we see reality while simultaneously reinforcing the norms of visual culture. Abundantly illustrated with stills and the artist's own drawings, the book also features detailed descriptions of the installations, an exhibition history and a bibliography, making it the most comprehensive volume on the artist available in English.

Aernout Mik

ISBN 978-0-87070-742-1

Pbk, 7.5 x 10 in. / 96 pgs / 57 color.

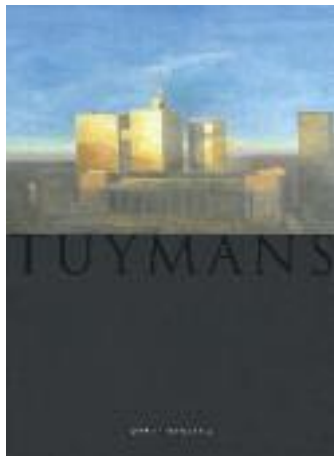
U.S. \$24.95 CDN \$28.00

June/Art

Exhibition Schedule

New York: The Museum of Modern Art, 05/10/09–07/27/09

STOCKMANS/DE VOS



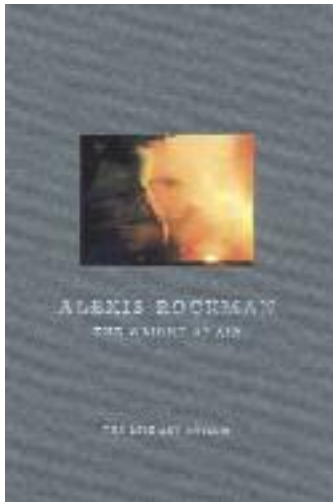
Luc Tuymans

Text by **Ottó Tolnai, Dragomán György, Olga Stanislawska, Agata Tuszynska.**

Published on the occasion of renowned Belgian figurative painter Luc Tuymans' retrospective exhibition in Hungary and Poland, this volume circumvents the typical monograph format by focusing on the reflections of regional writers, whose perspectives were solicited for being less inhibited and more direct than the typical art historian's. Contributors were granted complete freedom to comment on a single picture, Tuymans' activity as a painter or any other aspect of his personality. The resulting narratives, which are accompanied by a well-considered selection of color reproductions, share the spirit of the pictures and are quite personal and engaging. For example, Warsaw's Agata Tuszynska writes, "The echoes of the Holocaust that permeate my world and are my deepest genealogy are your soil as well. We dig around in ashes and play with smoke. I, with words, you, with images."

Luc Tuymans
ISBN 978-90-7720-718-5
Pbk, 6 x 8 in. / 100 pgs / 31 color
U.S. \$35.00 CDN \$40.00
March/Art

THE ROSE ART MUSEUM



Alexis Rockman: The Weight of Air

Edited by **Michael Rush. Text by Helen Molesworth, Brett Litman.**

Disturbingly majestic hurricanes, wind-energy fields, tornadoes, land-slides, waterspouts, melting glaciers, forest fires and newly mutant species are some of the subjects of Alexis Rockman's deeply hued and intricately crafted works on paper. Surreal and deeply critical of man's destructive relationship to the environment, the primary works collected in this volume, published to accompany Rockman's first major large-scale museum exhibition in the United States, were all made since 2005. With echoes of J.M.W. Turner, Winslow Homer, Charles Burchfield and Rockman's own inimitable realism, the works surge with a power and flow of color that announces a new direction for this remarkable artist, who has been praised as much for his figurative exactitude as for his wildly imaginative take on what is considered "the real." Essays are by the Rose Art Museum's Michael Rush and the Harvard University Art Museums' Helen Molesworth; the artist interview is by Brett Litman of The Drawing Center in New York.

Alexis Rockman: The Weight of Air
ISBN 978-0-9761593-6-0
Clth, 7.25 x 10.25 in. / 135 pgs / 50 col.
U.S. \$45.00 CDN \$51.00
February/Art

STEIDL/DAVID ZWIRNER



Sue Williams: Project for the New American Century

Introduction by **Barry Schwabsky.**

Published on the occasion of her debut solo exhibition at David Zwirner, New York, this catalogue presents new work by Sue Williams, who first garnered attention in the late 1980s with gritty, provocative canvases that combined figure and text to tackle issues of sexual objectification and abuse. Throughout the 1990s, Williams radically shifted her focus, thrusting formalist concerns and painterly technique to the forefront, allowing form and color to supersede explicit content. In recent years, the artist has embraced the new challenge of uniting these disparate approaches—figurative representation and lyric abstraction—to again enable her canvases to be clear vehicles of protest. The resulting works evoke Williams' early comic book influences with crisp outlines and blocks of bright color. Against raw canvas and transparent acetate, her glaring palette, which includes forceful red, luminous orange, saccharine pink and neon green, conveys a sense of immediacy, energetic movement and the artist's signature wry humor.

Sue Williams: Project for the New American Century
ISBN 978-3-86521-852-0
Hbk, 14 x 17 in. / 56 pgs / 30 color.
U.S. \$125.00 CDN \$143.00
June/Art

WALTHER KÖNIG



Dana Schutz: If It Appears in the Desert

Text by **Jörg Heiser.**

New York-based Dana Schutz is widely considered one of the most talented painters of her generation. As *The New York Times'* Holland Cotter wrote in 2007, "She's a terrific painter. From the start, her broad, sardonic, cartoon-expressionist style was prodigious but also focused. There was lots of splash, but the images were strong and centered. Her gallery shows were thematically tight without being programmatic, like a book of poems that reads as one poem. This kind of completeness is hard to achieve." In this volume, Schutz takes on the still-life genre, coming up with dazzling, colorful paintings that are at once merry and ambiguous about the objects of our everyday lives. Thirteen recent paintings are presented, along with installation photographs from her recent exhibition at Contemporary Fine Arts, Kupfergraben. A conversation between the artist and Jörg Heiser lends additional insights into Schutz's pictorial compositions and working method.

Dana Schutz: If It Appears in the Desert
ISBN 978-3-931355-48-7
Pbk, 9.25 x 12.75 in. / 40 pgs / 15 color / 3 b&w.
U.S. \$60.00 CDN \$68.00 **FLAT**40
March/Art

THE TROUT GALLERY, DICKINSON
COLLEGE



Joyce Kozloff: Co-Ordinates

Edited by Phillip Earenfight.

Text by Nancy Princenthal, Phillip Earenfight.

Joyce Kozloff: Co-Ordinates considers the New York-based artist's paintings and works on paper—which employ the formal structure and conventions of cartography to examine issues of power, gender and global politics—from the late 1990s to the present. This is the first book to consider Kozloff's work since the late 1990s within the broader context of her career and the history of map-related art. Charting her influential contribution to the Pattern and Decoration movement—which was an integral part of the downtown New York art scene of the 1970s—the volume also explores Kozloff's later, large-scale public artworks. Fifty full-color photo spreads are dedicated to key projects—*Targets*, *Boys' Art*, *American History* and *Voyages*—and accompanied by an essay by critic Nancy Princenthal and an interview with the artist.

Joyce Kozloff is a founding member of the Pattern and Decoration movement and the *Heresies* collective and is a primary figure in the feminist art world.

Joyce Kozloff: Co-Ordinates
ISBN 978-0-9768488-8-2
Clth, 10 x 11.5 in. / 132 pgs / 132 color.
U.S. \$45.00 CDN \$51.00
March/Art

RADIUS BOOKS



Ed Moses

Text by Barbara Haskell.

A member of the group of L.A. artists immortalized as “the Cool School” in Morgan Neville’s 2007 documentary of the same name, Ed Moses’ first exhibition was at the legendary Ferus Gallery in Los Angeles, 1957. But for two brief stints in New York (1958–60) and in Europe (1973–74), Moses has remained in Southern California for his whole life, and his career has been central to the history of West Coast art—along with peers Ed Kienholz, Robert Irwin, John Altoon and Wallace Berman. Rather than maintain one distinct style, Moses has repeatedly renewed his approach to his art, which has ranged from his early, delicate, abstract drawings to the architectural grid work and resin paintings of the 1970s, the *Apparitions* paintings of the late 1980s and early 1990s and the huge canvases that he is producing now. Consistent features of Moses’ work are an emphasis on gesture and mark-making and an intimate connection with his materials. Moses has had numerous shows throughout his long career, but this is his first major monograph.

Ed Moses
ISBN 978-1-934435-16-8
Hbk, 11 x 12 in. / 192 pgs / 120 color.
U.S. \$65.00 CDN \$74.00
July/Art

JRP|RINGIER



Carroll Dunham: Painting & Sculpture 2004–2008

Edited by Atle Gerhardsen, Isabella Nilsson. Text by Kate Linker.

New York artist Carroll Dunham makes figurative paintings and sculptures that frequently draw on that uniquely American dovetailing of Surrealism and cartoon idioms, of which the late Philip Guston would be an obvious instance—resounding with a libidinous zaniness. Dunham has built his pictorial vocabulary over three decades of grappling with the past century’s rich heritage of painterly possibilities (including abstraction, which he practiced exclusively for many years); today one can detect traces of Léger, Guston and the various twists and turns of New York painting in the 1980s, when he began making abstractions on wood veneer. In the 1990s, Dunham’s claim to fame was a series of cartoonlike organic figures, engaged in a bizarre battle of the sexes. Around the turn of the millennium, a single phallus-nosed character emerged in the work. And recently he has been working on tree-shaped forms. This volume gives an overview of Dunham’s recent paintings and sculptures.

Carroll Dunham: Painting & Sculpture
ISBN 978-3-905829-88-4
Hbk, 9.25 x 12.25 in. / 144 pgs / 67 col.
U.S. \$39.00 CDN \$44.00
March/Art

GALERIE THADDAEUS ROPAC
SALZBURG/PARIS



Anselm Kiefer: Maria Walks amid the Thorn Interview by Klaus Dermutz.

Published to accompany German Expressionist Anselm Kiefer’s 2008 exhibition at Galerie Thaddaeus Ropac, Salzburg, this exquisitely produced volume features black-and-white documentary photographs of the artist and his fabled indoor-outdoor Paris studio, a very generous selection of color reproductions and details and an insightful interview of Kiefer by Klaus Dermutz. The work itself is a cycle of roughly 30 paintings and one sculpture from 2007 and 2008 that deal with the biblical figure of the Virgin Mary. Its title, which translates to *Maria Walks amid the Thorn*, refers to an old German Christmas carol that has been popular for the better part of the past century. Some of the works in this important new cycle were started in the 1970s and completed in recent months with Kiefer’s unique “sedimenting” method.

Anselm Kiefer: Maria Walks amid the Thorn
ISBN 978-3-901935-36-7
Hbk, 9.5 x 12.5 in. / 135 pgs / 58 color / 6 b&w.
U.S. \$85.00 CDN \$97.00
February/Art

HATJE CANTZ



Stephan Balkenhol: The Sculptures in Public Space 1984–2008

Text by Andreas Franzke.

German artist Stephan Balkenhol, known for his figurative wood sculptures, is responsible for some of our most idiosyncratic contemporary public art. Usually hewn out of poplar, his figures of humans, animals and animal-human hybrids—whether an innocuous-looking everyman or a mix of man and beast—are oddly both surreal and inconspicuous in the streets, squares and office corridors they populate. For example, *Giraffe Man* (2006)—a figure of a man with an elongated giraffe's neck—one of Balkenhol's best-known public pieces, conveys a peculiar, deadpan humor without crossing over to grotesquerie or sensation. This well-illustrated volume documents Balkenhol's public sculptures since 2000, and serves as a catalogue of all his sculptural work since 1984.

Stephan Balkenhol: The Sculptures in Public Space

ISBN 978-3-7757-2293-3

Hbk, 9 x 11 in. / 176 pgs / 120 color.

U.S. \$60.00 CDN \$68.00

April/Art

PAUL KASMIN GALLERY



Robert Indiana Hard Edge

Text by Adrian Dannatt.

Few artworks are more widely recognized than Robert Indiana's iconic Pop image "Love," which was originally commissioned as a Christmas card by The Museum of Modern Art, New York, in 1965. Appealing to a wide spectrum of viewers from its inception to the present—1960s idealists to museum-bookstore shoppers—*Love* has been reproduced in prints, political banners, stamps and an equally iconic sculpture. This volume is published in honor of the artist's eightieth birthday and provides an intriguing look at his canonical large-scale metal sculpture. In addition to *Love*, such well-known works as the *Electric Eat*, *Art* and the autobiographical *Numbers* series are reproduced.

Robert Indiana was born Robert Clark in Indiana in 1928 and took his home state's name after moving to New York in 1954. He became known by the early 1960s for his hard-edged abstract paintings featuring text, numbers and symbols.

Robert Indiana

ISBN 978-0-9794164-4-6

Hbk, 10.75 x 10.75 in. / 68 pgs / 37 color / 19 b&w.

U.S. \$60.00 CDN \$68.00

February/Art

STEIDL & PARTNERS



Jim Dine: Poet Singing The Flowering Sheets

American Pop pioneer Jim Dine was asked by Los Angeles' Getty Museum in 2007 to produce the first contemporary project for the Getty Villa in Malibu by responding in some way to its renowned antiquities collection. Dine was drawn to the collection's ancient Greek sculptures and was given a room in the Villa for which he created three new monumental wood sculptures that he painted brightly in the Hellenistic tradition. Dine also wrote a long poem, which he installed alongside the sculptures, on the gallery wall.

Jim Dine: Poet Singing (The Flowering Sheets) documents the entire process with photographs by Dine, Diana Michener and Gerhard Steidl.

Jim Dine was born in Cincinnati, Ohio, in 1935. He came to prominence in New York in the 1960s with Happenings that he orchestrated along with Claes Oldenburg and Allan Kaprow.

Jim Dine: Poet Singing

ISBN 978-3-86521-828-5

Clth Flexi, 9.5 x 6 in. / 112 pgs / illustrated throughout.

U.S. \$35.00 CDN \$40.00

March/Art

Exhibition Schedule

Los Angeles: Getty Museum,
10/30/08–02/09/09

MATTHEW MARKS GALLERY



Terry Winters: Knotted Graphs

Text by Kathryn A. Tuma.

New York-based artist Terry Winters is known for paintings, drawings and prints that oscillate between figuration and abstraction. Rooted in Minimalism, Winters' work reflects his career-long investment in the historical and contemporary stakes of painting, and references ambiguous forms sourced from the sciences, mathematics and architecture. These forms subtly suggest any number of objects—maps, blueprints, seeds, spores, shells, fungi, spiderwebs, X-rays, molecular structures, balls of yarn, fishing nets, tree branches, magnified crystals or neurological circuits—without actually depicting any of them directly, leaving the viewer's eye to wander restlessly throughout the picture plane.

Winters has described his strategy: "So much of the contemporary world is driven by abstract processes... The old Modernist oppositions between the retinal and the intellectual just really don't function anymore."

Knotted Graphs presents a series of paintings and drawings made in 2007 and 2008 that further investigate the grid through mathematical principles such as knot theory.

Terry Winters: Knotted Graphs

ISBN 978-1-880146-50-7

Hbk, 10.75 x 8.5 in. / 104 pgs / 43 color.

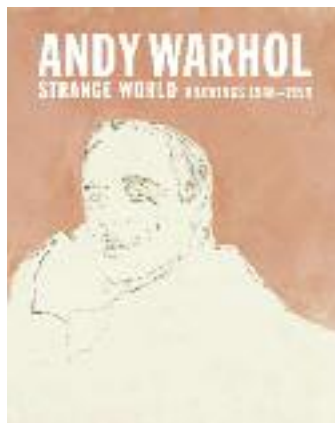
U.S. \$60.00 CDN \$68.00

March/Art

Exhibition Schedule

New York: Matthew Marks Gallery,
11/06/08–01/24/09

PAUL KASMIN GALLERY



Andy Warhol: Strange World Drawings 1948–1959

Text by Todd Alden.

“Warhol’s early drawings are characterized by a stylized reductivism or mannered simplicity that manages, like the artist’s infrequent but affected speech, to say more in its special manner of saying less. In addition to their spare, magical, frequently uncanny otherworldliness, the one characteristic that most distinguished Warhol’s early drawings from his peers’ was the use of the blotted line technique,” writes Todd Alden in his introduction to this focused volume. *Strange World: Drawings 1948–1959* includes an eclectic collection of Warhol’s blotted-line drawings, created between 1948 and 1959. These works illustrate Warhol’s preference for the deliberately incomplete or unresolved image and often feature unpredictable trajectories of color. A familiar cast from Warhol’s commercial art and illustrated books—friends, lovers, small children and the anonymous faces of office workers—are presented in concert with charged paper surfaces.

Andy Warhol: Strange World
ISBN 978-0-9794164-3-9
Pbk, 9.5 x 11.5 in. / 78 pgs / 68 color.
U.S. \$40.00 CDN \$46.00
February/Art

MARY BOONE GALLERY/
JABLONKA GALLERY

Eric Fischl: It's Where I Look...It's How I See...Their World, My World, the World

Text by Jean-Christophe Ammann,
Geoffrey Young, Francesco
Clemente, Richard Prince.

The paintings in Eric Fischl’s *Krefeld Project* depict a middle-aged couple in the throes of a long-term relationship, isolated but together, bored but bound. Made from photographs of hired models who inhabited a rented house for four days while the artist snapped more than 2,000 pictures, the paintings show the couple before and after sex, in the shower and brushing teeth, on the toilet and on the phone. According to essayist Geoffrey Young, “Fischl shows flickers of desire, but more frequently he notices the ways in which a couple exists in the same room, without contact. Hopperesque in their silence, the pictures are so confidently and technically alive that even these models fronting as a couple are redeemed in their uncertainty, acknowledged in their isolation, encouraged in their effort to spark the flint to feel it all again, the passion that is only rarely given to them.”

Eric Fischl: It's Where I Look...It's How I See...Their World, My World, the World
ISBN 978-3-931354-32-9
Pbk, 9 x 12 in. / 48 pgs / 11 col / 9 b&w.
U.S. \$45.00 CDN \$51.00
February/Art

HAUNCH OF VENISON



James Rosenquist

Text by Carter Ratcliff, Scott
Rothkopf, Sarah Bancroft.

This substantial new catalogue is a major addition to existing scholarship on the important American artist James Rosenquist. Featuring numerous gatefold images, different papers and a silk ribbon, it contains commissioned essays by Carter Ratcliff—who argues that to label Rosenquist a Pop artist is to deny the complexity of his oeuvre and diminish his achievement—and Sarah Bancroft—who suggests that the notion of abstraction is key to understanding all of Rosenquist’s work, from 1960 onward, and not just the overtly “abstract” paintings of the past seven years. In addition, in a wide-ranging interview with Scott Rothkopf, the artist discusses the place of political engagement in his work, the importance of collage, his ongoing fascination with time and the element of excitement: “It’s like taking drugs. It has to be exciting to be able to paint it. You have to feel it’s worthwhile doing it, to really pull it off.”

James Rosenquist
ISBN 978-1-905620-13-5
Hbk, 11.75 x 10 in. / 78 pgs / 65 color.
U.S. \$75.00 CDN \$86.00
March/Art

STEIDL & PARTNERS



Joan Mitchell: Sunflowers

Text by Dave Hickey.

One of a very few women willing to brave the machismo of New York Abstract Expressionism, Joan Mitchell (1926–1992) today ranks among the best of her generation. And the art market reflects her steady ascent: two years ago Christie’s sold a 1971 Mitchell canvas for \$7 million, the second-highest sale for a female artist. Setting aside matters of gender, Mitchell remains exemplary as an artist able to lay bare each decision of the brush, in long, curving strokes and tangles of paint on often unprimed canvases. Mitchell is as raw and as messy as Jackson Pollock or Cy Twombly, never digressing into prettiness for the sake of art. Published on the occasion of her eponymous late-2008 exhibition at Cheim & Read, *Joan Mitchell: Sunflowers* presents major paintings alongside a selection of pastels and etchings, which turn on the theme of the sunflower. Begun in 1969, after Mitchell had relocated to the French town of Vetheuil, just outside Paris, these works gathered steam until 1972. *Sunflowers* includes an essay by noted art historian and critic Dave Hickey, which offers a context for these fraught and beautiful works.

Joan Mitchell: Sunflowers
ISBN 978-3-86521-836-0
Hbk, 11.5 x 8.5 in. / 80 pgs / 23 color.
U.S. \$50.00 CDN \$57.00
March/Art

VERLAG FÜR MODERNE KUNST
NÜRNBERG



Edward Hopper: Western Motel

Edward Hopper and Contemporary Art
Edited by Norbert Schmitz, Gabriel Ramin Schor. Text by Carter Foster, Gerald Matt.

American painter Edward Hopper once said, "Maybe I am not very human—what I wanted to do was to paint sunlight on the side of a house." Indeed, Hopper's canvases delineate a new physics of Modern public space, in which the zones between people are not charged with responsiveness (affection, animosity, attraction) but with absolute indifference. Whether alone or grouped, Hopper's solitary figures bespeak Modern metropolitan conditions with a clarity that is deepened by his very specific ability to capture architecture, interior space and, of course, light. The legacy of this vision, coupled with Hopper's unique vocabulary, can be seen in the work of numerous artists today, who are also featured here. Among them are Ed Ruscha, Jim Jarmusch, Todd Haynes, Richard Prince, Rachel Whiteread, Jeff Wall, Markus Schinwald, Philip Lorca diCorcia, David Claerbout, Mark Lewis and Tim Eitel.

Edward Hopper: Western Motel
ISBN 978-3-940748-51-5
Hbk, 8 x 9 in. / 312 pgs / 150 color.
U.S. \$75.00 CDN \$86.00
March/Art

Exhibition Schedule
Vienna: Kunsthalle Wien,
10/03/08–02/15/09

AMERICAS SOCIETY



Carlos Cruz-Diez: Informed by Color

Edited by Gabriela Rangel.
Text by Alexander Alberro, Estrellita Brodsky, Nait Banai, Isabela Villanueva, Mariela Brazón, Hernández.

One of the finest exponents of Latin American Kinetic and Op art, the Venezuelan artist Carlos Cruz-Diez (born in 1923) is a legend among contemporaries such as Jesus Soto and Alejandro Otero—and across Latin America and Europe—but has been woefully little exhibited in North America. Those who caught the groundbreaking 2007 traveling exhibition *The Geometry of Hope* will recall Cruz-Diez's standout contributions, which had viewers bumping into one another as they negotiated the color shifts and sensations of motion that his sculptural constructions induced. A pioneer in color theory and color perception, Cruz-Diez solicits physical participation in his audience. In late 2008, the Americas Society, known for its leading role in presenting innovative site installations by artists such as Gego, Lygia Pape and Pedro Reyes, orchestrated Cruz-Diez's first solo exhibition in the United States, for which *Carlos Cruz-Diez: Informed by Color* is the exhibition catalogue—the first comprehensive publication in English devoted to the artist.

Carlos Cruz-Diez: Informed by Color
ISBN 978-1-879128-08-8
Pbk, 9 x 9 in. / 200 pgs / 50 color / 30 b&w.
U.S. \$25.00 CDN \$29.00
February/Art/Latin American Art & Culture

BLANTON MUSEUM OF ART,
UNIVERSITY OF TEXAS AT AUSTIN



New York Graphic Workshop: 1964–1970

Edited by Gabriel Pérez-Barreiro, Ursula Davila-Villa, Gina McDaniel Tarver. Text by Beverly Adams, Sylvia Dolinko, Andrea Giunta, Michael Wellen.

Documenting the production of the New York Graphic Workshop (NYGW), a group founded in 1965 by three young Latin American artists in New York—Luis Camnitzer, José Guillermo Castillo and Liliana Porter—this is the first comprehensive overview of this crucial, yet not so well-known, episode in the history of U.S. and Latin American Conceptual art. The mission of the NYGW was to redefine the practice of printmaking in Conceptual terms, focusing on the mechanical and repetitive nature of the medium rather than its traditional techniques. The NYGW functioned as a collective. It held unconventional exhibitions, including several by mail and one in a safe-deposit box on 57th Street, and it participated in The Museum of Modern Art's 1970 exhibition *Information*. The NYGW also produced prints by some of the leading contemporary artists of the period, including Michael Snow, Max Neuhaus, José Luis Cuevas and Salvador Dalí.

New York Graphic Workshop, 1964–1970
ISBN 978-0-9815738-2-3
Pbk, 8 x 11 in. / 144 pgs / 12 color / 85 b&w.
U.S. \$36.00 CDN \$41.00
July/Art/Latin American Art & Culture

Exhibition Schedule
Austin, TX: Blanton Museum of Art,
09/28/08–01/18/09

UNIVERSAL LIMITED ART EDITIONS

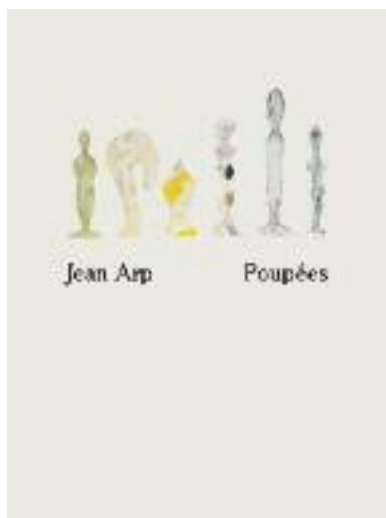


Tatyana Grosman A Scrapbook by Riva Castleman

Introduction by Bill Goldston.
Tatyana Grosman (1904–1982) founded Universal Limited Art Editions (ULAE) in 1957 and immediately began to make lithographs with some of the most important artists of the 1960s, such as Larry Rivers, Sam Francis, Jasper Johns and Robert Rauschenberg—sparking a revival of printmaking in America. *A Scrapbook* tells Grosman's extraordinary story through a collection of historical documents. Born in the Siberian boomtown of Ekaterinburg, Grosman and her family fled the Bolsheviks and settled in Germany. There she married a poor Jewish painter with whom she later left Bohemian Paris to escape the Nazis, crossing the Pyrenees on foot. Eventually, Grosman landed in New York, where she became, for many years, the doyenne of ULAE. Her mission was nothing less than to expand the international reputation of American art. This compelling and beautifully designed volume is compiled by noted historian and Chief Curator of Prints and Illustrated Books at The Museum of Modern Art, New York, Riva Castleman.

Tatyana Grosman
ISBN 978-0-9818293-0-2
Clth, 16 x 12 in. / 150 pgs / 194 color / 143 b&w.
U.S. \$125.00 CDN \$143.00
March/Art

STEIDL & PARTNERS

**Jean Arp: Poupées****Edited and text by Rainer Hübner, Roland Scotti.**

He may have gone by two names, but Jean (Hans) Arp was an artist of magnificent consistency, articulating the same feeling for sensuous and spacious clarity across collage, relief, sculpture, painting and poetry. *Poupées* reveals another, more unlikely, dimension to which these qualities were eminently suited—that of doll-making. Produced in the 1950s and 1960s, Arp's *Poupées* were cut from pieces of paper and then stored, unaffixed to any support, in boxes and folders. Charming and evocative, they evoke his early Dada philosophy of leaving materials to their willful ephemerality. The *Poupées* tend to be single, symmetrical, biomorphic figures, cut from a range of paper and card types; as collected here in book form, they gain much by virtue of both repetition and variation, by the lovely effect of paper image reproduced on paper and by their *en-face* interspersal with a selection of poems by Arp and photographs of the artist at work with his scissors.

Jean Arp: Poupées**ISBN 978-3-86521-807-0****Hbk, 8 x 10 in. / 120 pgs / 104 color / 6 b&w.****U.S. \$35.00 CDN \$40.00****March/Art**

HATJE CANTZ

**Max Ernst: Dream and Revolution****Edited by Kirsten Degel. Text by Werner Spies, Iris Müller-Westermann, Ludger Derenthal.**

The relevance of the art of Max Ernst (1891–1976) has boomed again in recent years, as a younger generation of painters takes inspiration from his hallucinated image horde and embraces his example as an artist devoted to self-renewal and the realms of the fantastical. Rock musicians and writers as diverse as Mission of Burma, Thurston Moore and J.G. Ballard have also drawn fruitfully on his achievements. Ernst's German Romantic iconography, reconceived in the Surrealist looking glass, is endlessly suggestive and generative: nighttime forests, caves and cliffs, dead moonlight, spectral faces and figures all populate his scenarios, and his ongoing relevance is further assured by his combination of this iconography with techniques such as collage, frottage, grattage and decalcomania, several of which were his own innovations. *Max Ernst: Dream and Revolution* assesses the entirety of this unique career.

Max Ernst: Dream and Revolution**ISBN 978-3-7757-2235-3****Hbk, 8.75 x 11.25 in. / 256 pgs / 218 color / 70 b&w.****U.S. \$60.00 CDN \$68.00****February/Art****Exhibition Schedule**

Stockholm: Moderna Museet, 09/20/08–01/11/09

Humblebaek: Louisiana Museum for Moderne

Kunst, Spring 2009

KERBER

**Robert Delaunay: Hommage à Blériot****Edited by Roland Wetzel. Text by Olivia Levental, Sigrid Schade.**

Originally associated with Orphic Cubism, a style of his own invention which focused more on movement, light and rhythm than on the particular objects depicted on canvas, the influential French painter Robert Delaunay (1885–1941) abandoned representation in 1911 when he joined Wassily Kandinsky's Munich-based *Blaue Reiter* (Blue Rider) group, joining forces with such artists as Franz Marc, Albert Bloch and Paul Klee. The lyricism of Delaunay's color increased from 1912 to 1914, keeping pace with the accelerated perceptual and technical developments of the time. As a leading light of the pre-1920s Paris avant-garde, Delaunay created a new artistic language to express these ideas. Beginning with the groundbreaking, large-format work "Hommage à Blériot" (1914), which honored the pioneering French aviator Louis Blériot, this catalogue presents an in-depth investigation of Delaunay's life and work during this era and includes ample documentation of his collaboration with his wife, Sonia Delaunay-Terk, as well as the restoration of the major work for which this volume is named.

Robert Delaunay: Hommage à Blériot**ISBN 978-3-86678-121-4****Hbk, 9.5 x 11 in. / 120 pgs / 58 color / 30 b&w.****U.S. \$49.00 CDN \$56.00****March/Art**

WALTHER KÖNIG



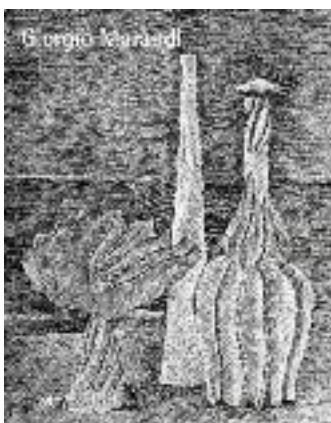
Giorgio de Chirico: A Metaphysical Journey Paintings 1909–1973

Text by Gerd Roos.

As a forerunner of *Pittura metafisica* (Metaphysical art), Greek-Italian painter Giorgio de Chirico (1888–1978) exerted a powerful influence on the subsequent development of Surrealism, New Objectivity and Magic Realism. For example, well before the Surrealists, de Chirico had discovered the power of the unconscious and the independent language of objects. Influenced by the symbolic painting of Arnold Böcklin and the dream pictures of Max Klinger, he created his provocative city views of deserted or statically enlivened squares. At the same time, he made ironically intellectual self-portraits that now form a large part of the artist's complete oeuvre. In this enlightening volume, curator and de Chirico scholar Gerd Roos discusses the artist's development as it is reflected in his times; his break with his innovative, seminal painting style; and his turn to a traditional, academic concept of art.

Giorgio de Chirico: A Metaphysical Journey

ISBN 978-3-86560-497-2
Hbk, 8.75 x 10.75 in. / 136 pgs / 33 color / 53 b&w.
U.S. \$59.95 CDN \$68.00
March/Art

CHARTA/ITALIAN CULTURAL
INSTITUTE, NEW YORK

Previously Announced.

Giorgio Morandi

Text by Renato Miracco, Karen Wilkin.

Best known for his disarmingly simple depictions of bottles, vases, bowls and jars grouped together on tabletops and painted in exquisitely muted natural colors, the beloved twentieth-century Italian painter Giorgio Morandi was also an exceptional interpreter of the medium of engraving. This charming, concise volume, published to coincide with a spate of fall 2008 exhibitions—including a major survey at New York's Metropolitan Museum of Art—collects drawings, watercolors and etchings selected mainly from British and American collections. They range across all of Morandi's favorite motifs, from the famous still lifes of humble objects to the landscapes, cityscapes and objects from the sea.

Giorgio Morandi was born in Bologna, Italy, in 1890. Although he fraternized with many of the most important Italian artists and poets of his day, he spent most of his time in his own studio, painting the same objects again and again. He continued to live and work in Bologna until his death in 1964.

Giorgio Morandi
ISBN 978-88-8158-704-9
Pbk, 6.75 x 8.5 in. / 80 pgs / 4 color / 44 b&w.
U.S. \$34.95 CDN \$40.00
Available/Art

CHARTA

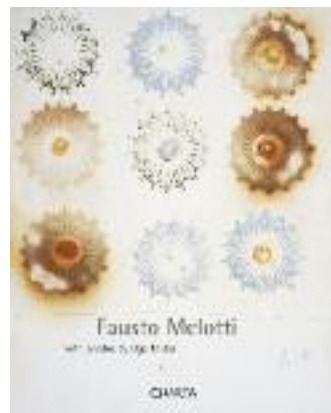


Giorgio Morandi's Studio

By Gianni Berengo Gardin.
Text by Lorenzo Sassoli de Bianchi.
Contributions by Carlo Zucchini, Silvia Palombi, Gaetano Maccaferri.

Reviewing the beloved early-twentieth-century Italian painter Giorgio Morandi's hugely popular 2008 retrospective exhibition, *The New York Times'* Holland Cotter wrote, "Aspirants to the role of painter-as-poet are many. Giorgio Morandi was the real thing. And the retrospective, *Giorgio Morandi (1890–1964)*, at the Metropolitan Museum of Art, the second of its size in the United States, with nearly 100 still lifes and a dozen landscapes, is something that anyone in love with painting and its very specific poetry will want to see." This volume presents more than 500 crisp documentary photographs that Gianni Berengo Gardin—winner of the 2008 Lucie Award for Lifetime Achievement—made of Morandi's studio during the course of its legendary move from the artist's home in the center of Bologna to the Museo Morandi. Carlo Zucchini and Silvia Palombi contribute an affectionate conversation about this epic happening on the occasion of Morandi's studio coming home.

Giorgio Morandi's Studio
ISBN 978-88-8158-720-9
Hbk, 9.5 x 9.5 in. / 104 pgs / 66 duotone / 10 b&w.
U.S. \$45.00 CDN \$51.00
February/Art

CHARTA/ITALIAN CULTURAL
INSTITUTE, NEW YORK

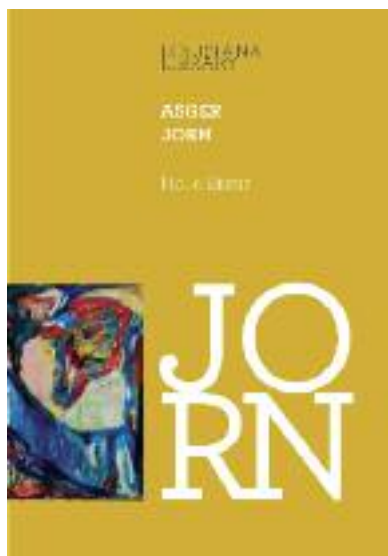
Fausto Melotti

With Photos by Ugo Mulas
Text by Renato Miracco, Elena Geuna.

Italian artist Fausto Melotti (1901–1986) worked in plaster, ceramics and metal, and also wrote poetry. His work has been linked to Giacometti, Fontana, de Chirico and Calder. This volume collects drawings and poems by the artist, alongside a selection of rare black-and-white portraits and documentary photographs by Ugo Mulas. Originally educated as an electrical engineer, **Fausto Melotti** enrolled in art school in 1928, befriending Lucio Fontana, who became a lifelong friend. In the 1930s, Melotti created fanciful and dreamlike narratives embedded in small ceramic squares, continuing to work with ceramics and terra-cotta throughout the Second World War. In the 1940s he began collaborating with *Domus* magazine and published his first collection of poems. The day after his death, in 1986, the 42nd Venice Biennale opened with an exhibition of his work, posthumously awarding him the Golden Lion award.

Fausto Melotti
ISBN 978-88-8158-716-2
Pbk, 6.75 x 8.5 in. / 80 pgs / 17 color / 14 b&w.
U.S. \$27.95 CDN \$32.00
February/Art

LOUISIANA MUSEUM OF MODERN ART

**Asger Jorn: Louisiana Library**

Edited by Jacob Wamberg, Michael Juul Holm, Poul Erik Tøjner. Text by Helle Brøns.

The second publication in the *Louisiana Library* series, from Denmark's Louisiana Museum of Modern Art, is an in-depth look at that institution's impressive Asger Jorn collection. Jorn, a founding member of COBRA (an acronym for Copenhagen, Brussels and Amsterdam), remains one of Denmark's most influential painters. He was also a founding member, with Guy Debord, of the Situationist International (SI). There has been a tendency to view Debord as the sole motivating figure behind the SI, but while Debord's role was indisputably central, Jorn's influence should not be underestimated. In his four years of activity with the group (1957–1961), Jorn not only continued to make some of his best paintings, he also assisted in the editing of the movement's journal, *Internationale Situationniste*. This volume provides an introduction to the life and work of this key figure of the European postwar art scene and is illustrated with color reproductions of the museum's entire Jorn collection.

Asger Jorn: Louisiana Library

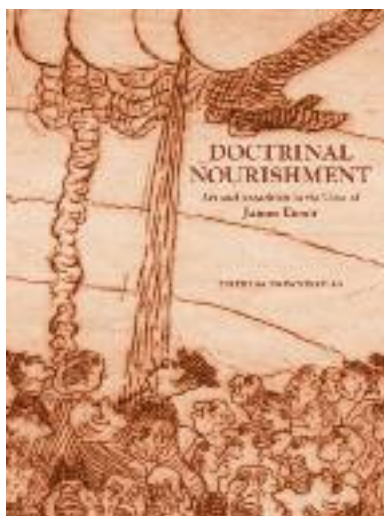
ISBN 978-87-91607-61-5

Pbk, 7 x 10 in. / 162 pgs / illustrated throughout.

U.S. \$38.00 CDN \$43.00

May/Art

LOS ANGELES COUNTY MUSEUM OF ART

**Doctrinal Nourishment**

Art and Anarchism in the Time of James Ensor

Text by Theresa Papanikolas, Kevin Salatino.

A sharp send-up of authoritarian hubris—in which bloated, self-satisfied, bare-bottomed public officials excrete a foul diet literally to be swallowed by the masses—the etching “Doctrinal Nourishment” (1889/95) is one of Belgian artist James Ensor's most politically scathing works. Through a close reading of this print in its political context, curator Theresa Papanikolas traces how Ensor's youthful immersion in Belgian anarchist circles led him to develop violent and grotesque imagery through which he hoped to expose the incompetence of unchecked authority and indict a society in crisis. This well-illustrated volume also puts Ensor's work into art-historical context by juxtaposing examples of French Romanticism, German Expressionism and Dada by a variety of artists, including Honoré Daumier, Félicien Rops, George Grosz and Otto Dix.

Doctrinal Nourishment

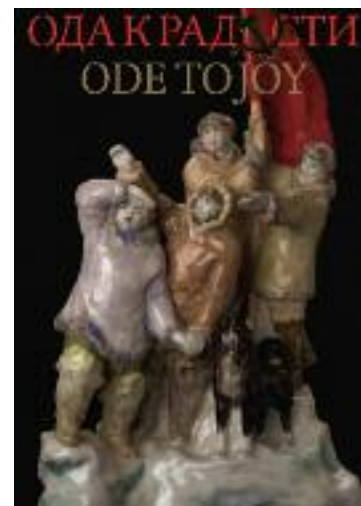
ISBN 978-0-87587-199-8

Pbk, 7.5 x 10 in. / 88 pgs / 64 color / 2 b&w.

U.S. \$20.00 CDN \$23.00

June/Art

PINAKOTEKA

**Ode to Joy**

Russian Porcelain in the Yuri Traisman Collection

Edited by Yuri A. Traisman. Text by Donald Kuspit, Elena Smirnova, Karen Kettering, Elvira Sametskaya, Alexander Borovsky, Olga Sosnina. Epilogue by Natalis Sipovskaya, Olga Sosnina.

A bearded Jewish man with an umbrella from the 1870s, a stiff border guard from the 1930s, a serious but sexy female geologist from the 1950s and a young boy with a lemur on his head from 1999 are just a few of the fascinating and enlightening figurines presented in this monumental volume of Russian porcelain figures and objects from the world-renowned Yuri Traisman Collection. *Ode to Joy* chronicles the complicated and turbulent period in Russian history that spans from the early nineteenth century, through the Soviet period, up into the 1990s. Upon first inspection, the objects might appear to be no more than small-scale decorative sculptures and vessels, but in Russian society, particularly during times of censorship, porcelain acted as a vehicle for social commentary. It was also considered a prestigious gift or indicator of political positioning. Real-life opera stars like Fedor Shaliapin, world leaders like Indira Gandhi, literary characters like Chekhov's Belikov, presidents, czars, ballerinas, soldiers and intellectuals are all represented. This collectible volume explores the ways that porcelain was used in prerevolutionary and Soviet society and explicates its continued importance today.

Ode to Joy

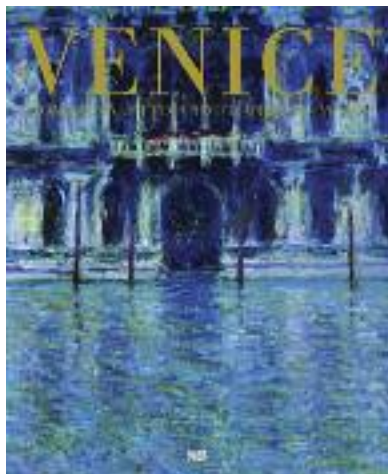
ISBN 978-0-615-24715-1

Hbk, 10 x 13 in. / 528 pgs / illustrated throughout.

U.S. \$150.00 CDN \$171.00

February/Design & Decorative Arts

HATJE CANTZ



Venice

From Canaletto and Turner to Monet
Edited by Martin Schwander. Text by Alan Chong, Anne Distel, Gottfried Boehm.

Venice was truly a laboratory of perception in the nineteenth century, with its beguiling interplay of light, water, land and architecture. Of course, its fame as a muse for great artists goes further back, but the optical preoccupations of Impressionist and Neoimpressionist painters like Claude Monet and Paul Signac were especially suited to its singular virtues. Monet was inspired to create his famous Venice cycle in the autumn of 1908, and his Venetian paintings mark a turning point in his work as he embraced an increasingly abstract pictorial vocabulary. It is therefore safe to say that Venice made a considerable, if rarely acknowledged, contribution to this chapter of art history, poised as it was on the threshold of Modernity. This volume, filled with large-format color illustrations, is the first to provide a comprehensive examination of Venice's image in European and American painting of the nineteenth and early twentieth centuries. At the center of this well-informed exploration is Monet's aforementioned Venice cycle, supplemented by masterpieces by his predecessors and contemporaries, ranging from Canaletto to Turner to Signac.

Venice

ISBN 978-3-7757-2241-4

Hbk, 9.75 x 12 in. / 224 pgs / 182 color.

U.S. \$75.00 CDN \$86.00

February/Art

Exhibition Schedule

Basel: Fondation Beyeler, 09/28/08–01/25/09

MFA PUBLICATIONS



Splendor and Elegance

European Decorative Arts and Drawings from the Horace Wood Brock Collection
Text by Clifford S. Ackley, Horace W. Brock, Martin P. Levy.

The collection of the prominent American economist Dr. Horace "Woody" Brock spans from the decorative arts (most notably French and English objects from the eighteenth century) to Old Master drawings and paintings. Brock's interests encompass the philosophy of science, moral philosophy and aesthetics—concerns that directly inform his personal collecting strategy. Virtually every object in this volume has been selected according to Brock's highly original theory of beauty in design, which is brilliantly elucidated here. *Splendor and Elegance* celebrates Brock's particular vision of European art, showcasing some 150 objects in a variety of media. Highlights include a spectacular Flemish turtleshell cabinet-on-stand; one of the earliest long-case clocks by André-Charles Boulle; major examples of Chelsea, Meissen and Sèvres porcelain; a powerful anatomical study by Peter Paul Rubens; and a fine group of eighteenth-century Venetian drawings, including Tiepolo's dramatic "Resurrection of Christ." An essay by antiques specialist Martin P. Levy identifies themes running through the decorative-arts collection, while MFA Boston curator Clifford S. Ackley highlights the collection's most remarkable drawings and paintings.

Splendor and Elegance

ISBN 978-0-87846-738-9

Hbk, 9.75 x 10.75 in. / 160 pgs / 164 color.

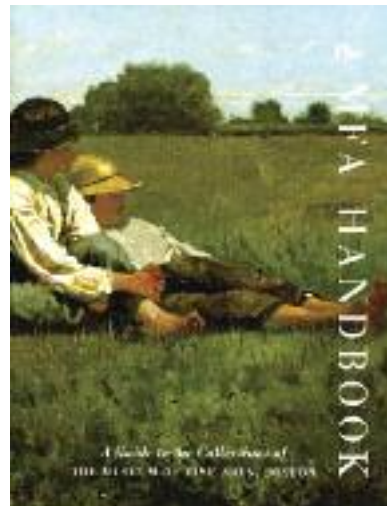
U.S. \$55.00 CDN \$63.00

February/Art

Exhibition Schedule

Boston: Museum of Fine Arts, 01/22/09–05/17/09

MFA PUBLICATIONS



The MFA Handbook

A Guide to the Collections of the Museum of Fine Arts, Boston
Text by Gilian Shallcross.

As Hippocrates said, "Art is long and life is short." Through an inexhaustible variety of media, in forms as diverse and surprising as history itself, artists and craftspeople have always expressed the common needs and yearnings of humankind. From ancient works in wood, clay and precious metals to Modern painting, metalwork, sculpture and video, the varied collections of the Museum of Fine Arts, Boston, provide an unrivaled telling of the story of art. This new, fully updated and redesigned edition of the definitive guide to the MFA's most enduring masterpieces provides a window on works that have surprised, delighted and inspired visitors since the museum opened in 1876. Featuring more than 500 objects, from Native American ceramics to European shoes, Egyptian funerary arts and Warhol silk screens, *The MFA Handbook* reproduces these works in vibrant color, accompanied by brief, incisive commentaries.

The MFA Handbook

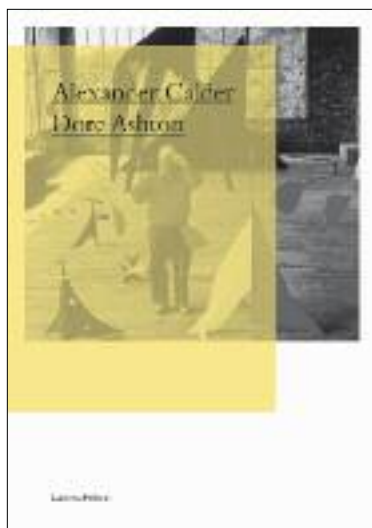
ISBN 978-0-87846-730-3

Pbk, 7 x 9 in. / 400 pgs / 500 color / 30 b&w.

U.S. \$24.95 CDN \$28.00

May/Art/Reference

POLÍGRAFA



Alexander Calder

Text by Dore Ashton.

American-born artist Alexander Calder (1898–1976) is universally celebrated for his innovative sculptures and paintings—both figurative and abstract. From his student beginnings as a rather conventional Ashcan-school painter, he moved on to work in wood and wire and, later, to develop an abstract style. Although Calder is primarily considered a sculptor, he was a marvelous draftsman, and much of his innovation first took place in two dimensions. The very definition of sculpture was changed by Calder: not only did he perpetually invent new shapes, he also created innovative forms that necessitated coining the terms “mobile” and “stable” to describe them. This volume includes an in-depth essay by Dore Ashton, introducing Calder’s beloved and critically acclaimed work.

American artist **Alexander Calder** (1898–1976) is one of the most beloved artists of the twentieth century and is widely known for his invention, in 1931, of the mobile, a type of kinetic sculpture in which suspended elements are connected by wire. Initially trained as an engineer, Calder moved to Paris in his early years as an artist and befriended Joan Miró and Marcel Duchamp. In addition to making sculpture, Calder painted and designed toys. Following his death, he was awarded the Presidential Medal of Freedom, America’s highest civilian honor, by President Gerald Ford.

Alexander Calder

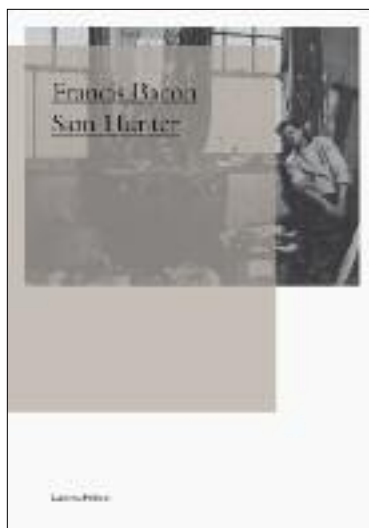
ISBN 978-84-343-1206-7

Hbk, 8 x 11.25 in. / 96 pgs / 69 color.

U.S. \$25.00 CDN \$29.00

March/Art

POLÍGRAFA



Francis Bacon

Text by Sam Hunter.

Irish-born English painter Francis Bacon (1909–1992) created work that remains unmatched in raw force and vitality, and he is widely considered one of the greatest artists of the twentieth century. Critic Ronald Jones has described his themes as “the howling subjects with which Bacon struggled—Existentialism, Abstract Expressionism and the primal drama of a world newly acquainted with the Bomb.” Bacon was preoccupied with probing the isolation and terror of the human condition, which he chiefly conveyed through a labored distortion of the human body. As Sam Hunter—who penned one of the first major essays on Bacon in 1950—writes in his introductory essay to this volume, “what has become increasingly clear with the test of time...is the clarity, durability and powerful authority of his visual discourse.” This concise monograph presents an in-depth survey of Bacon’s entire oeuvre.

British artist **Francis Bacon** is one of the greatest painters of the twentieth century. His canvases of the 1940s bore witness to the traumatized psychology of the time and bestowed upon him a prominence that did not diminish in the course of his 50-year career. Recent auction sales have confirmed his works as some of the most sought-after of the Modern era.

Francis Bacon

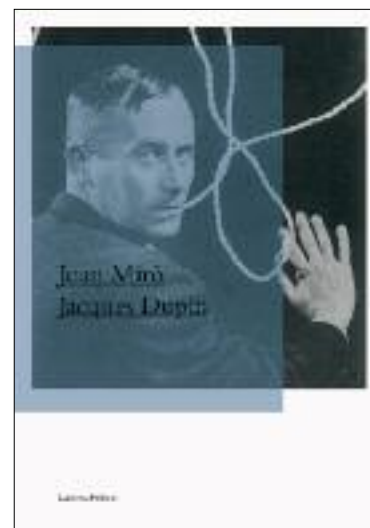
ISBN 978-84-343-1202-9

Hbk, 8 x 11.25 in. / 96 pgs / 74 color.

U.S. \$25.00 CDN \$29.00

March/Art

POLÍGRAFA



Joan Miró

Text by Jacques Dupin. Translation by Paul Auster.

French father of Surrealism André Breton called Spanish artist Joan Miró (1893–1983) “the most Surrealist of us all,” while Miró himself infamously called for “the assassination of painting.” Particularly between 1927 and 1937, transformative years during his very long career, Miró worked to both attack and reinvigorate painting. Though he maintained his freedom, experimenting with other movements such as Expressionism and Color Field painting and never truly becoming a member of the Surrealist group, Miró was among the first to incorporate automatic drawing into his practice. He left behind a distinctive body of mixed-media work—including paintings, murals, sculptures, mosaics and ceramics—whose influence has only continued to grow. This fully illustrated publication, with an essay by leading Miró scholar Jacques Dupin, reveals new aspects of the artist’s life and work.

Joan Miró was born in 1893 in Barcelona. After his first trip to Paris in 1920, and through 1931, Miró generally spent half of each year in the French capital and half in his native Catalonia, returning to live in France after the outbreak of the Spanish Civil War in 1936. One of the twentieth century’s greatest Modern artists, Miró created a pictorial world of intense imaginative power, in which visionary and cosmic elements are inextricably intertwined with the earthly and mundane. He died in 1983 in Palma de Mallorca, Spain.

Joan Miró

ISBN 978-84-343-1204-3

Hbk, 8 x 11.25 in. / 96 pgs / 72 color.

U.S. \$25.00 CDN \$29.00

March/Art

DAMIANI



Zenith

Swiss Watch Manufacture Since 1865

Edited by Manfred Rössler.

This volume retraces the history of the famous Swiss watch house Zenith, documenting events and production over the course of the past 140 years. Setting out from the first pocket watches, which after the 30s gradually gave way to more modern “wrist contraptions”—accessories initially seen in a very negative light—the book documents the invention of both the revolutionary *17 ligne* movement and one of the sector’s best-known calibers, the legendary El Primero. With more than 700 illustrations with detailed captions, *Zenith* also includes the increasingly specialized models of later years, including waterproof casings, chronometers, chronographs with special dials and timepieces for the military, sport and medical sectors. Not to mention anecdotes, memorabilia and rare period advertisements.

Zenith

ISBN 978-88-6208-069-9
Hbk, 8 x 11 in. / 328 pgs / 700 color.
 U.S. \$150.00 CDN \$171.00
 February/Design & Decorative Arts/Fashion

STICHTING KUNSTBOEK



Design Art Limited Editions

Edited by Karolien Van Cauwelaert. Text by Moniek E. Bucquoye, Lieven Daenens, Marie Pok, Dieter Van Den Storm.

Featuring work by David Adjaye, Ron Arad, Atelier Van Lieshout, Jurgen Bey, Jan Fabre, Richard Hutten, Hella Jongerius, Xavier Lust, Jasper Morrison, Marc Newson, John Pawson, Maria Pergay, Ettore Sottsass, Maarten Van Severen, Marcel Wanders and more than 60 other top names in international design, this volume presents limited edition objects that also qualify as art. Organized as an alphabetical survey, *Design Art Limited Editions* features short biographical texts for each designer, as well as a selection of representative images for each. The book opens with a lively debate by leading design experts Moniek E. Bucquoye, Lieven Daenens, Marie Pok and Dieter Van Den Storm. With a nod to its own status as a sort of limited edition, each copy has its own serial number.

Design Art Limited Editions

ISBN 978-90-5856-300-2
Hbk, 8.25 x 10 in. / 240 pgs / illustrated throughout.
 U.S. \$80.00 CDN \$91.00
 February/Design & Decorative Arts

R 20TH CENTURY GALLERY



Hugo França: The Story of the Tree

Text by Evelise Grunow.

Reviewing this volume for *American Craft* magazine, Beverly Sanders wrote, “During a time when the scarcity of natural resources and the reuse of materials are ever-more-pertinent concerns in the worlds of art and design, the work of the Brazilian designer-maker Hugo França reminds us that magnificent sculptural and utilitarian objects can be fashioned from cast-offs.” Trained as an industrial engineer, França repurposes hardwood from fallen Pequi trees in Bahia, Brazil, and fashions them into stunning monumental furniture and sculptural works that call to mind George Nakashima, Constantin Brancusi, Isamu Noguchi and Henry Moore in equal parts. This stunning clothbound volume presents 20 finished tables, benches and objects alongside documentary photographs of França and his work team as they locate, cut and transport the wood to his studio. Published to accompany França’s 2008 exhibition at R 20th Century Gallery in New York, this volume also contains a short essay by Brazilian scholar Evelise Grunow.

Hugo França: The Story of the Tree

ISBN 978-0-9704608-2-0
Hbk, 9.25 x 11 in. / 80 pgs / 43 color / 20 b&w.
 U.S. \$60.00 CDN \$68.00
 February/Art/Design & Decorative Arts

HATJE CANTZ



Interieur, Exterieur: Living in Art

From the Painted Interiors of the Romantic Era to Designs for the Home of the Future

Text by Felix Krämer, Gerda Breuer, Markus Brüderlin, Mateo Kries.

Contemporary artist Andrea Zittel’s A-Z Enterprise is an investigation into all aspects of daily life—including shelter, furniture and clothing, which she designs. Architect Marcel Breuer said of his 1966 Modern design for New York’s Whitney Museum, “It should transform the vitality of the street into the sincerity and profundity of art.” Charting the reciprocal relationship between art and design, this fascinating volume features paintings, sculptures, installations, photographs, videos, digital animations, interiors and furniture by 68 artists, designers and architects, including Caspar David Friedrich, Henry van de Velde, Eduard Munch, Henri Matisse, Ludwig Mies van der Rohe, Zaha Hadid, Erwan Bouroullec and Tobias Rehberger. It highlights a trend, from Romanticism through the present, that has artists functioning as designers or architects while architects and designers are influenced by art.

Interieur, Exterieur: Living in Art

ISBN 978-3-7757-2297-1
Hbk, 9 x 12.25 in. / 264 pgs / 210 color.
 U.S. \$60.00 CDN \$68.00 **SDNR30**
 May/Design & Decorative Arts/Art

Exhibition Schedule

Wolfsburg: Kunstmuseum,
 11/29/08–04/13/09

ORO EDITIONS



**Bohlin Cywinski
Jackson: Grand Teton**
The Craig Thomas Discovery
& Visitor Center
Photographs by Edward Riddell
Text by Harvey H. Kaiser, Tom
Kundig.

This stunning volume—generously illustrated with landscape photographs by Wyoming-based photographer Edward Riddell—features an in-depth look at the award-winning Craig Thomas Discovery & Visitor Center at the Grand Teton National Park in Jackson Hole, Wyoming. Completed in 2007 by the architectural firm of Bohlin Cywinski Jackson, it combines the National Park Service tradition of rusticity with an architecture that is distinctly contemporary. Riddell's photographs capture the park's rugged alpine landscape and diverse array of wildlife—which attract more than two million visitors every year, making it one of the most popular national parks in the U.S. This landscape is exquisitely framed by the center's spacious, meditative courtyard, which opens onto an expansive view of the Teton Range that is echoed by the jagged, upward-tilting roof. Encompassing both stillness and drama, the building echoes and amplifies the surrounding landscape. The book also includes commentary by architect Tom Kundig and naturalist Harvey H. Kaiser.

Bohlin Cywinski Jackson: Grand Teton
ISBN 978-0-9814628-1-3
Pbk, 9.25 x 11 in. / 128 pgs / 200 color / 50 b&w.
U.S. \$29.95 CDN \$34.00
May/Architecture & Urban Studies

ORO EDITIONS

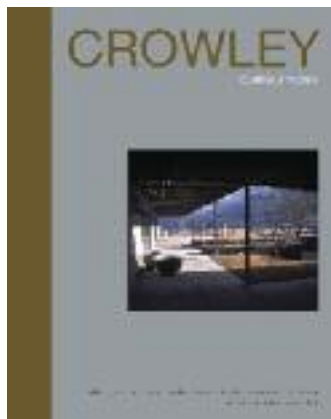


Benoy: Elements
The Heart of the City
Text by Guy Allenby.

The award-winning Elements Mall in Hong Kong—completed in 2007 by the internationally acclaimed Hong Kong-based architects, master planners and interior designers Benoy—is a masterwork of Modernist design. This volume, part of a series of single-structure monographs, showcases the mall through hundreds of stunning images from the initial planning stages through its completion. With the vision of transcending the usual mall paradigm, Benoy Executive Director Simon Blore aimed to give the structure “a unique identity so that it relates to its place, its location”—something that Benoy endeavors to accomplish with all of its projects—by drawing inspiration from the Chinese feng shui principles of the five elements of nature: fire, earth, wood, water and metal. Benoy expressed these with a variety of colors and textures, creating five different, yet connected, retail zones. Metropolitan, confident and dynamic, the structure reflects Benoy's design ethos and commitment to creating successful destination places worldwide.

Benoy: Elements
ISBN 978-0-9814628-9-9
Hbk, 11.25 x 11.25 in. / 160 pgs / 300 color / 50 b&w.
U.S. \$50.00 CDN \$57.00
May/Architecture & Urban Studies

ORO EDITIONS

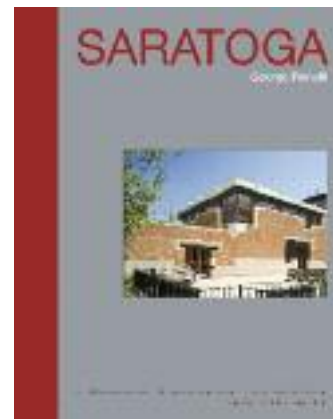


Carlos Jimenez: Crowley
Single House Series
Text by Carlos Jiménez, Steven Fox.

The sheer vulnerability of the flat hilltop site of the Crowley residence in Marfa, Texas, inspired architect Carlos Jimenez to design a one-story structure with a focus on boundaries and limits. Completed in 2004, the house integrates interior and exterior spaces with an elongated layout that defines two distinct courtyards, creating a simultaneously intimate and expansive space. Built primarily of concrete, stucco, galvanized steel and lpe wood, the house is a shaded sanctuary offering breathtaking views of rolling grass dunes, chiseled mountain ranges and the Chihuahuan desert while withstanding Marfa's intense weather conditions. Constant variations in light, provided in abundance by the Southwest Texas sun, enrich the interior life of the Crowley home throughout the day while native vegetation around the house provides shade and camouflage for the exterior.

Carlos Jimenez: Crowley
ISBN 978-0-9814628-7-5
Hbk, 7 x 9 in. / 112 pgs / 75 color / 20 b&w.
U.S. \$29.95 CDN \$34.00
May/Architecture & Urban Studies

ORO EDITIONS

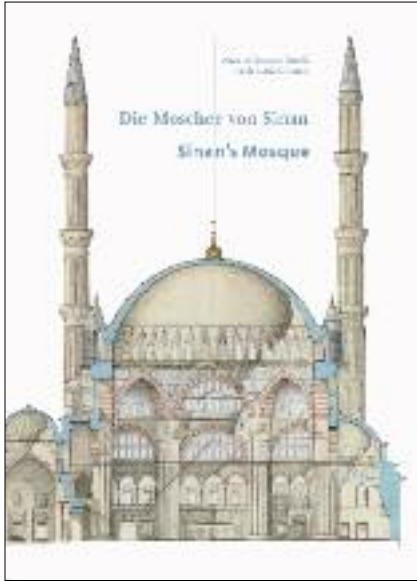


George Ranalli: Saratoga
Single Building Series
Text by Michael Sorkin.
Photographs by Paul Warchol.

In 2003, renowned Brooklyn-based architect George Ranalli completed a renovation (commissioned by the New York City Housing Authority) to Bedford-Stuyvesant's Saratoga Community Center—adding 3,500 square feet to the existing 1,500 square-foot facility to create a highly functional superblock. Taking Frank Lloyd Wright as inspiration, Ranalli's facade—adorned with geometric wall planes and featuring multiple masonry units and glass-fiber-reinforced-concrete cast details, mahogany doors and windows as well as an exposed steel structure on the roof—provides a series of exquisitely designed public spaces for its diverse local users. In addition to commentary by Michael Sorkin and Ranalli's sketches, drawings and computer images, this volume contains stunning images by New York-based architecture and design photographer Paul Warchol.

George Ranalli: Saratoga
ISBN 978-0-9814628-8-2
Hbk, 7 x 9 in. / 112 pgs / 75 color / 20 b&w.
U.S. \$29.95 CDN \$34.00
May/Architecture & Urban Studies

WASMUTH



Sinan's Mosque

Text by Augusto Romano Burelli, Paola Gennaro.

The fifteenth-century architect Sinan (1489–1588) was a master mosque builder who employed perfect proportions to create astonishing lightness in architecture—especially in his gravity-defying cupolas. Sinan is renowned for having borrowed Roman and Byzantine techniques in order to create something new in mosque design—centralized organisms of absolute space, unhindered by pillars or columns. This beautifully illustrated volume, which features stunning reconstructed architectural renderings and diagrams, is the first to fully analyze Sinan's method—presumably derived from early projection techniques. It focuses in specific on four mosques in Istanbul and Edirne and studies them in depth, citing these four prototypical structures as the origins for more than 100 other notable mosques that were built after their completion. Exquisitely rendered illustrations convey the fundamental purity of Sinan's structures and dimensions, neatly illustrating the importance of proportion in his work and revealing how he achieved such feather-light height and space in his large cupolas.

Sinan's Mosque

ISBN 978-3-8030-0693-6

Pbk, 9.75 x 12.75 in. / 116 pgs / 70 color / 65 b&w.

U.S. \$65.00 CDN \$74.00 **FLAT40**

March/Architecture & Urban Studies

WASMUTH



Through a Clouded Glass

Mendelsohn, Wijdeveld and the Jewish Connection

Text by Gilbert Herbert, Liliane Richter.

This scholarly study of the relationship between the visionary German-Jewish and Dutch-Catholic Modernist architects Erich Mendelsohn and Hendrik Wijdeveld, respectively, is a moving and gripping narrative that will appeal to academics and laymen alike.

Through a Clouded Glass

ISBN 978-3-8030-0696-7

Pbk, 7.75 x 10.25 in. / 200 pgs / 3 color / 87 b&w.

U.S. \$60.00 CDN \$68.00 **FLAT40**

March/Architecture & Urban Studies/Middle East Art & Culture

WASMUTH



Notes on Local Architecture in Israel

Text by Gilead Duvshani.

What is local architecture? What are its characteristics in general, and in a country like Israel—with its relatively recent statehood, mixed cultures and long-standing conflicts—in particular? Architect Gilead Duvshani lays out a crystallized worldview and a systematic creation process for making local architecture.

Notes on Local Architecture in Israel

ISBN 978-3-8030-0689-9

Hbk, 9.5 x 11 in. / 268 pgs / 200 color / 50 b&w.

U.S. \$50.00 CDN \$57.00 **FLAT40**

March/Architecture & Urban Studies/Middle East Art & Culture

WASMUTH



Brazil

House in Santa Teresa, House at Rio Bonito

Edited by Barbara Hoidn, Kevin Alter. Text by Kevin Alter, Barbara Hoiden, Kristine Stiphany.

Two residential buildings by Brazilian architects are studied in depth in this volume. Invisible from the street, Angelo Bucci's house reveals itself in sequences until one reaches the highest point—and 360-degree views. Carla Juaçaba's vacation house in a remote, virgin forest is a small solitaire.

Brazil

ISBN 978-3-8030-0699-8

Pbk, 11.5 x 8.5 in. / 144 pgs / 153 color / 23 b&w.

U.S. \$40.00 CDN \$46.00 **FLAT40**

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

WASMUTH



Sigurd Lewerentz: St. Petri

Edited by Wilfried Wang. Text by Janne Ahlin, Wilfried Wang.

Swedish architect Sigurd Lewerentz (1885–1975) was invited to design a church in the remote southern village of Klippan in 1962 at the age of 77. For architectural pilgrims, the Church of St. Petri Klippan has since become a counterpoint to the influential Chapel of Notre Dame at Ronchamp (1955). This volume documents Lewerentz's masterpiece.

Sigurd Lewerentz: St. Petri

ISBN 978-3-8030-0698-1

Pbk, 11.5 x 8.5 in. / 144 pgs / 112 color / 106 b&w.

U.S. \$40.00 CDN \$46.00 **FLAT40**

March/Architecture & Urban Studies

WASMUTH



Exploring Tectonic Space: The Architecture of Jong Soung Kimm

Text by Fritz Neumeyer, In Ha Jung.

Seoul-based architect Jong Soung Kimm's roots are in Korea, but his formative years were spent in Chicago—as a student at the Illinois Institute of Technology and later in the office of Mies van der Rohe. From 1961 to 1972—van der Rohe's final and most prolific years—Kimm worked on iconic projects like the older architect's last commission, the meticulously crafted Brown Wing of the Museum of Fine Arts, Houston. In 1978, Kimm returned to Seoul, opening his own architectural design consultancy, SAC International. For the past 30 years, Kimm's buildings—such as the Weightlifting Gymnasium for the 1988 Seoul Olympics and the Sonje Museum of Contemporary Art in Kyongju—have evinced both an admiration for Mies and a Korean sensibility. This volume is a much-needed comprehensive look at Kimm's oeuvre, which infuses Mies' principles of tectonics with his own reliance on intuition.

Exploring Tectonic Space: The Architecture of Jong Soung Kimm
ISBN 978-3-8030-0687-5
Hbk, 9.5 x 11.75 in. / 120 pgs / 90 color / 10 b&w.

U.S. \$50.00 CDN \$57.00 **FLAT40**
March/Architecture & Urban Studies/Asian Art & Culture

HATJE CANTZ



J. Mayer H.

Edited by Henry Urbach, Cristina Steingraber. Text by Henry Urbach, Andreas Ruby, Ilka Ruby, Andres Lepik, John Ricco, Rolf Fehlbaum.

The members of J. Mayer H. Architects, founded in Berlin in 1996 by Jürgen Mayer, have already won a number of awards for their extraordinary work—for example, their very first building won the Mies van der Rohe Emerging Architect Prize in 2003. Their structures bulge and pop inorganically in a style that aims to go, as Mayer puts it, “beyond the blob.” In recent years the firm has created a furor with attention-getting buildings such as the new commons for the Universität Karlsruhe, the ADA 1 offices in Hamburg and the Metropol Parasol, a gigantic structure for the marketplace in the heart of old Seville. Edited by Henry Urbach, this is the first book to present J. Mayer H. Architects' entire oeuvre, tracking the firm's constructions from the research stage through design to project development and culminating in the actual building itself.

J. Mayer H.
ISBN 978-3-7757-2223-0
Hbk, 9 x 11 in. / 240 pgs / 258 color / 133 b&w.

U.S. \$75.00 CDN \$86.00
February/Architecture & Urban Studies

Exhibition Schedule
San Francisco: Museum of Modern Art, 02/06/09–06/14/09

HATJE CANTZ



Álvaro Siza: Modern Redux

Edited by Jorge Figueira. Text by Alexandre Alves Costa, Hans Ibelings.

The work of the Portuguese architect Álvaro Siza tells the story of architecture from Modernity through to the twenty-first century. The architectural legacy of the European avant-garde of the 20s and 30s is as alive in Siza's work as the transformations that legacy has undergone since the 60s, and few among his contemporaries can boast his track record of openness and adventurousness. *Modern Redux* assembles 14 of Siza's most representative projects from the past 10 years. Maintaining the premises which have always characterized his work—the delicacy of the contours, a specificity to the location, the subtle treatment of space and a certain serene quality—it celebrates Álvaro Siza's admirable capacity for reinvention and demonstrates that the heroic spirit of Modernist architecture is alive and well.

Álvaro Siza: Modern Redux
ISBN 978-3-7757-2298-8
Hbk, 9.5 x 11.25 in. / 208 pgs / 104 color / 56 b&w.

U.S. \$60.00 CDN \$68.00
March/Architecture & Urban Studies

Exhibition Schedule
São Paulo: Instituto Tomie Ohtake, Fall 2009

JOVIS



Typ Berlin: Le Corbusier's Building in Charlottenburg

Text by Dierk Jensen. Photographs by Bärbel Högner.

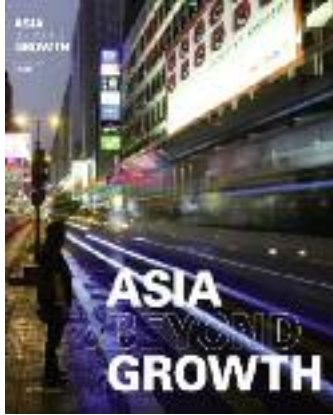
Upon completing the eponymous Le Corbusier Building in Berlin in 1958, the pioneering Modernist architect Le Corbusier described the building as rising up to, “a monumental size without taking from any of its parts their respect for the individual, physical and subjective dimension.” Le Corbusier had confronted Berliners, in their divided city, with his concept of communal living—a 17-story reinforced-concrete building containing 557 apartments, with only nine corridors to provide access to all of them. Le Corbusier's “machine for living” still influences the inhabitants of the building, yet no matter the architect's intention, it is ultimately the building's residents that give a house its life. Ethnologist and photographer Bärbel Högner was well aware of this when she moved into the Le Corbusier building as artist-in-residence in 2007. Her findings are published in this stunning volume, which features images of the interplay between residents and Le Corbusier's architectural masterwork.

Typ Berlin: Le Corbusier's Building in Charlottenburg
ISBN 978-3-86859-004-3

Pbk, 7.75 x 8 in. / 96 pgs / 66 color.
U.S. \$29.95 CDN \$34.00

March/Architecture & Urban Studies

ORO EDITIONS

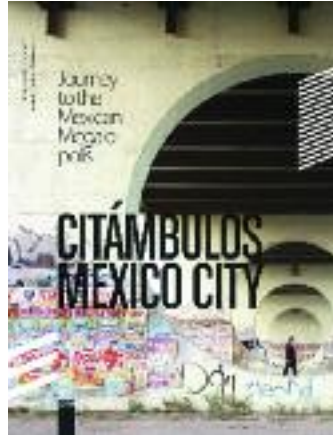


EDAW: Asia Beyond Growth

Asia Beyond Growth tells a regional story that the whole world should hear. The needs of the emerging world (in particular the Asian continent) are leaving a carbon footprint that is rapidly expanding to match the pace of the U.S. and Europe. It is manifested in a dramatically transformed built and natural environment that poses unprecedented challenges. The emerging world is a testing ground for radical urban-design proposals, several of which are reviewed in this timely publication which is divided into two sections, "Growth" and "Beyond." The former provides visually dynamic statistics on population, consumption and environmental impact; the latter details specific cities and projects. Included are over 700 color images. Largely written and edited by EDAW, a leading environmental design group, the volume includes a text by Rodolphe el-Khoury, Canada Research Chair in Architecture and Urban Design.

EDAW: Asia Beyond Growth
ISBN 978-0-9795395-1-0
Pbk, 7 x 9 in. / 450 pgs / 700 color / 150 b&w.
 U.S. \$40.00 CDN \$46.00
 March/Architecture & Urban Studies/Asian Art & Culture

JOVIS



Citámbulos Mexico City

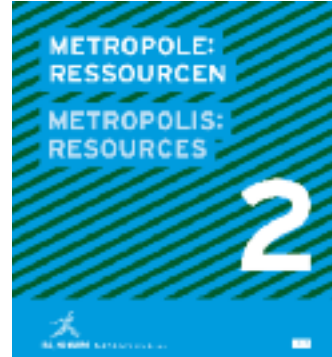
Journey to the Mexican Megalopolis

Edited by Ana Álvarez, Fionn Petch, Christian von Wissel, Valentina Rojas Loa, Kristien Ring.

Mexico City, one of the most populous and dense conurbations in the world, faces some of our most daunting contemporary architectural challenges. This unique, incisive volume invites readers on a journey through the everyday life of the city. Not only are its citizens called upon to demonstrate both spontaneity and creativity in order to deal with the city's innumerable problems in this time of growth and globalization, but architects and town planners must also respond, with innovative and unusual strategies, to the challenges of the hyperconcentrated city. *Citámbulos*—which enumerates urban phenomena that are not characteristic of Mexico City alone, while at the same time raising questions about the future of megacities all over the world—compiles the expertise of artists, urban planners and architects, including Alberto Millán, Carlos Ranc, Rodrigo Remolina and Gabriela Sánchez.

Citámbulos Mexico City
ISBN 978-3-939633-76-1
Pbk, 9 x 11.25 in. / 272 pgs / 200 color.
 U.S. \$49.95 CDN \$57.00
 March/Architecture & Urban Studies/Latin American Art & Culture

JOVIS

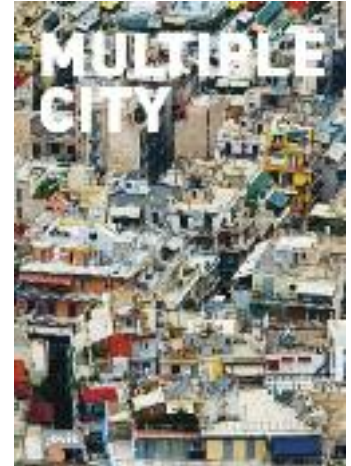


Metropolis: Resources

Half of mankind lives in cities, and the tendency is on the increase. Urban people use the greater part of the world's energy and yet also produce the most pollutants—with far-reaching consequences for the world climate. Looking at this phenomenon the other way around, climate change has an impact on urban life and influences living conditions in the city. These tremendous changes herald the departure into a new age. The 2010 International Building Exhibition, IBA Hamburg, focuses on this theme, taking a detailed look at cities and climate change. This second volume in the *Metropolis* series illuminates causes and examines previous efforts in architecture, town planning and urban-development planning with the intention of reflecting on strategies and visions for a new, appropriate form of urban living.

Metropolis: Resources
ISBN 978-3-939633-91-4
Pbk, 9 x 10.25 in. / 240 pgs / 250 color.
 U.S. \$45.00 CDN \$51.00
 March/Architecture & Urban Studies

JOVIS



Multiple City

Urban Concepts 1908|2008
Edited by Sophie Wolfrum, Winfried Nerdinger, Susanne Schauback.

Multiple City details worldwide trends in urban development against the backdrop of the field's evolution over the past 100 years. As this volume demonstrates, though the discourse around urban development enjoys temporary popularity, development itself leaves behind enduring traces; multiple parallels emerge between today's trends and historical evidence. In this book, 16 of the most pressing urban-development debates are unpacked by leading urban planners, architects, artists and scientists. Also included are contemporary photographs and historical planning materials, which cover everything from the early-twentieth-century garden city to the urban landscape concepts of the early postwar period to contemporary notions of the mobile city and the telepolis. The book is published in conjunction with an exhibition at Munich's Pinakothek der Moderne.

Multiple City
ISBN 978-3-86859-001-2
Hbk, 6.75 x 9 in. / 344 pgs / 130 color / 50 b&w.
 U.S. \$55.00 CDN \$63.00
 March/Architecture & Urban Studies

Exhibition Schedule
 Munich: Architekturmuseum in der Pinakothek der Moderne,
 12/04/08–03/01/09

DESIGNMATTERS AT ART CENTER COLLEGE OF DESIGN

The L.A. Earthquake Sourcebook

Edited by Judith Lewis, David L. Ulin. Introduction by Mariana Amatullo. Foreword by Richard Koshalek. Preface by Antonio R. Villaraigosa. Design by Stefan Sagmeister.

This is the coolest earthquake-preparedness book ever published. Predicated on the assumption that the Big One is all but imminent, *The L.A. Earthquake Sourcebook* combines practical advice with compelling graphics—an essay advising the reader what to include in a “personal disaster supplies kit,” for instance, is illustrated with a comic that gives voice to a more jaundiced view of disaster preparedness, in which a character anticipates, “Three days after the quake, panic sets in. Marauders who didn’t prepare will go foraging for food. There’ll be gangs... There’ll be looting...” The result is a highly useful and readable compendium of the latest knowledge and scientific data about earthquake preparedness and recovery by educational institutions, civic agencies and individual experts in a wide variety of fields that manages to also be timely, realistic and even entertaining. This striking volume was designed by award-winning New York-based graphic designer Stefan Sagmeister and includes illustrations by designers and artists including Paul McCreery, Vincent Hui and Katherine Siy, as well as a number of excerpts from renowned authors such as Joan Didion, Lawrence Weschler and John McPhee. Created by Art Center College of Design students and faculty, and edited by David Ulin, Book Review Editor for the *Los Angeles Times*, the publication also includes an introductory essay by former FEMA Director James Lee Witt.

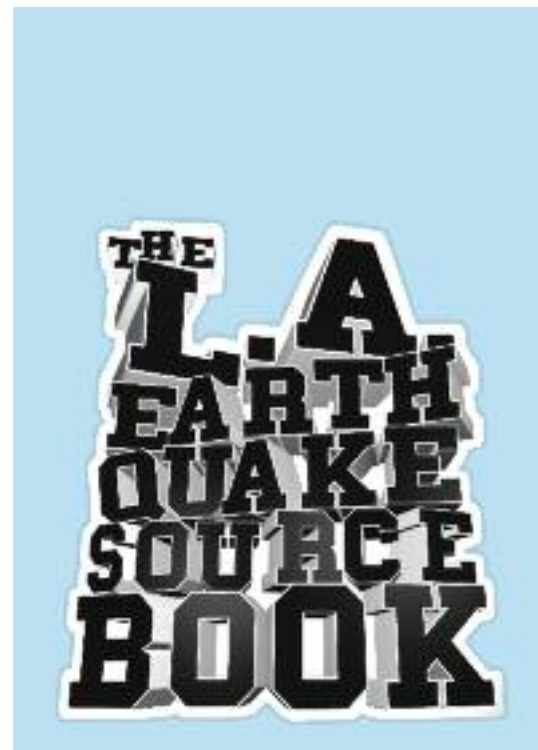
The L.A. Earthquake Sourcebook

ISBN 978-0-9618705-0-8

Hbk, 6 x 8.5 in. / 344 pgs / 91 color.

U.S. \$35.00 CDN \$40.00

February/Design & Decorative Arts/Los Angeles Regional



BLAFFER GALLERY, THE ART MUSEUM OF THE UNIVERSITY OF HOUSTON

On the Banks of Bayou City

The Center for Land Use Interpretation in Houston

Edited by Rachel L. Hooper, Nancy L. Zastudil.

Since 1994, The Center for Land Use Interpretation (CLUI)—a research organization based in Culver City, California—has studied the U.S. landscape, using multidisciplinary research, information processing and interpretive tools to stimulate thought and discussion around contemporary land-use issues. During a residency at the University of Houston Cynthia Woods Mitchell Center for the Arts, the CLUI established a field station on the banks of the Buffalo Bayou, revealing aspects of the relationship between oil and the landscape in Houston that are often overlooked—even by the city’s residents. The CLUI’s findings are presented in this volume and a concurrent exhibition at the Blaffer Gallery, titled *Texas Oil: Landscape of an Industry*. The book documents the CLUI’s methodology in a series of interviews and includes a photographic essay on land use in Houston featuring a panoramic, foldout section and a comprehensive chronology of the CLUI’s projects and publications over the past 14 years.

On the Banks of Bayou City

ISBN 978-0-941193-43-6

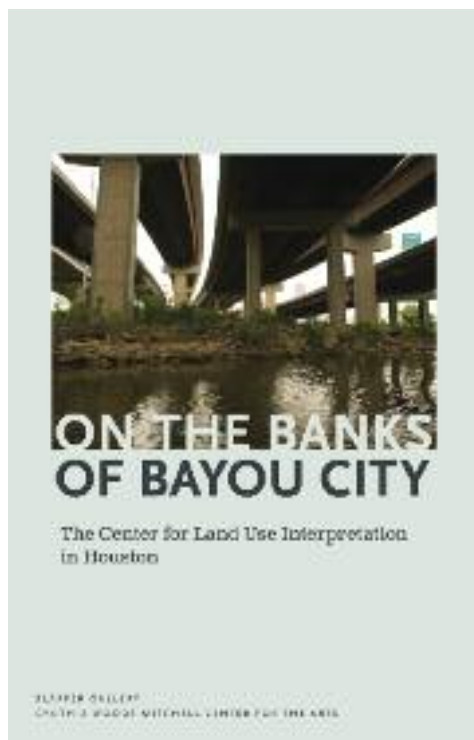
Clth, 5.25 x 8.25 in. / 131 pgs / 46 color / 5 b&w.

U.S. \$20.00 CDN \$23.00

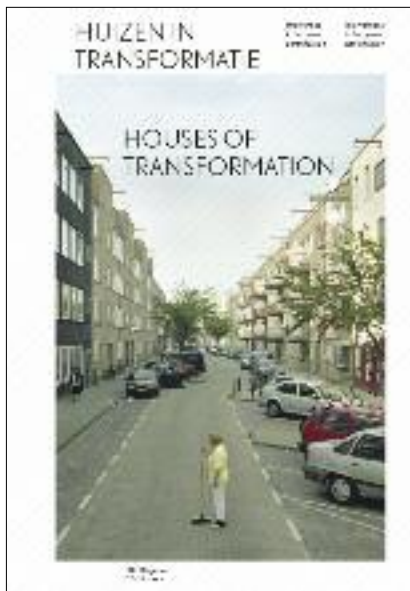
March/Architecture & Urban Studies/ Environmental Studies

Exhibition Schedule

Houston: Blaffer Gallery, The Art Museum of the University of Houston, 01/17/09–03/28/09



NAI PUBLISHERS



Houses of Transformation

Intervening in European Gentrification
Text by Jaap Jan Berg, Neil Smith, Maja Breznik, Justus Uitermark, Leeke Reinders.

In 2006, Amsterdam's 66 East: Centre for Urban Culture organized a project in which artists and architects—including Theo Baart, Bas Princen, Ralph Kämena, Jannes Linders, Jeroen Musch and Hans Werleemann—examined Amsterdam's predominately Arabic and Turkish neighborhood, Indische Buurt, which had recently become home to studios and offices for the creative sector, often seen as the first step in gentrification. Adopting strategies ranging from critical commentary to activist intervention, the project and subsequent exhibition, *Houses of Transformation*, posits creative alternatives for urban planners, developers and administrators in responding to the inevitable and ongoing problems of urban renewal. This volume documents these strategies and proposals, while also casting a critical eye on similar neighborhoods in other European cities—including Barcelona, Berlin, Budapest, Brussels and London—putting the unique issues of Dutch gentrification into a larger perspective.

Houses of Transformation

ISBN 978-90-5662-060-8

Pbk, 6.75 x 9 in. / 208 pgs / illustrated throughout.

U.S. \$50.00 CDN \$57.00

March/Architecture & Urban Studies

JOVIS



Urban Potentials

Ideas & Practice, Rotterdam, Salzburg, Wrocław, Budapest, Dresden

Edited by Yolanta Bielanska, Torsten Birne et al.

What is urbanity? How and where do we experience it, and in what ways does it condition our perceptions of the contemporary city? Does art play a major role? How about architecture, music or popular culture? Through theoretical analyses and practical suggestions gathered at a series of related conferences that took place across Europe in the summer of 2007, this reader explores the issue of urban potential, asking how such a phenomenon can best be discovered, enjoyed and exploited. The venues for the conferences were Rotterdam, Dresden, Wrocław, Budapest and Salzburg; accordingly, each individual city was used as the prototype for discussion during its corresponding conference, so that concrete and applicable discoveries could arise. The resulting texts, by experts in the fields of art, architecture, sociology and cultural studies, are gathered here, shedding light on themes both international and local in scope. Creative, open-minded and urbane in and of themselves, these essays present artistic strategies to strengthen alternative planning methods and models of action. In particular, they investigate the concepts of "wasteland" and "contradiction" in relation to the development of the urbane.

Urban Potentials

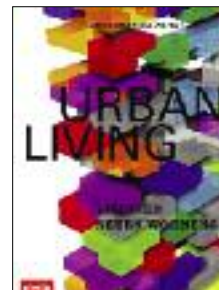
ISBN 978-3-939633-81-5

Pbk, 6.25 x 9.25 in. / 328 pgs / 121 color / 32 b&w.

U.S. \$40.00 CDN \$46.00

March/Architecture & Urban Studies

JOVIS



Urban Living

Edited by Dawud Diniawarie. Text by Jürgen Engel, Jo Franzke, Volkwin Marg, Peter Cachola Schmal, et al.

Many metropolises are registering a renewed trend toward living in urban space but still have a surplus of available office space, while well-placed, appealing apartments are lacking. This book presents projects by well-known architects as well as innovative future perspectives for redundant office buildings and their conversion into attractive apartments.

Urban Living

ISBN 978-3-939633-64-8

Hbk, 8 x 11 in. / 144 pgs / 150 color.

U.S. \$42.00 CDN \$48.00

March/Architecture & Urban Studies

JOVIS



Converting

Berlin Südkreuz, Hans Heinrich Müller Award 2007–08

The area surrounding Südkreuz, Berlin's second-largest train station, in operation since 2006, has become a focus of urban planning lately, with a new city district in the works that will replace the current "wasteland." This volume documents a competition to provide ideas for redefining urban wastelands through the constructive use of existing structures.

Converting

ISBN 978-3-86859-002-9

Pbk, 9 x 9.25 in. / 80 pgs / 170 color / 20 b&w.

U.S. \$40.00 CDN \$46.00

March/Architecture & Urban Studies

HATJE CANTZ



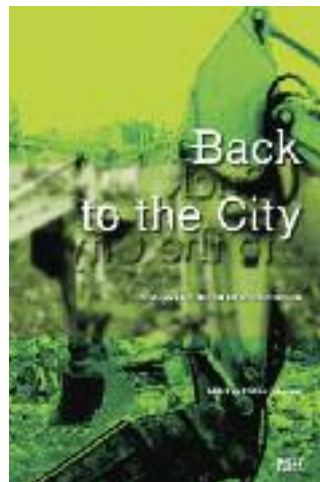
Updating Germany

100 Projects for a Better Future
 Edited by Matthias Böttger,
 Friedrich von Borries. Text by
 Sophie Lovell.

As oil prices fluctuate, it seems clear that sustainable architecture and design will be essential in the very near future. With a plethora of social, economic and environmental challenges, we consistently hear that there are no simple solutions or clear answers. *Updating Germany: 100 Projects for a Better Future* nonetheless finds some hope through 100 architectural, artistic and design projects currently in development in Germany, which open up new possibilities for blending high-tech with low-tech, using innovative building technologies and allowing for the possibility of an ecologically and socially responsible way of life in the seemingly inevitable post-fossil-fuel world. This volume accompanies the German exhibition at the 11th International Architectural Biennial in Venice, which was curated by Friedrich von Borries and Matthias Böttger, both born in 1974, who founded the Berlin-based architectural firm raumtaktik in 2003.

Updating Germany
 ISBN 978-3-7757-2263-6
 Hbk, 6.75 x 9.5 in. / 292 pgs / 105
 color / 210 b&w.
 U.S. \$55.00 CDN \$63.00
 February/Architecture & Urban
 Studies

HATJE CANTZ



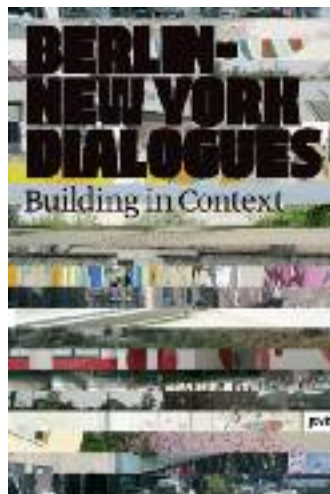
Back to the City

**Strategies for Informal
 Urban Interventions**
 Edited by Steffen Lehmann.
 Text by Angela Philip, Stephen
 Garrett, Michael J. Ostwald.

When empty city lots and abandoned buildings are reclaimed for creative architectural or artistic interventions, interesting things happen. These days, as the postindustrial city continues to morph, and often to atrophy, public space has become an increasingly exciting laboratory for interdisciplinary cooperation among artists, architects, urban planners and landscape architects. Featuring essays by experts in architecture, urbanism and contemporary culture, *Back to the City* documents 28 site-specific installations and temporary interventions in Germany and Australia, which offer interesting prospects for the revitalization of empty land, neatly demonstrating the great potential of provisional usage of urban spaces. All projects date from 2002 to 2008, as curated by architect and urban planner Steffen Lehmann, Professor at the University of Newcastle, Australia, UNESCO Professor for Sustainable Urban Development and the founding director of s_Lab Space Laboratory for Architectural Research and Design.

Back to the City
 ISBN 978-3-7757-2329-9
 Hbk, 7.75 x 11.75 in. / 260 pgs / 350 col.
 U.S. \$55.00 CDN \$63.00
 April/Architecture & Urban Studies

JOVIS



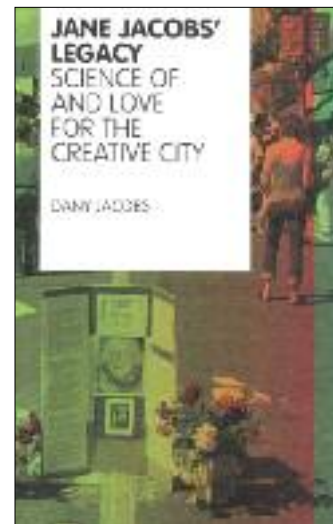
Berlin–New York Dialogues

Building in Context

This volume explores aspects of urban regeneration that are changing the built environments in Berlin and New York. Three neighborhoods in each city—Chausseestrasse, Spandauer Vorstadt and the Spree river area in Berlin and Chelsea, Red Hook, Brooklyn and Hunts Point–Mott Haven, the Bronx, in New York—are examined through thematic frameworks of Community Activism, Gentrification, Open Space, Governmental Intervention and Culture as Catalyst. The cities' differences lead to points for dialogue. What quality of life is and will be sustainable in the city, and for what populations? How dependant are social integration and diversity on the economic cycles of a city? What qualities make a city livable and desirable, even for multiple generations? Some of the New York projects include the South Bronx Greenway, the Bronx Charter School of the Arts, the High Line, Mixed Greens, the Betances Community Center and Avant Chelsea. Edited by the AIA, New York, and the Center for Architecture, Berlin.

Berlin–New York Dialogues
 ISBN 978-3-86859-011-1
 Pbk, 6 x 9 in. / 152 pgs / illustrated
 throughout.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

VEENMAN PUBLISHERS



Jane Jacobs' Legacy

**Science of and Love for the
 Creative City**
 By Dany Jacobs.

In her groundbreaking 1961 critique of midcentury American urban-renewal policies, *The Death and Life of Great American Cities*, Jane Jacobs wrote, "It may be that we have become so feckless as a people that we no longer care how things do work, but only what kind of quick, easy outer impression they give. If so, there is little hope for our cities or probably for much else in our society. But I do not think this is so." That book forever changed the way architects and urban planners looked at public space. This volume aims to safeguard Jacobs' important legacy and to confront it with other authors who have written more recently on the subject of creative cities. Key themes include Spatial Organization, Economic Vitality, Socio-cultural Mobilization and Visual Effects. The editor of this volume, Dany Jacobs, is Professor of Industrial Dynamics and Innovation at the University of Amsterdam.

Jane Jacobs' Legacy
 ISBN 978-90-8690-200-2
 Pbk, 6 x 9 in. / 108 pgs / illustrated
 throughout.
 U.S. \$29.95 CDN \$34.00
 March/Nonfiction & Criticism/
 Architecture & Urban Studies

NAI PUBLISHERS



Contemporary Dutch School Architecture

A Tradition of Change

Text by Dolf Broekhuizen, Ton Verstegen, Paul Groenendijk, Like Bijlsma, Eireen Schreurs.

Education has changed radically, in both theory and practice, in a very short period. So too—form following function—has the architecture of school buildings: classrooms have been supplanted by “learning domains” and assembly halls have evolved into veritable plazas. This topical and revealing volume presents architectural developments in primary and secondary educational institutions over the past two decades. Featuring images and texts by architects and theorists including Dolf Broekhuizen, Like Bijlsma, Eireen Schreurs, Paul Groenendijk and Ton Verstegen, this study proves that the role of architecture in education is much more than a translation of contemporary pedagogical theory into brick and mortar. The classroom is inhabited five days a week by students and staff, and its architecture provides novel spatial experiences that become formative for younger generations, providing a stimulating learning environment and establishing new traditions.

Contemporary Dutch School Architecture
ISBN 978-90-5662-656-3

Hbk, 9 x 11 in. / 272 pgs / illustrated throughout.
U.S. \$70.00 CDN \$80.00
March/Architecture & Urban Studies

NAI PUBLISHERS



Villa Park in the City

The Chabot Museum and the Environs of the Museumpark Villas Rotterdam

Text by Jisca Bijlsma, Joris Molenaar, Elly Adriaansz.

Designed in 1938, the Chabot Museum in Rotterdam is a classic example of Dutch International Style Modern architecture. Today it houses an important collection of Dutch Expressionist work by Henk Chabot (1894–1949). This volume showcases the architecture and the collection.

Villa Park in the City

ISBN 978-90-5662-651-8

Hbk, 7.75 x 10.25 in. / 128 pgs / illust. throughout.

U.S. \$40.00 CDN \$46.00

June/Architecture & Urban Studies

HATJE CANTZ



Delugan Meissl Associated Architects: Porsche Museum

Stuttgart's Porsche Museum, completed in December 2008 by Vienna-based Delugan Meissl Associated Architects, is dynamic and gravity-defying: like the iconic cars it houses, the building seems built for speed with its elegant, confident lines. This monograph documents the design process, engineering challenges and bold spatial play of the extremely complex building.

Delugan Meissl Associated Architects: Porsche Museum

ISBN 978-3-7757-2254-4

Hbk, 9.75 x 13 in. / 256 pgs / 300 color.

U.S. \$60.00 CDN \$68.00

June/Architecture & Urban Studies

CHARTA/FONDAZIONE ANTONIO RATTI



Yona Friedman

Text by Annie Ratti, Yona Friedman, Luca Cerizza, Massimo Bartolini, Anna Daneri, Marco De Michelis, Manuel Orazi.

Paris-based architect and theorist Yona

Friedman's 2008–09 *Musée dans la rue* project places provocative mini-museums—agglomerations of Plexiglass cubes and parallelepipeds placed on top of one another—on the streets of major European cities, where they may be adapted by anyone who wishes to make their mark.

Yona Friedman

ISBN 978-88-8158-705-6

Pbk, 5.75 x 8.5 in. / 96 pgs / 25 color / 8 b&w.

U.S. \$27.95 CDN \$32.00

March/Architecture & Urban Studies

JOVIS



Museion

KSV: Krüger Schuberth Vandreike

Text by Mike Meiré, Michael Horsham, Dieter Bogner, Dan Graham.

The new building for Museion Bozen Bolzano, the museum of Modern and Contemporary art in Bolzano, Italy, was designed by the Berlin-based architects KSV (Krüger Schuberth Vandreike). This volume presents the new building, designed with a transparent facade that allows newly commissioned artworks to be projected onto it at night.

Museion

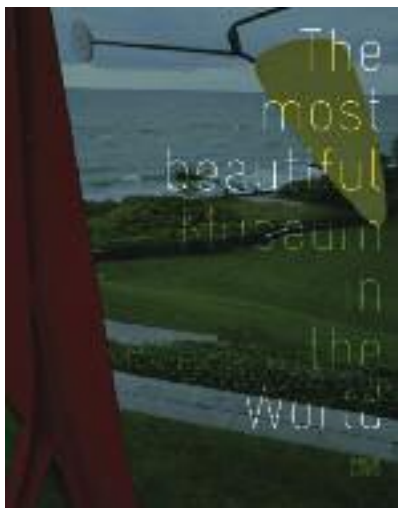
ISBN 978-3-939633-61-7

Cloth, 13 x 9 in. / 112 pgs / 200 color / 50 b&w.

U.S. \$50.00 CDN \$57.00

March/Architecture & Urban Studies

HATJE CANTZ



The Most Beautiful Museum in the World

Text by Freddy Langer.

To celebrate the fiftieth anniversary of Denmark's Louisiana Museum of Modern Art—originally designed in 1958 by Wilhelm Wohlert and Jørgen Bo, and widely considered one of the most intimate, personal and contemplative venues for Modern and Contemporary art to be found anywhere in the world—photographers Tine Harden and Ole Frederickson and writer Freddy Langer have collaborated on this meditative volume, which captures the spirit, the landscape, the stunning views, the architecture and the people of this unique institution. Designed to evoke the state of mind one enters along the short walk from the Humlebaek train station to the building, *The Most Beautiful Museum In the World* is an intentionally modest publication. The opposite of a lavish coffee-table book in both size and essence, it reflects the museum's longstanding efforts never to appear more important than the art it presents—despite its historical significance.

The Most Beautiful Museum In the World
ISBN 978-3-7757-2342-8

Hbk, 8 x 10 in. / 144 pgs / 120 color.

U.S. \$40.00 CDN \$46.00 SDNR30

May/Architecture & Urban Studies
Studies/Museum Studies

WALTHER KÖNIG



Ai Weiwei: Beijing, Venice, London, Herzog & de Meuron

Text by Charles Merewether, Aaron Betsky.

Interview by Jacques Herzog.

Describing “The Bird’s Nest,” the “intoxically” beautiful stadium built for the 2008 Beijing Olympics by Basel-based architects Herzog & de Meuron in collaboration with Chinese Conceptual artist Ai Weiwei, *The New York Times*’ Nicolai Ouroussoff wrote, “The crisscrossing columns create a Piranesian world of dark corners and odd leftover spaces—an effect that intensifies as you ascend through the structure. Light filters through the translucent roof panels, and a network of drainpipes suspended from the roof adds a tough, utilitarian feel. The feverish play of light and shadows is reminiscent of the set for a German Expressionist film. From your seat, you gaze out at the surrounding skyline, where rows of generic housing towers seem to extend to eternity.” This large-format, two-volume set features one book on the construction of the stadium from 2005 to 2008, and another that presents *The 24 Hour Series*, a sequence of photographs taken of the stadium by Ai Weiwei once an hour for one day and night. Also featured are the major installation created by the artist and architects for the 2008 Venice Biennale of Architecture and related works produced for an exhibition in London in the autumn of 2008.

Ai Weiwei: Beijing, Venice, London, Herzog & de Meuron

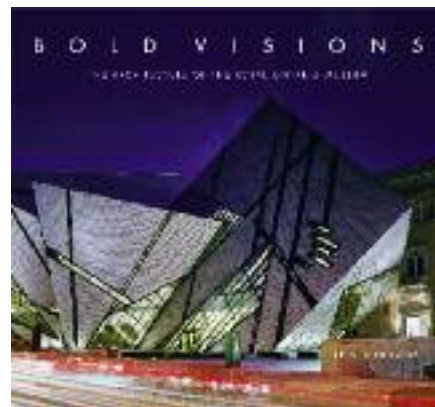
ISBN 978-1-900829-28-1

Hbk, 2 vols, 15 x 12 in. / 236 pgs / 150 color.

U.S. \$185.00 CDN \$211.00

February/Architecture & Urban Studies
Studies/Asian Art & Culture

ROYAL ONTARIO MUSEUM



Bold Visions

The Architecture of the Royal Ontario Museum

Text by Kelvin Browne.

“If architecture fails, if it is pedestrian and lacks imagination and power, it tells only one story, that of its own making: how it was built, detailed, financed. But a great building, like great literature or poetry or music, can tell the story of the human soul. It can make us see the world in a wholly new way, change it forever.” In 2007, the noted American architect Daniel Libeskind, quoted above, completed the Michael Lee-Chin Crystal, his critically acclaimed addition to Canada’s Royal Ontario Museum (ROM). Situated among the ivy-covered colleges of the University of Toronto and a cluster of other cultural institutions that were transformed by Toronto’s architectural reawakening early in the twenty-first century, Libeskind’s new blockbuster exhibition space restores the logic of the museum’s original Beaux Arts master plan. This volume analyzes the evolution of ROM’s architecture and illuminates the buildings, old and new.

Bold Visions

ISBN 978-0-88854-457-5

Hbk, 10.75 x 11 in. / 200 pgs / 100 color / 75 b&w.

U.S. \$65.00 CDN \$74.00

February/Architecture & Urban Studies

NAI PUBLISHERS



The Architecture of Continuity

Essays and Conversations

By Lars Spuybroek.

In the introduction to this first monograph on the Rotterdam architecture and art studio Nox, principle Lars Spuybroek writes, "That buildings are made of elements does not mean that architecture should be based on elementarism; we should rather strive for an architecture of continuity that fuses tectonics with experience, abstraction with empathy and matter with expressivity." Building on Gottfried Semper's materialist theory of architecture, Spuybroek takes us from a philosophy of technology to a surprisingly historical argument that recalls John Ruskin, William Hogarth and Wilhelm Worringer. The book includes several probing essays alongside in-depth conversations in which we can follow Spuybroek as he refines and sharpens his arguments. In addition to running Nox, Spuybroek is a professor at the Georgia Institute of Technology in Atlanta, where he holds the Thomas W. Ventulett III Distinguished Chair in Architectural Design.

The Architecture of Continuity
ISBN 978-90-5662-637-2
Pbk, 5 x 7.75 in. / 288 pgs / illustrated throughout.
 U.S. \$30.00 CDN \$34.00
 February/Architecture & Urban Studies

JOVIS



Behnisch Architekten

Edited by Falk Jaeger.

Stefan Behnisch and partners have an international reputation for their classic "Stuttgart School" design—focused on open, transparent and atmospherically convivial buildings—as well as their energy-efficient, ecologically sound orientation. This volume presents all of the important international projects by Behnisch Architects from 1996 to the present.

Behnisch Architekten
ISBN 978-3-939633-83-9
Pbk, 8 x 10.75 in. / 144 pgs / 100 color / 80 b&w.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

JOVIS



Anderhalten Architekten

Kunstmuseum Dieselkraftwerk Cottbus

Text by Falk Jaeger. Photographs by Ursula Böhmer.

One of Germany's most beautiful defunct twentieth-century power stations was recently converted into a contemporary art museum for the city of Cottbus, Brandenburg. The designers, Anderhalten Architects, left the original architecture of this national monument intact, inserting concrete cubes to create structures within structures for the exhibition of art.

Anderhalten Architekten
ISBN 978-3-939633-82-2
Hbk, 8 x 11 in. / 64 pgs / 91 color.
 U.S. \$28.00 CDN \$32.00
 March/Architecture & Urban Studies

JOVIS



The International Highrise Award 2008

Edited by Michaela Busenkell, Peter Cachola Schmal.

This volume documents recent high-rise buildings, whether in boom cities like Dubai and Beijing or in smaller European cities. Energy efficiency, sustainability and social, economic and ecological compatibility are just some of the issues investigated.

The International Highrise Award 2008
ISBN 978-3-86859-003-6
Pbk, 8 x 11.75 in. / 88 pgs / 161 color.
 U.S. \$28.00 CDN \$32.00
 March/Architecture & Urban Studies

Exhibition Schedule
 Frankfurt: German Architecture Museum,
 12/08–02/09

JOVIS



Berlin BDA Architects, Volume II

This book presents a selection of more than 60 noted architects who are members of the BDA (Association of German Architects) Berlin. In addition to essays on the creation and positioning of building culture in everyday life, it investigates reconstruction and current trends. Finally, it offers an overview of BDA activities from the past three years.

Berlin BDA Architects, Volume II
ISBN 978-3-939633-63-1
Hbk, 7 x 9 in. / 176 pgs / 250 b&w.
 U.S. \$40.00 CDN \$46.00
 March/Architecture & Urban Studies

STEIDL PHOTOGRAPHY INTERNATIONAL HATJE CANTZ



Hans-Jörg Ruch: Historic Houses in the Engadin

Architectural Interventions
Text by Hans-Jörg Ruch, Ludmila Seifert-Uherkovich. Photographs by Filippo Simonetti.

Swiss architect Hans-Jörg Ruch has made an international name for himself with his thrillingly designed buildings and restorations. Based in St. Moritz since 1989, his specialty has been the reconstruction of the grand farmhouses and homesteads of the Alpine Engadin in southeast Switzerland—an architect's dream environment as an epic stage for architectural experiment. Through Ruch's bold interventions, the character of these Engadin houses enters into a fresh interplay with the traditional architecture of that region and with the spectacular backdrop surrounding them. Ten of Ruch's interventions are presented in this book for the first time, illustrated with more than 200 large-format photographs and plans. Supplementing these photographs is a personal text by Ruch, in which he outlines his philosophy, explains his approach to individual projects and presents the construction materials as they are revealed in the course of reconstruction.

Hans-Jörg Ruch: Historic Houses in the Engadin

ISBN 978-3-86521-720-2

Hbk, 10.5 x 11.5 in. / 324 pgs / 218 color / 20 plans.

U.S. \$160.00 CDN \$182.00

March/Architecture & Urban Studies



HPP Architectural Design

Functional, Sensual, Rational
Edited by Peter Cachola Schmal.
Text by Frank R. Werner, Zhang Shiling, Werner Sübai.

Founded by partners Helmut Hentrich and Hans Heuse in Düsseldorf in 1935, Hentrich-Petschnigg & Partners (HPP)—creators of such iconic buildings as Düsseldorf's Dreischeibenhaus (1960), a skyscraper consisting of three narrow vertical slabs of stainless steel, aluminum and glass—has led German architecture for more than 70 years. Four generations later, with more than 250 employees at 12 locations throughout the world, HPP has recently won first prize in the EXPO Village Shanghai competition. They have also caught the international spotlight with their plans for the bold Europe Tower in Sofia, Bulgaria, which will be that country's tallest skyscraper. This volume dynamically documents HPP buildings from the past decade and explores the firm's creative methodology—which is characterized by a process that eschews pure formalism for sensual, yet rational solutions.

HPP Architectural Design

ISBN 978-3-7757-2307-7

Hbk, 9.75 x 11.25 in. / 224 pgs / 250 color.

U.S. \$75.00 CDN \$86.00

May/Architecture & Urban Studies

NAI PUBLISHERS



Diederendirrix Architects

Text by Hans Ibelings, Madeleine Maaskant, Jos Bosman, Giampiero Sanguigni.

Based in Eindhoven, in the southern Netherlands, diederendirrix architects, run by Paul Diederer and Bert Dirrix, has worked on the transformation of large industrial buildings, collaborated on sports- and theater-building projects and studied unusual residential typologies in urban areas. This volume presents a comprehensive overview of the partners' work of the past decade. Architecture critic Hans Ibelings outlines the office's unorthodox approach to the design process: two teams work alongside each other on separate projects, maintaining the flexibility to join forces midstream. Diederer and Dirrix's individual bodies of work—which contain fascinating parallels—are examined in a series of essays, and each partner voices his take on the state of contemporary architecture and culture in general.

Diederendirrix Architects

ISBN 978-90-5662-662-4

Hbk, 9 x 11 in. / 296 pgs / illustrated throughout.

U.S. \$80.00 CDN \$91.00

March/Architecture & Urban Studies

JOVIS



UNStudio

Text by Falk Jaeger. Photographs by Christian Richters.

Amsterdam-based architects Ben van Berkel and Caroline Bos, principals of UNStudio, are stars of the international architecture scene. Culling from a pool of interdisciplinary experts, UNStudio seeks "to make a significant contribution to the discipline of architecture, to continue to develop our qualities with respect to design, technology, knowledge and management and to be a specialist in public network projects. We see as mutually sustaining the environment, market demands and client wishes that enable our work, and we aim for results in which our goals and our client's goals overlap." The outcome of their self-defined goals are apparent in dynamic buildings like Five Franklin Place, a residential building completed in 2007 in New York's TriBeCa neighborhood, which expresses a nuanced conceptual and technical complexity and confidence while also providing a must-see architectural experience. This volume reveals UNStudio's process, in which a sense of place is seamlessly integrated with aesthetic and conceptual considerations.

UNStudio

ISBN 978-3-939633-84-6

Pbk, 8 x 10.75 in. / 144 pgs / 150 color.

U.S. \$39.95 CDN \$46.00

March/Architecture & Urban Studies

JOVIS



Typen
Good, Bad and Ugly Houses
Text by Oda Pälme.

This volume endeavors to identify, classify and distinguish those qualities that characterize effective or inspired residential architecture from the nonfunctional—or those houses that simply exhibit bad taste or judgment. Berlin-based architect Oda Pälme lends perspective with concrete, nondogmatic commentary.

Typen
ISBN 978-3-86859-000-5
Pbk, 4.25 x 6 in. / 176 pgs / 16 color / 144 b&w.
U.S. \$25.00 CDN \$29.00
March/Architecture & Urban Studies

CHARTA



The Art of Recycling in Kenya
By Annelise Della Rosa. Preface by Richard Leakey. Afterword by Gabriella M. Gilli.

Shoes made from discarded rubber, a knife grinder made from a bicycle wheel, an organ made from water pipes, a lamp made from plastic bottle bottoms and a clock made from old flip-flops are a few of the ingenious recycled Kenyan products covered in this fascinating volume.

The Art of Recycling in Kenya
ISBN 978-88-8158-697-4
Pbk, 6.75 x 9.5 in. / 136 pgs / 142 color.
U.S. \$39.95 CDN \$46.00
March/Design & Decorative Arts

VEENMAN PUBLISHERS

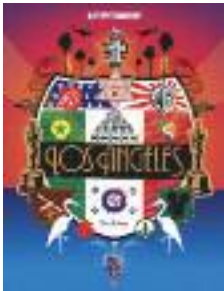


Lovely Language
Edited by Ed Annink, Max Bruinsma.

In the 1920s, Modernists Otto Neurath (1882–1945) and graphic designer Gerd Arntz (1900–1988) developed a universal visual language, Isotype. Are these generic guidelines still valid, or have they become embedded in a visual language that by now goes well beyond that project? This volume asks these questions, and more.

Lovely Language
ISBN 978-90-8690-127-2
Pbk, 7 x 9.75 in. / 294 pgs / 200 color.
U.S. \$59.00 CDN \$67.00
March/Design & Decorative Arts

VEENMAN PUBLISHERS



75B: LAX
In 2006 and 2007, the three founders of leading Dutch graphic-design firm 75B were designers-in-residence at Art Center College of Design in Pasadena. This volume tracks the results of their stay—from inflatable roadside Vitruvian Man statues to signage interventions.

75B: LAX
ISBN 978-90-8690-124-1
Pbk, 8 x 11.25 in. / 96 pgs / 96 color.
U.S. \$30.00 CDN \$34.00
March/Design & Decorative Arts

VEENMAN PUBLISHERS



Designing Content Skopje
Edited by Yane Calovski. Text by Hristina Ivanoska.

Covered in a glitter silk-screened foldout jacket, this volume covers Designing Content, a workshop that took place in Skopje, Macedonia, with 20 participants from the new generation of artists, designers, magazine editors, curators and architects working in Albania, Bosnia and Herzegovina, Bulgaria, Kosovo, Macedonia, Montenegro, Poland, Romania, Serbia, Slovenia and Ukraine.

Designing Content Skopje
ISBN 978-90-8690-160-9
Pbk, 6 x 8.75 in. / 48 pgs / 48 color.
U.S. \$20.00 CDN \$23.00
March/Design & Decorative Arts

MAP BOOK PUBLISHERS



Unreal Estates of China
Edited by Gutierrez & Portefaix.

The experimental Hong Kong-based architecture firm Map Office here presents a graphic novel starring a wide-ranging particle named Pixel—who brings us in, over and through contemporary China: to the ports, inside the factory walls, underneath the highway, through the newly urbanized farmland...quietly noting the rapid changes.

Unreal Estates of China
ISBN 978-962-86040-0-5
Pbk, 5.5 x 9 in. / 160 pgs / 108 b&w / illustrated throughout.
U.S. \$18.00 CDN \$21.00
April/Architecture & Urban Studies/Asian Art & Culture

EDIZIONI CORRAINI



How to Break the Rules of Brand Design in 10+8 Easy Exercises

Introduction by Beppe Finessi. Text by Stefano Caprioli, Pietro Corraini.

For many years, the concept of “branding” involved the creation of a distinct graphic element that could be produced on everything involved with a particular brand. This cheeky handbook, produced under the welcome influence of the late Italian master of cheerful aesthetic subversion, Bruno Munari, proves that it is possible to create a more natural and elastic brand identity by thinking about *how* an object is produced, rather than focusing single-mindedly on a single, memorable graphic form. The new brand, as proposed by authors Stefano Caprioli and Pietro Corraini, will be friendlier and less rigid. Certainly the exercises proposed in this volume exude humor and intelligence. For example, “Draw a Square with Your Eyes Closed” instructs: “Draw a square of any size with a soft pencil, making sure to take the pencil off the paper after completing each side. It is advised to remove the pencil for at least five seconds, flicking it in the air, or making random or even pointless gestures.”

How to Break the Rules of Brand Design in 10+8 Easy Exercises

ISBN 978-88-7570-164-2

Pbk, 4.5 x 6.5 in. / 88 pgs / 33 b&w.

U.S. \$15.00 CDN \$17.00

March/Design & Decorative Arts

EDIZIONI CORRAINI



Bruno Munari: Il Disegno, Il Design

Text by Arturo Carlo Quintavalle, Giulio Carlo Argan, Gloria Bianchino, Renato Nicolini.

In 1979 the fanciful Italian artist and designer Bruno Munari donated part of his personal archive to the Center for the Study of Archives and Communication in Parma—a sort of encyclopedic collection of solutions for possible answers. From early drawings for his abstract paintings of the 1930s, to the *Negative-Positive* works, to graphic sketches for publishing projects, to original editions of his games, this volume collects projects from across Munari’s career, many of them previously unpublished. From the Bauhaus to Piaget’s psychological theories, Munari assimilated many visual and conceptual trends of the twentieth century, reproposing them in new, highly creative and playful ways. Featuring more than 500 images, this volume contains essays, an interview and a bibliography of the most important publications on Munari’s works.

Bruno Munari: Il Disegno, Il Design

ISBN 978-88-7570-160-4

Pbk, 9.5 x 11.75 in. / 248 pgs / 514 color.

U.S. \$65.00 CDN \$74.00

March/Design & Decorative Arts

VALIZ



Typography and Architecture: Amsterdam in Letters

Photography by Maarten Helle.

Text by Willem Ellenbroek.

Featuring a representative and graphically striking sample of the incredible range of letters, names, words and proverbs to be found on Amsterdam buildings, *Typography and Architecture: Amsterdam in Letters* is a compilation of more than 200 photographs taken by Dutch photographer Maarten Helle. By particularly focusing on typography that was specifically designed or commissioned by the architect of a building, Helle isolates an often forgotten aspect of architecture and of our urban landscape, as these elements are often visually subsumed by the louder yet more ephemeral typographic elements found on billboards, posters and graffiti. Helle’s letters endure as architectural traces—often remaining when a building is repurposed—that represent an alternative history of the city.

Born in Amsterdam in 1959, **Maarten Helle** began taking photographs of architecture, typography and Amsterdam in 1993.

Typography and Architecture: Amsterdam in Letters

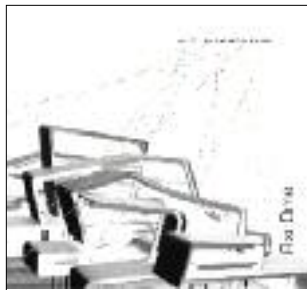
ISBN 978-90-78088-25-7

Hbk, 9 x 6.75 in. / 192 pgs / illustrated throughout.

U.S. \$37.50 CDN \$43.00

April/Design & Decorative Arts

ORO EDITIONS



Axi:Ome Spatial Practice

Text by Sung Ho Kim.

Axi:Ome is an emerging St. Louis architectural-design studio that espouses a multidisciplinary process ranging from graphics and engineering to computational, spatial and experimental architectural techniques. *Spatial Practice* includes Axi:Ome projects from 2000—when principals Sung Ho Kim and Heather Woofter began working together—through 2004.

Axi:Ome
ISBN 978-0-9814628-5-1
Pbk, 8.25 x 8 in. / 144 pgs / 201 color.
U.S. \$29.95 CDN \$34.00
May/Architecture & Urban Studies

HATJE CANTZ



Christian Kerez: Conflicts Politics Construction Privacy Obsession

Edited by Moritz Kueng. Text by Hubertus Adam, Hans Frei, Marcel Andino.

Using projects by Swiss architect Christian Kerez as examples, this volume presents plans, sketches, correspondence, reviews and film stills to demonstrate how architecture can be recontextualized, interpreted and presented.

**Christian Kerez: Conflicts Politics Construction
Privacy Obsession**
ISBN 978-3-7757-2280-3
Pbk, 6.25 x 9 in. / 200 pgs / 93 color.
U.S. \$40.00 CDN \$46.00
February/Architecture & Urban Studies

HATJE CANTZ



SOM Journal 5

Edited by Francesco Dal Co, Kenneth Frampton, Juhani Pallasmaa. Text by Sean Godsell, Marc Mimram.

SOM Journal investigates the conceptual undercurrents developing at the renowned Chicago-based architectural and engineering firm Skidmore, Owings and Merrill. Featured projects in issue 5 include BioPods and The Mill Center for the Arts, North Carolina; Kinetic Curtainwall Prototype, New York; and Elizabeth Academy High School, New Jersey.

SOM Journal 5
ISBN 978-3-7757-2279-7
Pbk, 6.75 x 8.75 in. / 228 pgs / 110 color / 170 b&w.
U.S. \$30.00 CDN \$34.00
February/Architecture & Urban Studies

HATJE CANTZ



Vittorio Magnago Lampugnani: Novartis Campus

Text by Roman Boutellier, Richard Ingersoll, Laurence Prusak, Peter von Matt.

Architect and urban planner Vittorio Magnago Lampugnani presents his plans for the pharmaceutical and biotechnology giant Novartis—transforming a production complex into a research and administrative center.

Vittorio Magnago Lampugnani: Novartis Campus
ISBN 978-3-7757-2053-3
Hbk, 9.75 x 11.75 in. / 272 pgs / 250 color / 30 b&w.
U.S. \$55.00 CDN \$63.00 **SDNR30**
April/Architecture & Urban Studies

WALTHER KÖNIG



Valerio Olgiati

Text by Bruno Carpo, Bruno Reichlin, Laurent Stalder.

In 1998, at the age of 40, Valerio Olgiati became a star of the younger generation of Swiss architects with his first important commission, a school in Paspels, Switzerland. This comprehensive volume covers Olgiati's oeuvre so far—from the best-known buildings to the less-known competition contributions—and includes a full catalogue raisonné.

Valerio Olgiati
ISBN 978-3-86560-510-8
Pbk, 10.5 x 13 in. / 190 pgs / 130 color / 100 b&w.
U.S. \$85.00 CDN \$97.00
March/Architecture & Urban Studies

NAI PUBLISHERS



Facts & Forms

The Best Buildings by Young Architects in the Netherlands
Text by Ole Bouman, Catja Edens, Mariet Schoenmakers.

Dutch architecture is world famous for its freshness, innovation and sophistication. This volume presents a snapshot of the best of the new generation of Dutch architects, providing a challenging barometer for the future.

Facts & Forms
ISBN 978-90-5662-668-6
Pbk, 6 x 9.25 in. / 128 pgs / illustrated throughout.
U.S. \$34.00 CDN \$39.00
March/Architecture & Urban Studies

NAI PUBLISHERS



OASE 76

Context-Specificity

Edited by Mechtild Stuhlmacher, Mark Pimlott, Dirk van der Heuvel.

This issue *OASE* looks at the theme of Context. It includes case studies by and about architects such as Miller Maranta (Switzerland), Biq, Monadnock and Korteknie Stuhlmacher (the Netherlands), De Smet Vermeulen and Huiswerk (Belgium), as well as critical essays.

OASE 76

ISBN 978-90-5662-660-0

Pbk, 6.75 x 9.5 in. / 148 pgs / illustrated throughout.

U.S. \$35.00 CDN \$40.00

January/Architecture & Urban Studies

NAI PUBLISHERS



OASE 77

Into the Open. Accomodating the Public

Edited by Tom Avermaete, Klaske Havik, Hans Teerds. Text by René Boomkens, Abram de Swaan, Panu Lehtovuori, Ana Luz.

OASE 77 asks whether programmed public space can truly be called "public." Is there a cultural value in preserving public space for the long-term future in the face of the short-term need for more spaces that feed our patterns of consumption?

OASE 77

ISBN 978-90-5662-661-7

Pbk, 6.75 x 9 in. / 144 pgs / illustrated throughout.

U.S. \$35.00 CDN \$40.00

April/Architecture & Urban Studies

NAI PUBLISHERS



DASH 01

The Re-Opened Building Block

Edited by Dick van Gameren, Dirk van den Heuvel, Olv Klijn, Harald Mooij, Pierijn van der Putt.

DASH (Delft Architectural Studies on Housing) is a new biannual journal devoted to residential design. This first issue investigates the emerging trend of semipublic space built around residential buildings. A variety of new (and controversial old) projects are documented through photographs, re-creations of plans and sectional views.

DASH 01

ISBN 978-90-5662-654-9

Pbk, 9 x 11 in. / 144 pgs / illustrated throughout.

U.S. \$50.00 CDN \$57.00

June/Architecture & Urban Studies

NAI PUBLISHERS



Open 15: Social Engineering

Can Society Be Engineered in the Twenty-First Century?

Text by René Boomkens, Wouter van Stiphout, Charles Esche, Gijs van Oenen.

Social engineering has reemerged in the past several decades as part of the urban-renewal debate. This edition of *Open* posits a tactical, activist response to the prevailing neoliberal and neoconservative trends, and takes a critical look at current approaches to social engineering.

Open 15: Social Engineering

ISBN 978-90-5662-665-5

Pbk, 6.75 x 9 in. / 160 pgs / illustrated throughout.

U.S. \$40.00 CDN \$46.00

April/Architecture & Urban Studies

NAI PUBLISHERS



Open 16: The Art Biennial as a

Global Phenomenon

Strategies in Neo-Political Times

Edited by Maria Hlavajova, Thierry de Duve, Chantal Mouffe, Molly Nesbit, Boris Groys, Michael Hardt, Irit Rogoff.

This year, *Open* celebrates its fifth anniversary with this extra edition, which addresses the role of the art biennial in city marketing. *Open 16* is published concurrently with the first Brussels Biennial.

Open 16: The Art Biennial as a Global Phenomenon

ISBN 978-90-5662-667-9

Pbk, 6.75 x 9 in. / 112 pgs / illustrated throughout.

U.S. \$40.00 CDN \$46.00

June/Architecture & Urban Studies

NAI PUBLISHERS



Architecture Bulletin 05

Text by Ole Bouman, Francine Houben, Winy Maas, Mels Crouwel, Ben van Berkel, Wiel Arets, Willen Jan Neutelings.

This issue of *Architecture Bulletin* features materials generated during the 2007

Architecture 2.0 symposium in Rotterdam.

Participants include Francine Houben, Ronald Rietveld, Wiel Arets, Jochem Heijmans, Ben van Berkel, Marten de Jong, Willem Jan Neutelings, Winy Maas, Sander Lap and Rem Koolhaas.

Architecture Bulletin 05

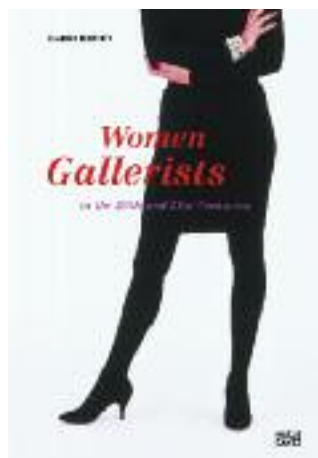
ISBN 978-90-5662-669-3

Pbk, 6 x 8.25 in. / 136 pgs / illustrated throughout.

U.S. \$25.00 CDN \$29.00

March/Architecture & Urban Studies

HATJE CANTZ



Women Gallerists In the 20th and 21st Centuries

Text by Claudia Herstatt.

With the exception of Peggy Guggenheim, little has been written by or about the astonishingly influential women who have built their careers around art and artists. In a selection of 30 portraits, this book presents three generations of women who have pursued their ambitions in the gallery business, starting with the pioneers and the established and leading up to the new generation. They include: Juana de Aizpuru, Helga de Alvear, Ilona Anhava, Catherine Bastide, Ellen de Bruijne, Chantal Crousel, Sorcha Dallas, Barbara Gladstone, Antonina Gmurzynska, Marian Goodman, Bärbel Grässlin, Karin Guenther, Annely Juda, Atsuko Koyanagi, Ursula Krinzinger, Pearl Lam, Hyunsook Lee, Michele Maccarone, Giti Noubakhsch, Maureen Paley, Eva Presenhuber, Janelle Reiring, Denise René, Rosemarie Schwarzwälder, Elena Selina, Suzy Shammah, Filomena Soares, Ileana Sonnabend, Monika Sprüth/Philomene Magers, Luisa Strina and Helene Winer.

Women Gallerists

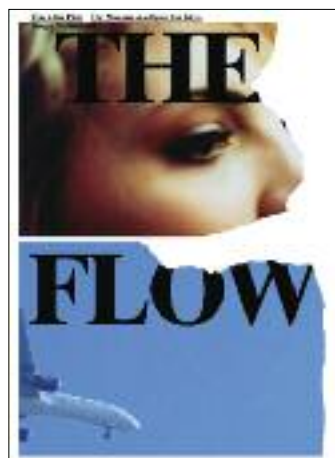
ISBN 978-3-7757-1975-9

Hbk, 6 x 9 in. / 208 pgs / 96 color / 12 b&w.

U.S. \$45.00 CDN \$51.00

February/Art/Nonfiction & Criticism

VALIZ



This Is the Flow The Museum as a Space for Ideas

Edited by Rutger Wolfson.

Text by Cornel Bierens, Edwin Carels, Guus Beumer, Valentijn Byvanck, Chris Drake.

What role do the visual arts and museums play in our society—and what role might they play? *This Is the Flow* compiles a series of essays on a diverse range of subjects, such as the difference between nightclubs and museums, the nearly moot distinction between high and low culture and the question of whether art can express global contemporary values. This volume posits the theory that museums must reestablish their legitimacy and engage in a more explicit relationship with society; it engages provocative ideas about the current artistic climate while introducing new possibilities concerning the place of the museum in contemporary society. The essays in this volume are penned by a diverse selection of notable cultural producers, including Rotterdam International Film Festival Director Rutger Wolfson, critic Cornel Bierens, filmmaker and curator Edwin Carels and critic Chris Darke.

This Is the Flow

ISBN 978-90-78088-24-0

Pbk, 7.25 x 10.25 in. / 260 pgs / 189 b&w.

U.S. \$32.50 CDN \$37.00

March/Nonfiction & Criticism

JRP|RINGIER



Continuing Dialogues: A Tribute to Igor Zabel

Edited by Christa Benzer, Christine Böhler, Christiane Erhardter. Texts by Zdenka Badovinac, Francesco Bonami, Eda Cufer, Zoran Eric, Charles Esche, Maria Hlavajora, Suzana Milevska, Viktor Misiano, Kathrin Rhomberg, Renata Salecl.

The influential Slovenian curator, art critic, writer and theorist Igor Zabel (1958–2005) was largely responsible for putting the Slovenian art scene on the map during the 1990s. As Senior Curator of Ljubljana's Moderna Galerija, he established cultural links between Eastern and Western Europe, developing a unique critical perspective on the ongoing transformation of the post-Communist era. This indispensable volume both develops and creates new contexts for the theories and strategies illustrated by Zabel in his exhibitions, publications, critical writings and European exchange initiatives. It is published collaboratively by the Igor Zabel Association for Culture and Theory in Ljubljana and the Erste Foundation.

Continuing Dialogues: A Tribute to Igor Zabel

ISBN 978-3-905829-91-4

Pbk, 7 x 9 in. / 218 pgs / 32 color.

U.S. \$28.00 CDN \$32.00

March/Art/Nonfiction & Criticism

JRP|RINGIER



A.C.I., Art Catalogue Index

From 1780 to Nowadays
Edited by Marc Blondeau, Thierry Meaudre.

An indispensable art historical reference in an easy-to-manage pocket-sized volume, *Art Catalogue Index (A.C.I.)* provides a comprehensive list of catalogues raisonnés and information on artists born from 1780 to the present. Beginning in 1780—with the birth of Jean-Auguste-Dominique Ingres, who would be appointed, in 1834, as Director of the French Academy in Rome, in the wake of political turmoil resulting from the French Revolution of 1789 abolished the Royal Academy of Painting and Sculpture, helping to usher in the Modern period—this concise and well-designed volume presents works in alphabetical order by artist and then by medium, facilitating clear and rapid access to information. The book is published by the independent Geneva consultants Blondeau Fine Art Services, which has a reference library of more than 10,000 titles, including over 500 catalogues raisonnés, monographs and auction catalogues, and Cornerhouse Books Editor Thierry Meaudre.

A.C.I., Art Catalogue Index

ISBN 978-3-905829-53-2

Hbk, 4.75 x 10 in. / 544 pgs / illustrated throughout.

U.S. \$75.00 CDN \$86.00

May/Art/Reference

NAI PUBLISHERS



Questioning History Imagining the Past in Contemporary Art

Text by Frank van der Stok, Frits Gierstberg, Flip Bool.

During the past several decades, contemporary artists have asked critical questions about the way in which history is constructed through images, particularly those that are disseminated by the mass media. As the media has increasingly assumed the role of historiographer, there is a danger of losing the diversity of our historical narratives. Add to this the globalization of our culture, and we are faced with a potential dulling of our collective historical awareness. In *Questioning History*, editors Frank van der Stok, Frits Gierstberg and Flip Bool focus on different ways in which contemporary visual artists, photographers and filmmakers have constructed historical narratives through images and offer a selection of essays that examine artists' innovative challenges to prevailing historical narratives.

Questioning History
ISBN 978-90-5662-659-4
Pbk, 5.75 x 9 in. / 180 pgs / illustrated throughout.

U.S. \$32.00 CDN \$36.00
March/Nonfiction & Criticism

Exhibition Schedule
Rotterdam: The Netherlands
Fotomuseum, 12/13/08–03/15/09

NAI PUBLISHERS



Animal Spirits A Bestiary of the Commons

Text by Matteo Pasquinelli.

During a time when pop stars become famous thanks to sex tapes that have been leaked online, it is clear that the Internet is not immune to the draw of the media. Yet art, academia and activism continue to promote the Internet as an untouched utopia. *Animal Spirits: A Bestiary of the Commons* addresses the double standard dominating contemporary media discourse and shatters the myths of creative commons, free software and open-source movements, suggesting that “free culture” is an economic parasite siphoning money through peer-to-peer networks. Theorist and digital fetishist Matteo Pasquinelli uses the metaphor of the animal body—which Paul Virilio has characterized as instinctual and reactionary—to counter what he sees as a capitalist exploitation of collective imagery, calling for a radical new understanding of the forces at work behind the digital economy and cultural production.

Animal Spirits
ISBN 978-90-5662-663-1
Pbk, 5 x 8.25 in. / 252 pgs / illustrated throughout.

U.S. \$32.00 CDN \$36.00
March/Architecture & Urban
Studies

HIPS ROAD/TZADIK



Previously Announced.

Arcana III: Musicians on Music

Edited by John Zorn.

Arcana III is the third groundbreaking collection of critical writings on avant-garde and experimental music put together by editor (and experimental-music legend) John Zorn. In this volume, 30 distinguished composer-performers illuminate and speculate upon method and practice in the process of making, experiencing and thinking about music. Contributors include Zorn, Maryanne Amacher, Derek Bermel, Steven Bernstein, Theo Bleckmann, Gavin Bryars, Greg Cohen, Jacques Coursil, Mario Diaz de Leon, Timb Harris, Scott Hull, Jerry Hunt, Henry Kaiser, Ha-Yang Kim, Makigami Koichi, Pamela Kurstin, Okkyung Lee, Sean Lennon, Frank London, Brad Lubman, Christian Marclay, Kaffe Matthews, Olga Neuwirth, Buzz Osbourne, William Parker, Paola Prestini, Jamie Saft, Eric Singer, Wadada Leo Smith, Laetitia Sonami and Hal Willner.

Arcana III: Musicians on Music
ISBN 978-0-9788337-7-0
Pbk, 6.5 x 10 in. / 256 pgs / 35 b&w.
U.S. \$34.95 CDN \$40.00
Available/Music

JRP|RINGIER



Francis Baudevin: Hello Spiral!

Edited by Valérie Mavridorakis.

For his addition to JRP|Ringier's Hapax Series—pocket-size paperback volumes featuring visual essays by cultural producers from various fields—artist Francis Baudevin reveals himself to also be a music connoisseur. This volume features an in-depth interview with Cornerhouse Books editor Valérie Mavridorakis, in which Baudevin provides a refreshing take on the relationship between contemporary art and music, from rock to experimental. His makes the case that, since the 1960s, the art and music scenes have been intertwined, and the resulting exchanges and collaborations reveal the need for an expanded interdisciplinary history of art. Though it is a cultural history that remains to be written, this book proposes its outline.

Francis Baudevin: Hello Spiral!
ISBN 978-3-905829-69-3
Pbk, 4.25 x 6.5 in. / 72 pgs / 8 color / 3 b&w.
U.S. \$15.00 CDN \$17.00
March/Art/Nonfiction & Criticism



PICTUREBOX

Previously Announced.

Prospect.1 New Orleans**Edited by Dan Cameron. Text by Barbara Bloemink, Lolis Eric Elie, Claire Tancons.**

As the accompanying publication to the largest exhibition of contemporary art ever assembled in the U.S., the *Prospect.1 New Orleans* catalogue is one of the most sought-after art books of 2008–09. Featuring new illustrated essays on New Orleans and its place in twenty-first-century America by Prospect.1 organizer Dan Cameron, art historian Barbara Bloemink, journalist Lolis Eric Elie and curator Claire Tancons, the book also includes a fully illustrated section on each of the 81 participating artists, who include William Kentridge, Trenton Doyle Hancock, Fred Tomaselli, Cai Guo Qiang, Sanford Biggers, Tony Fitzpatrick, Amy Sillman, Malick Sidibé, Clare E. Rojas and Monica Bonvicini, among many others. Locating contemporary art in the cauldron that is New Orleans adds a new dimension to the book and its visuals: it's an incisive statement on art making and humanity today.

Dan Cameron, the Director and Curator of Prospect.1 New Orleans, is an international New York–based curator who was inspired to organize an exhibition in New Orleans shortly after Hurricane Katrina in 2005. Cameron has been a frequent visitor to New Orleans since the late 1980s, and he organized the 1995 New Orleans Triennial for the New Orleans Museum of Art. In May 2007 Cameron took on the position of Visual Arts Director at the New Orleans Contemporary Arts Center, one of the leading venues for new art in the South, and a principal venue for Prospect.1 New Orleans..

Prospect.1 New Orleans**ISBN 978-0-9815622-9-2****Hbk, 9 x 11.5 in. / 408 pgs / 700 color / 50 b&w.****U.S. \$50.00 CDN \$57.00**

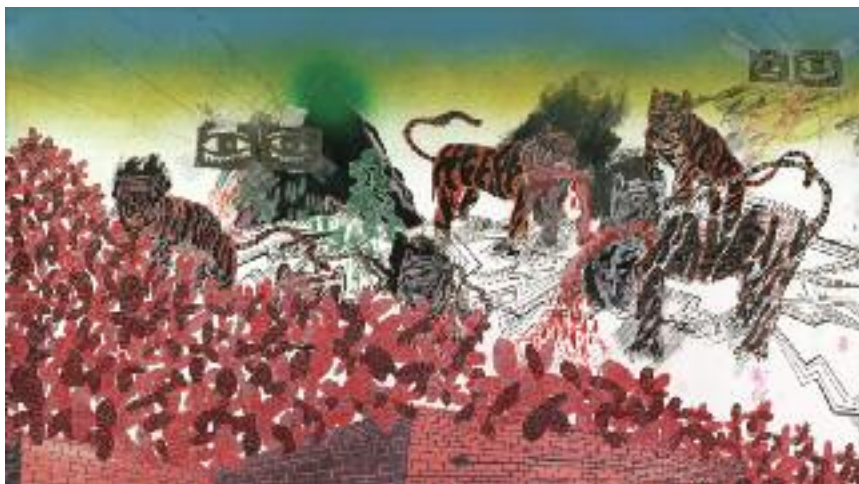
Available/Art

Exhibition Schedule

New Orleans: New Orleans Museum of Art/Ogden Museum of Southern Art/Old U.S. Mint/Contemporary Art Center,
11/01/08–01/29/09

It proves that biennials can be just as effective when pulled off without bells, whistles, big bucks and the usual suspects. Maybe even more effective, especially if the local cultural soil is spectacularly fertile, and if there's a citywide need for uplift. Under these conditions something magical can happen: a merging of art and city into a shifting, healing kaleidoscope.

—Roberta Smith, *The New York Times*



American Illustration 27
ISBN 978-1-88-6212-29-9
Clth, 12.5 x 9.5 in. / 400 pgs / 386 color.
 U.S. \$75.00 CDN \$86.00
 February/Art

AMILUS INC.

American Illustration 27

Trawling the vast sea of contemporary illustration, *American Illustration 27* presents the best images from the past year, from all forms of print and digital media. Of the 7,500 images submitted to the annual competition, by more than 1,000 illustrators, only 382 were selected to appear (one image per page) in this beautifully designed volume. As always, the jury was composed of the field's finest connoisseurs, including Stacey D. Clarkson from *Harper's*, Paul Buckley from the Penguin Group, Antonio De Luca from *The Walrus*, Angie Myung and Ted Vadakan, the designers and founding owners of Poketo, and Brian Rea from *The New York Times*. These experts set the book's tone, representing the best commissions from top, national publications including *GQ*, *Men's Health*, the *New Yorker* and *The New York Times*, among many others. With subjects and concepts that span the globe and expand the mind, the work in *AI27* takes the reader from politics to science, business to fashion, music to celebrity. This year's roster of illustrators includes Philip Burke, Seymour Chwast, Brian Cronin, Jean-Philippe Delhomme, Henrik Drescher, Rutu Modan, Harriett Russel, Stefan Sagmeister, Ward Schumaker, Yuko Shimizu, Gary Taxali and Sam Weber. The cover presents artwork by Ted McGrath on a foldout poster that includes a matrix of the images indexed by subject matter and technique in semi-spurious categories that offer a fun and useful map for art buyers and art lovers alike.

AMILUS INC.

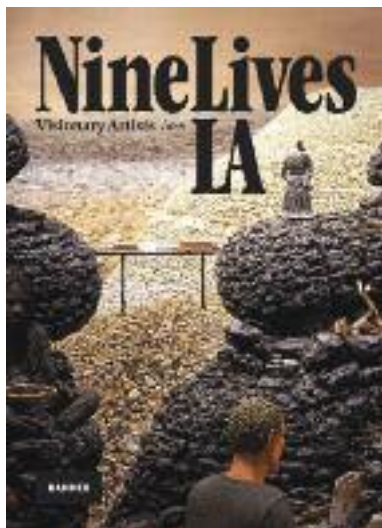
American Photography 24

For this deluxe boxed survey of the year's best images by the most innovative and talented photographers working today, a distinguished jury—including Kathy Ryan, Photo Editor at *The New York Times Magazine*, Tim Barber of *Tinyvices.com*, Simon Barnett, Director of Photography at *Newsweek*, Sarah Hasted of Hasted Hunt Gallery, Catriona Ni Aolain, Director of Photography at *ESPN the Magazine*, Dora Somosi, Director of Photography at *GQ* and Susan Zadeh, Artistic Director at *EYE-MAZING International Photography Magazine*—selected just 347 images from over 9,000 submissions from *Time*, *The New York Times*, *Vanity Fair*, *Entertainment Weekly* and many others for this annual competition. Whatever the subject matter, from fashion and celebrity to politics or still life, these extraordinary images excel as tools of communication with artistic power and relevance. Among them are the *New York* magazine series for which John Baldessari, Vanessa Beecroft and Vik Muniz reinterpreted Richard Avedon's iconic photograph of Marilyn Monroe; Brent Stirton's essay for *Newsweek* on gorilla poaching in the Eastern Congo; Tim Hetherington's award-winning series, *Battle Company*, on a U.S. infantry unit deployed in the Korengal Valley of Afghanistan; John Moore's series on the assassination of Benazir Bhutto and its devastating aftermath in Rawalpindi, Pakistan; and Paula Bronstein's portraits of victims of domestic violence in Pakistan. Other photographers celebrated this year include Elinor Carucci, Lauren Greenfield, Ron Haviv, Nadav Kander, Brooks Kraft, Vincent Laforet, Annie Leibovitz, Benjamin Lowy, Simon Norfolk, Terry Richardson, Martin Schoeller, Rodney Smith and Nick Veasey.



American Photography 24
ISBN 978-1-88-6212-30-5
Boxed, Clth, 12.5 x 9.5 in. / 402 pgs / 348 color.
 U.S. \$75.00 CDN \$86.00
 February/Photography

HAMMER MUSEUM



Nine Lives **Visionary Artists from L.A.** **Text by Ali Subotnick.**

Nine Lives: Visionary Artists from L.A.—an exhibition curated by Ali Subotnick at Los Angeles' Hammer Museum—features nine idiosyncratic Los Angeles-based artists spanning several generations, including Lisa Anne Auerbach, Julie Becker, Llyn Foulkes, Charles Irvin, Hirsch Perlman, Victoria Reynolds, Kaari Upson, Jeffrey Vallance and Charlie White. These artists have in common the aim of transporting viewers to an alternate reality with work that gets under your skin and sticks in your head yet incorporates a degree of self reflection. They eschew the dreamy California cliché of superficial comfort and glamour to instead focus—in profoundly disturbing yet often humorous ways—on the world in which we live.

Ali Subotnick is a curator at the Hammer Museum. In 2006, along with her frequent collaborators Maurizio Cattelan and Massimiliano Gioni, she co-curated the 4th Berlin Biennial.

Nine Lives
ISBN 978-0-943739-36-6
Hbk, 9 x 6.5 in. / 200 pgs / 70 color.
U.S. \$30.00 CDN \$34.00
May/Art

Exhibition Schedule
Los Angeles: Hammer Museum,
03/08/09–05/31/09

HAMMER MUSEUM



Oranges and Sardines **Conversations on Abstract Painting** **Text by Gary Garrels.**

For *Oranges and Sardines*, curated by Gary Garrels of Los Angeles' Hammer Museum, six contemporary abstract painters—Mark Grotjahn, Wade Guyton, Mary Heilmann, Amy Sillman, Charline von Heyl and Christopher Wool—present a recent painting alongside the work of other artists who have impacted their work. The conceit is clever, considering that artists are often an invaluable source of information on other artists. The result is a constellation of diverse works by the aforementioned six painters and their influences, who include Paul Klee, Felix Gonzalez-Torres, Francis Bacon, David Hockney, Willem de Kooning, Philip Guston, Eva Hesse, Pablo Picasso and Dieter Roth. This well-illustrated volume examines—through the eyes and minds of artists—how art can illuminate art. Featuring sharp design by Los Angeles-based Green Dragon Office, it includes in-depth interviews between Garrels and each of the six featured contemporary artists.

Oranges and Sardines
ISBN 978-0-943739-34-2
Clth, 8 x 10 in. / 128 pgs / 125 color.
U.S. \$35.00 CDN \$40.00
February/Art

Exhibition Schedule
Los Angeles: Hammer Museum,
11/09/08–02/08/09

ASPEN ART PRESS



Now You See It **Text by Heidi Zuckerman Jacobson,** **Peter Eleey, George Stranahan, Jeremy Sigler,** **Paul Valéry.**

Drawing on unconventional means of transformation, such as alchemy and magic, as a way to examine the metaphysical changes that occur when materials are used to conceptualize complex ideas, *Now You See It*—which includes work by Walead Beshty, Alexandra Bircken, Ceal Floyer, Tom Friedman, Felix Gonzalez-Torres, Wade Guyton, Wolfgang Laib, Robert Morris, William O'Brien, Mitzi Pederson, Dieter Roth, Robert Ryman, Fred Sandback, Anna Sew Hoy, Gedi Sibony, Rudolf Stingel, Lawrence Weiner, Jennifer West and Erwin Wurm—proffers the notion that visual recognition alone is insufficient to determine an object's materiality. In this volume, published concurrently with an exhibition at the Aspen Art Museum, the question of materiality is recontextualized—through insightful essays by Aspen Art Museum Director Heidi Zuckerman Jacobson and Peter Eleey, Visual Arts Curator of the Walker Art Museum—as more than a mere struggle between content and form. Other contributions are by Paul Valéry and Jeremy Sigler.

Now You See It
ISBN 978-0-934324-47-2
Hbk, 8 x 10 in. / 104 pgs / 74 color.
U.S. \$35.00 CDN \$40.00
February/Art

Exhibition Schedule
Aspen: Aspen Art Museum, 12/18/08–02/01/09

DAMIANI

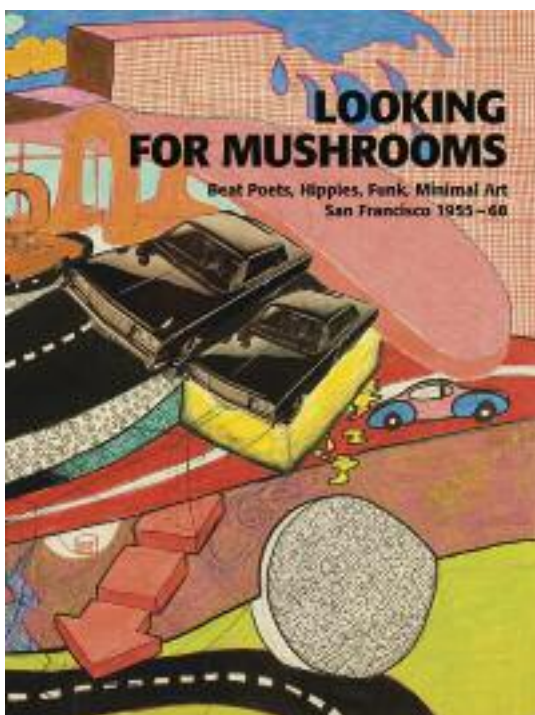
Demons, Yarns and Tales

Tapestries by Contemporary Artists

Introduction by Sarah Kent.

With the recent recuperation of knitting and embroidery in the work of Ghada Amer, Tracy Emin, Emily Jacir and in the pages of *KnitKnit* magazine and last season's monograph on the tapestries of Dieter Roth and Ingrid Wiener, it comes as a pleasure to see tapestry retrieved as a medium in *Demons, Yarns and Tales*. Here, 15 internationally renowned artists explore wall-hanging tapestry, a craft foreign to their habitual practice. Three years in the making, the 14 tapestry projects of *Demons, Yarns and Tales* address a gamut of subjects—from fictive landscapes and architectural abstraction to fashion and flora—while incorporating into these themes the politics of race, gender, international conflict and ecology. In adjusting to this new medium and adapting to unfamiliar textures and surfaces, each artist has found ways to expand the scope of their skills and develop the ongoing themes of their work. This book sees them translate the familiar languages of paint, paper, pencil, ink on canvas, ceramics or wood panel into that of handwoven stitch and silk thread. The participating artists are Ghada Amer & Reza Farkhondeh, assume vivid astro focus, Peter Blake, Jaime Gili, Gary Hume, Francesca Lowe, Beatriz Milhazes, Paul Noble, Grayson Perry, Shahzia Sikander, Fred Tomaselli, Gavin Turk, Julie Verhoeven and Kara Walker.

Demons, Yarns and Tales
ISBN 978-88-6208-076-7
 Clth, 9 x 12.5 in. / 106 pgs / 100 color.
 U.S. \$50.00 CDN \$57.00
 February/Art



WALTHER KÖNIG

Looking for Mushrooms

Beat Poets, Hippies, Funk, Minimal Art

Foreword by Kasper König. Text by Barbara Engelbach, Friederike Wappler, Hans Winkler.

The San Francisco Bay Area's legendary late-1960s counterculture—which included Allen Ginsberg, Bruce Nauman, Stan Brakhage, Yvonne Rainer and The Grateful Dead, as well as plentiful psychedelic drugs, free love, bell-bottoms, dashikis, daisies and radical leftist politics—ushered in wave after wave of experiments in dance, art, literature, music and film. As Jack Kerouac wrote in his 1957 masterpiece, *On the Road*, "The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars..." This engaging documentary volume, which accompanies a late 2008 exhibition at Germany's revered Museum Ludwig, Cologne, examines the cultural repercussions of the creative output during the pivotal years spanning from 1955 to 1968, examining the ways in which they are still reverberating today.

Looking for Mushrooms
ISBN 978-3-86560-548-1
 Pbk, 8.5 x 11.25 in. / 216 pgs / 141 color / 75 b&w.
 U.S. \$59.95 CDN \$68.00
 February/Art

Exhibition Schedule

Cologne: Museum Ludwig, 11/08/08–03/01/09

CABINET

**Cabinet 32: Fire**

Edited by Sina Najafi. Text by Joshua Foer, D. Graham Burnett, Thomas van Leeuwen, Margaret Wertheim, Amanda Miller.

One of the four classical elements, capable of both remarkable destructive and generative effect, the heat and light product of chemical reactions that we know as “fire” is one of the baseline phenomena of human experience. Harnessing and controlling fire is perhaps the single most important achievement of the human animal, and its use—from cooking fires that changed diet and hunting patterns of early man to the forges in which the Industrial Revolution was born—has shaped the development of our history like no other force. *Cabinet* issue 32, with its special section on “Fire,” features Thomas van Leeuwen on the history of fire escapes; D. Graham Burnett on the alchemy of spectroscopy; Amanda Miller on the relationship between forgery and fire; an interview with one of the world’s foremost aerial firefighters and more. Elsewhere in the issue: an interview with Eyal Sivan on the cultural history of the Jaffa orange; Joshua Foer’s timeline of incidents of falling from great heights; and a special portfolio of artworks and writing on the strange flatfish known as the plaice.

Cabinet 32: Fire

ISBN 978-1-932698-30-5

Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.

U.S. \$12.00 CDN \$14.00

February/Journals

CABINET

**Cabinet 33: Deception**

Edited by Sina Najafi. Text by Emily Thompson, Hannah Shell, Christine Wertheim.

Man is purported to be the only animal that can lie by telling the truth. Whether we are dealing with the confidence games of cheats and forgers, with pranksters whose stunts reveal unacknowledged contradictions in society or with apparently simple ways of fooling the eye, deception remains a powerful way of showing a truth. Put your hand on your wallet, because *Cabinet* issue 33, with its special section on “Deception,” intends to take the trusting reader on as many rides as it can. The themed section features Christine Wertheim on the fabricated Australian Modernist poet Ern Malley; D. Graham Burnett on deception’s relationship to conception; Hannah Shell on the varieties of camouflage; and a special art project by Julieta Aranda. Elsewhere in the issue: Valerie Smith and Matt Mullican on marbledust paintings; Cecilia Grönberg and Jonas Magnusson on the stranded whale of Gothenburg; and Emily Thompson on the transition from silent film to the talkies.

Cabinet 33: Deception

ISBN 978-1-932698-31-2

Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.

U.S. \$12.00 CDN \$14.00

May/Journals

PARKETT

**Parkett No. 83: Robert Frank, Wade Guyton, Christopher Wool**

In this issue of *Parkett*, Richard Flood writes, Christopher Wool “hasn’t left much of the American angst and anger out of his art. The terse staccato of his language—rushing between noir wise guys, Burma Shave teasers, Punk rants, Lenny Bruce riffs and Zen smack downs—is a mad imploded sampler of rage, denial and brutal pragmatism.” Scott Rothkopf takes on Wade Guyton’s latest inkjet paintings in bull’s-eye prose. And writing on Robert Frank, Eileen Myles claims: “*Pull My Daisy* refers to a g-string being dropped away, but the emotional underpinnings of this film make it more like a red flag being waved at a bull.” Also, Paul Chan on Paul Sharits, Max Wechsler on Félix Vallotton, Thomas Eaton on Kenneth Anger, Burkhard Meltzer on Susan Philipsz and Victor Tupitsyn. Insert by Kerstin Brätsch, spine by Paulina Olowska.

Parkett No. 83: Robert Frank, Wade Guyton, Christopher Wool

ISBN 978-3-907582-43-5

Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$32.00 CDN \$36.00

Available/Journals

Parkett No. 84: Zoe Leonard, Tomma Abts, Mai-Thu Perret

ISBN 978-3-907582-44-2

Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$32.00 CDN \$36.00

February/Journals

Parkett No. 85

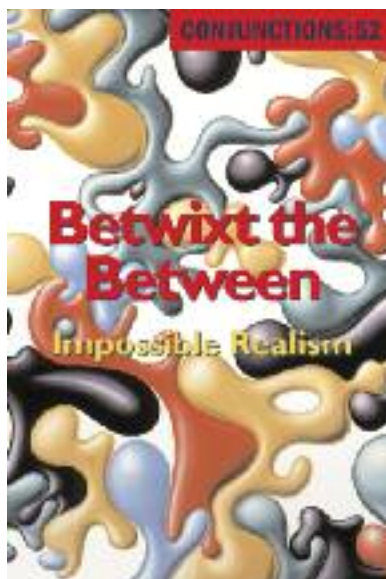
ISBN 978-3-907582-45-9

Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$32.00 CDN \$36.00

May/Journals

BARD COLLEGE



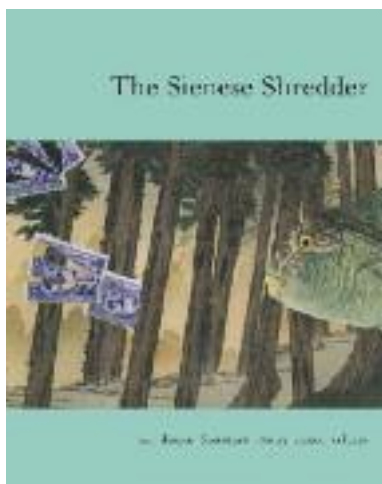
Conjunctions: 52, Betwixt the Between Impossible Realism

Edited by Bradford Morrow, Brian Evenson.

Postfantasy fiction that defies definition is at the center of a groundbreaking issue edited by Bradford Morrow and Brian Evenson in the Spring 2009 edition of *Conjunctions*. Imagine an everyday world in which meat is grown in vats by men called “colliers” and butchered by BattleBots while adults play Frisbee with robots. Imagine a world in which secret societies meet in private to have “soft evenings,” during which they travel “psychotic highways.” Imagine what might follow the opening lines of “Brain Jelly” by Stephen Wright: “Apostrophe came from a country where all the cheese was blue. The cows there ate berries the whole day long. You should see their tongues.” Along with other fictions gathered in this issue, these stories begin with the premise that the unfamiliar or liminal really constitutes solid, though undeniably strange, ground on which to walk. Contributors include such veterans as Jonathan Lethem, Elizabeth Hand, Theodore Enslin, George Saunders, Peter Straub, James Morrow, China Miéville, Robert Coover, Kelly Link, Jeff VanderMeer, M. John Harrison and Ben Marcus, as well as emerging writers such as Jon Enfield, Karen Russell, Micaela Morrisette and Stephen Marche.

Conjunctions: 52, Betwixt the Between
ISBN 978-0-941964-68-5
Pbk, 6 x 9 in. / 400 pgs.
 U.S. \$15.00 CDN \$17.00
 June/Journals

SIENESE SHREDDER EDITIONS



The Sienese Shredder Issue 3

Edited by Brice Brown, Trevor Winkfield.

Steered by artist-editors Brice Brown and Trevor Winkfield, *The Sienese Shredder* continues its voyage along the more wayward byways of art and literature with this fabworthy third issue. As always, the lineup is mouthwatering: an interview with Maurice Roche by Mark Polizzotti; writings and watercolors by Melissa Meyer; an unpublished play by New York School poet James Schuyler; a suite of early paintings by Myron Stout; Willem de Kooning's rarely seen last drawing; unpublished poems and drawings by Larry Rivers; an exclusive portfolio by Virgil Marti, Tim Davis, Elliott Green, Baroness Elsa Von Freytag-Loringhoven, David Storey and Amy Yoes; poems by Michael Gizzi; David Park Curry on Baltimore's furniture traditions; poet Peter Gizzi on Jack Spicer and Bruce Conner; William Beckford's legendary but rarely seen *Epitaphs*; scores by Jerome Kitzke; an anthology of nine contemporary poets edited by Miles Champion; and a CD by award-winning composer Eric Moe.

The Sienese Shredder Issue 3
ISBN 978-0-9787108-2-8
Pbk, 8 x 10 in. / 274 pgs / 145 duotone / 145 color / Audio CD.
 U.S. \$30.00 CDN \$34.00
 February/Journals

ESOPUS FOUNDATION LTD



Esopus 11

Edited by Tod Lippy.

Esopus 11 includes artists projects by Robert Therrien (with 16 removable inserts), Darina Karpov (incorporating a four-panel foldout) and Jason Polan, who created more than 100 drawings from life of “favorite things about New York” submitted by *Esopus* subscribers. Also featured: stunning colored-pencil drawings from 1962 by the late artist, poet and botanist Dwight Ripley; a little-known 1968 experimental film script by *Muppets* creator Jim Henson; a fascinating insider's perspective on Hollywood filmmaking by screenwriter Dan Harris (*Superman Returns*); the latest installment of the magazine's MoMA *Modern Artifacts* series, featuring facsimile pages from the museum's guestbook during its first 15 years; 100 frames from Argentinian filmmaker Lucrecia Martel's stunning debut feature, *La Ciénega* (2001), with an introduction by Kent Jones; new fiction by Maureen O'Leary; Angus Trumble's *Year 1 in Retrospect*; and a CD of brand-new music inspired by advice columns—featuring Shearwater, Lucky Dragons, the Muslims, Wye Oak, the Wingdale Community Singers and six other musical acts.

Esopus 11
ISBN 978-0-9815745-0-9
Pbk, 9 x 11.5 in. / 168 pgs / 200 color / 100 b&w / Audio CD.
 U.S. \$14.00 CDN \$16.00
 Available/Journals

Esopus 12
ISBN 978-0-9815745-1-6
Pbk, 9 x 11 in. / 172 pgs / illustrated throughout / Audio CD.
 U.S. \$14.00 CDN \$16.00
 May/Journals





MORE NEW BOOKS ON ART & CULTURE

SPECIAL & LIMITED EDITIONS 136

PHOTOGRAPHY 140

CRITICAL STUDIES, COLLECTIONS,
GROUP EXHIBITIONS & GUIDES 146

ART 154

DVDS 181



Hans-Peter Feldmann,
collection of vintage
photographs. See *Hans-Peter
Feldmann: Album*, published
by Walther König, page 139.

CHRISTOPH KELLER EDITIONS,
TEXTFIELD

Previously Announced.

Municipal de Fútbol**Edited by Jonathan Maghen.**
Text by Jennifer Doyle.

This gorgeous and galvanizing limited edition looks closely at amateur (read, immigrant) soccer in Los Angeles—the everyday experience of playing in pick-up games and in weekend and night park leagues. Housed in an embossed green cloth-bound box with black ribbon pulls, the edition includes two clothbound books (one of which studies the game as it is played throughout Los Angeles, on hijacked baseball fields, back lots and public squares, and the other of which focuses on one field in particular, the ultra-scrappy and always animated Lafayette Park); one poster; artist lithographs by As-Found, Roderick Buchanan, Mari Eastman, General Idea, Jakob Kolding, Jonathan Monk, Arthur Ou, Peter Piller and Michael Wells; and a European National team Adidas fútbol jersey with a “Municipal de Fútbol/Los Angeles Recreation and Parks” embroidered patch and a reflective silk-screened number. The edition is designed by Jonathan Maghen and photography is by Michael Wells.

Municipal de Fútbol
ISBN 978-0-9816325-0-6
Boxed, 10.25 x 13.75 in. / 192 pgs / 98 color / 29 b&w.
Edition of 1,000 copies.
U.S. \$80.00 CDN \$91.00 **SDNR50**
Available/Limited & Special Editions/Art

FUEL PUBLISHING



Previously Announced.

Alix Lambert: Crime Special Edition**A Series Of Extraordinary Interviews****Edited by Damon Murray, Stephen Sorrell, Ariana Speyer.**

Through interviews with high profile actors, directors and authors such as Ben Affleck, Viggo Mortensen, Ice-T, Takeshi Kitano, David Cronenberg, David Mamet and Elmore Leonard, as well as unknown or infamous detectives, police chiefs, murderers, drug dealers and prison inmates, editor Alix Lambert (also a well-known visual artist, photographer of Russian prisoners' tattoos and writer for HBO's *Deadwood*) here uncovers both the prosaic and the extraordinary in a subject that implicates us all. This delightfully sinister-feeling signed and numbered special edition comes housed in a clothbound Solander box along with a print that is signed by Lambert.

Alix Lambert: Crime, Special Edition
ISBN 978-0-9558620-2-1
Boxed, 6.75 x 9.75 in. / 352 pgs / 48 b&w. Signed & numbered edition of 100 copies.
U.S. \$300.00 CDN \$342.00 **SDNR20**
March/Limited & Special Editions/True Crime

FUEL PUBLISHING



Previously Announced.

Russian Criminal Tattoo Encyclopaedia Limited Edition Boxed Set**Edited by Damon Murray, Stephen Sorrell.**

This stunning, limited edition three-volume boxed set is housed in a handmade, clothbound archival Solander box—and only this first edition will include a gilcée print signed and numbered by photographer Sergei Vasiliev. The enclosed volumes, previously published on their own, and some out of print, feature drawings and photographs from the extraordinary archives of photographers Danzig Baldaev and Sergei Vasiliev. After losing a number of family members to exile or Gulag, Baldaev—at the suggestion of his imprisoned father, an ethnologist—made the ethnographic study of Russian prison tattoos his life's work. Scouring prisons, hospitals and morgues—to which he had entrée through his work as a prison guard—he captured more than 3,000 tattoos (these volumes weigh in at a combined 1,200 pages) documenting this secret world of signs and symbols, uncovering their hidden meanings and revealing their strange beauty and often surprising level of craft.

Russian Criminal Tattoo Encyclopaedia Limited Edition Boxed Set
ISBN 978-0-9558620-3-8
Boxed, 5.75 x 9 in. / 1200 pgs / 1000 b&w. Signed & numbered edition of 25 copies.
U.S. \$1995.00 CDN \$2274.00 **SDNR20**
March/Limited & Special Editions

FUEL PUBLISHING



Previously Announced.

Jake Chapman: The Marriage of Reason & Squalor Signed Special Editions

In his first work of fiction, artist Jake Chapman slashes the romantic novel down to bare bone and constructs his own disfigured version from the slaughtered remains. Chlamydia Love is gifted her very own tropical island by her fiancé, where she develops a grudging adoration for its real owner, the enigmatic bestselling author, Helmut Mandragorass. A battle between her fiancé and Helmut ensues, for ownership of the island and ultimately for the love of Chlamydia. This mercilessly subversive tale is illustrated by Chlamydia's watercolors, the Visions of Morass, inspired by the island as she struggles with her feelings of agony and ecstasy. Already available as a paperback, this volume can now be had in a signed and numbered slipcased edition of 250 or in a highly collectable signed and numbered boxed edition of 250 that includes a hand-colored etching by Chapman.

Jake Chapman: The Marriage of Reason & Squalor
ISBN 978-0-9558620-4-5
Slip, 5 x 8 in. / 308 pgs / 24 col. Signed & numbered edition of 250 copies.
U.S. \$100.00 CDN \$114.00 **SDNR30**
February/Limited & Special Ed

Boxed Edition with print
Jake Chapman: The Marriage of Reason & Squalor
ISBN 978-0-9558620-5-2
Boxed, 8.75 x 10 in. / 308 pgs / 24 color / hand-colored etching. Signed & numbered edition of 250 copies.
U.S. \$800.00 CDN \$912.00 **SDNR20**
February/Limited & Special Editions

STEIDL

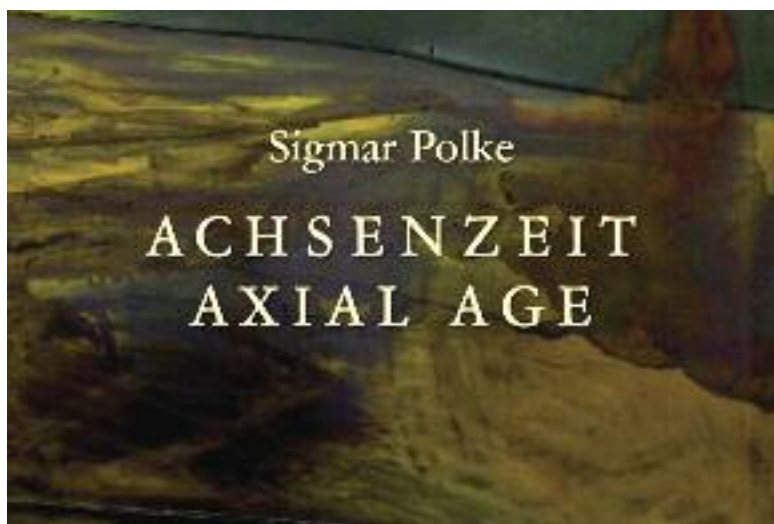
Previously Announced.

Jim Dine: Hot Dream**52 Books****Text by Jim Dine, Diana Michener.**

In 2005, the influential American artist Jim Dine had the idea to make a book per week for a year. It took many months for Dine to actually embark on the project, but when he did, he employed methods from collage to painting, drawing and correction, coupled with his own writing and unretouched photographs, to redefine everything—his life and his art. This slipcased set of 52 volumes, printed in a limited edition of 500, contains documents of an artistic consciousness, of an intense biography, of personal likes and dislikes, of formal richness and of exploding craftsmanship. The unrestrained product of an exceptional imagination, these books invent the context for a new melody for the art of Jim Dine, a space for all the major byways of this seemingly inexhaustible creativity which so ably combines dream and reality. Included among the 52 volumes are 10 audio CDs that contain numerous poems, an autobiography, a remembrance of Robert Creeley and a performance by Dine himself of a song he wrote some 40 years ago.

**Jim Dine: Hot Dream****ISBN 978-3-86521-693-9****Slip, Hbk, 52 vols, 6.75 x 9.25 in. / illustrated throughout / 10 Audio CDs.****Edition of 500 copies.**U.S. \$999.00 CDN \$1,139.00 **SDNR30**

February/Limited & Special Editions/Art

**Sigmar Polke: Axial Age Paintings****ISBN 978-3-86560-476-7****Hbk, 15.5 x 10.25 in. / 252 pgs / 125 color.**U.S. \$215.00 CDN \$245.00 **SDNR20**

February/Limited & Special Editions/Art

WALTHER KÖNIG

Sigmar Polke: Axial Age Paintings**Text by Chrissie Iles.**

Axial Age is the title of a series of seven paintings completed by the influential German artist Sigmar Polke between 2005 and 2007. With his camera, Polke created a fascinating photo documentary of the painting process, including 187 images specially selected by the artist to be featured in this book. Each image is reproduced as a high-quality, full-page color plate. By revealing the materiality and structural complexity of the works from a variety of perspectives and under different lighting conditions, Polke provides the reader with analogies to his oeuvre that are as explicit as they are unique. The title *Axial Age* is a reference to the term coined by Karl Jaspers to describe the period between 800 BC and 200 BC, during which the world was reinvented based on the principle of transcendence—a concept that finds full expression in this series of paintings. Polke makes use of a broad range of materials in his work, including varnishes and pigments, photographic chemicals, gold and silver, lapis lazuli and malachite—all references to alchemistic processes of transformation. Indeed, with these extensions of painterly techniques, the artist undermines the picture itself, for any shift in perspective or lighting is accompanied by a change in the painting's appearance.

WALTHER KÖNIG



Candida Höfer: On Kawara, Date Paintings in Private Collections

From 2004 to 2007, the noted German art photographer Candida Höfer traveled the world to photograph Japanese-born, New York-based Conceptual artist On Kawara's iconic *Date Paintings* in the homes of private collectors. Because this series of paintings always and only depicts one specific date—in bold, white, capital letters against a darker monochromatic ground—collectors often choose their own for a sentimental reason like a birthday, a special anniversary or an important day in history. Because of this, the paintings are often given pride of place within a collection; in many cases they are situated in a place where the collector spends much of his or her time. All this being said, Kawara is widely considered one of the most important artists of the postwar era, and his work can be found in many of the most significant private collections in the world—among them Friedrich Christian Flick's, Leonard and Luise Riggio's, David and Monica Zwirner's, Kasper König's, Jutta Linthe and Walther König's, Thomas Struth's and Yvon Lambert's. Thus Höfer's photographs capture the paintings in very good company, both in terms of their artistic companions and of the overall aesthetics of the spaces they inhabit.

Candida Höfer: On Kawara, Date Paintings in Private Collections
ISBN 978-3-86560-530-6
 Clth, 10 x 11 in. / 256 pgs / 138 color.
 U.S. \$95.00 CDN \$108.00
 March/Photography

CHARTA/P.S.1



Federico Díaz, E Area: Resonance

Visualactivism, Installations, Architecture

Text by Kamil Nábělek, Alanna Heiss, Karel Srp, Thomas M. Messer, Robert T. Buck, et al.

Czech-Argentine artist and activist Federico Díaz and his team, E Area, have been working together for more than 15 years, producing radical artistic, social and architectural interventions that broaden and transcend current perceptions of art, space and culture. For example, in December 2008, Díaz and E Area created an architectural installation for P.S.1's annual radio broadcast, Art Radio International, at Art Basel Miami Beach. According to the fair, this immersive futuristic environment, featuring surround-sound audio, video projections, mood lighting and live radio broadcasts, provided, "the ultimate artworld beach lounge." Copublished by Charta and P.S.1 with the collaboration of Galerie Zdeněk Sklenář, this volume features a thermo-color cover that reacts to temperature, changing color according to heat and light conditions or the human touch. Presenting projects and installations alongside texts by Czech curator and art historian Kamil Nábělek, this volume also includes texts by P.S.1 Director Alanna Heiss, former Brooklyn Museum Director and art historian Robert T. Buck, Czech former Guggenheim Museum Director Thomas M. Messer, Czech art historian Karel Srp and others.

Federico Díaz, E Area: Resonance
ISBN 978-88-8158-721-6
 Hbk, 11.25 x 9.5 in. / 500 pgs / 543 color / 122 b&w.
 U.S. \$95.00 CDN \$108.00
 February/Art/Architecture

WALTHER KÖNIG



Josh Smith: Hidden Darts Reader

Text by Achim Hochdörfer.

Published to accompany Josh Smith's one-person exhibition at Vienna's Museum of Modern Art, this volume contains scores of recent works alongside a very generous selection of texts. Smith is described by Achim Hochdörfer as "Very similar to Kippenberger, but more American, more working class and more jaded probably—less hopeful."

Josh Smith: Hidden Darts Reader
ISBN 978-3-86560-495-8
 Pbk, 6.75 x 8.75 in. / 220 pgs / 120 color.
 U.S. \$39.95 CDN \$46.00
 March/Art

WALTHER KÖNIG



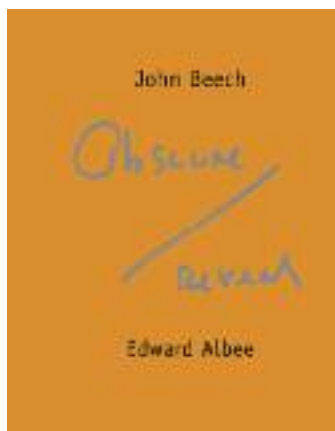
Simryn Gill

Text by Russel Storer, Jessica Morgan, Michael Taussig.

Sydney-based Simryn Gill is interested in how we locate ourselves in the world through objects. By photographing, casting, collecting and arranging various objects, she demonstrates how meaning is dependent on context. This first monograph features works from the past two decades and in-depth essays illuminating her idiosyncratic process.

Simryn Gill
ISBN 978-3-86560-399-9
 Pbk, 7.25 x 9.75 in. / 176 pgs / 110 color / 20 b&w.
 U.S. \$45.00 CDN \$51.00
 March/Art

PETER BLUM EDITION, NEW YORK



John Beech & Edward Albee: Obscure-Reveal

Text by Edward Albee.

New York-based British artist John Beech and New York playwright Edward Albee have known each other since 1991, when Albee acquired the first of several of Beech's works for his collection. In the summer of 2006, Beech set out for Montauk to meet with Albee about collaborating on a book. As Albee went through the images, Beech was struck by the poignant and poetic remarks Albee spoke in response, sometimes with just a single word, at other times with a short insightful phrase. These primary responses were the genesis of the facsimile-reproduced handwritten texts that appear in response to each of the 40 images reproduced in this stunning limited edition of 750 copies.

John Beech & Edward Albee: Obscure-Reveal

ISBN 978-0-935875-23-2
Clth, 16.5 x 12.25 in. / 104 pgs / 40 color. Edition of 750 copies.
U.S. \$180.00 CDN \$205.00
February/Art/Limited & Special Editions

Exhibition Schedule

New York: Peter Blum Gallery,
11/06/08–01/10/09

WALTHER KÖNIG



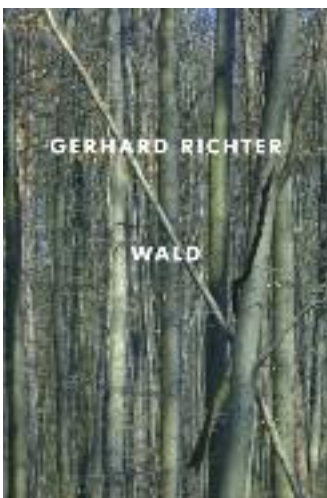
Hans-Peter Feldmann: Album

Pin-up girls, weight-lifting studies, newspaper clippings, baby pictures... Hans-Peter Feldmann tells stories with pictures. Accordingly, apart from the title page, this photo album contains no text. Even the frontispiece is a photograph of boxes from Feldmann's picture archive—amassed over many years and comprising images from magazines, advertising supplements, photography books, postcards and collectibles. Travel photos, family snapshots and pictures of friends play their part as well. In recent years, Feldmann has become increasingly noted for his commentary on the way we archive photos, sending up the everyday from a very personal perspective. He seeks out the trivial incidents, the unnoticed moments, and keeps them close at hand. According to Feldmann, "Works of art should not be expensive, nor unique, but cheap and fast to produce. A painting immediately acquires a sort of importance, whereas a photo is much more arbitrary, as it's a lot easier to throw away."

Hans-Peter Feldmann: Album

ISBN 978-3-86560-260-2
Clth, 9.5 x 12 in. / 308 pgs / 3,000 color.
U.S. \$95.00 CDN \$108.00
March/Photography

WALTHER KÖNIG



Gerhard Richter: Wald

Gerhard Richter has been taking photographs in the dense forest near his Cologne home since 2005. This complex artist's book features 285 of these stunning, almost abstract images, sorted loosely into groups—delicate branches, horizontal logs, diagonally growing trees—and interspersed with German text from a forestry magazine, all the words of which have been shuffled by means of a random generator and then edited to remove any overly explicit names or passages—although the resulting absurd text can still be recognized as a commentary on forest issues. Further, Richter divides the text into seven horizontal strips that run through the book, arranged according to strict parameters, which he then undermines so that the 106 variously assigned pages fill continuously with text, and then empty gradually after the only completely filled page in the middle is reached—producing a unique fading in and out of images. In German only.

Gerhard Richter: Wald

ISBN 978-3-86560-503-0
Hbk, 6.5 x 9.5 in. / 396 pgs / 285 color.
U.S. \$85.00 CDN \$97.00
February/Art

WALTHER KÖNIG



Sonic Youth: Sensational Fix

Edited by Roland Groenenboom.

The iconic postpunk band Sonic Youth is best known for blurring musical genres and transcending the boundaries of rock guitar. Its members—Kim Gordon, Thurston Moore, Lee Ranaldo and Steve Shelley—have also, over the course of 27 years since they first started playing together, more quietly engaged in multidisciplinary solo efforts and collaborations with visual artists, filmmakers, designers and other musicians. "What we're doing is always inventing itself. I have no terminology for it," according to Moore. This comprehensive 784-page volume—which includes two 7-inch records with unpublished songs by each member, album covers, band portraits and documentary photos, many of which have never been published before—is a must for fans and anyone seeking to connect the dots between New York's various cultural scenes. It features writings by band members and contributions by a host of other luminaries, including Richard Hell, Mike Kelley, Jutta Koether, Alan Licht, Lydia Lunch and John Miller.

Sonic Youth: Sensational Fix
ISBN 978-3-86560-539-9

Clth, 7.25 x 7.25 in. / 784 pgs / 700 color / two 7-inch records.
U.S. \$85.00 CDN \$97.00
March/Music/Art

STEIDL & PARTNERS



Jan Jedlička: Il Cerchio, the Circle

Maremma 2005–2006
Edited by Heinz Liesbrock.

Since 1980, Jedlička has been traveling to Tuscany for a long-term project in which sketches, pigment works, photography, prints, film and video play a role. This collection of 150 black-and-white photographics was created over the course of a year during which Jedlička returned every other month with his Hasselblad Super Wide.

Jan Jedlička: Il Cerchio, the Circle
ISBN 978-3-86521-718-9
Hbk, 10.5 x 12.25 in. / 168 pgs / 79 b&w.
 U.S. \$45.00 CDN \$51.00
 March/Photography

TORST



Eva Fuková

After the Second World War, Czech avant-garde photographer Eva Fuková and her first husband, Vladimír Fuka, were close to the artists of Skupina 42. In 1967, they emigrated to the United States, where Eva Fuková has continued to make work that renders the familiar strange by blending absurdity with raw inspiration.

Eva Fuková
ISBN 978-80-7215-306-0
Pbk, 6 x 7 in. / 128 pgs / 80 duotone.
 U.S. \$20.00 CDN \$23.00
 April/Photography

TORST



Jan Reich

Born in 1942, Prague photographer Jan Reich carries on the work of Josef Sudek. He began with still lifes, portraits and documentary photographs, then switched to rural and urban landscapes in the 70s. Working with old, large-format cameras—one of which was given to him by Sudek—he documents the rocky land around Sedlčany.

Jan Reich
ISBN 978-80-7215-359-6
Pbk, 6 x 7 in. / 128 pgs / 80 duotone.
 U.S. \$25.00 CDN \$29.00
 April/Photography

TORST



Jan SágI

Jan SágI, born in Humpolec, Bohemia, in 1942, is a pioneer of color photography in the Czech Republic. He is known for his photographs of landscapes and inconspicuous corners of cultural metropolises, as well as the design work he did for psychedelic concerts with his wife, the artist Zorka Ságlová.

Jan SágI
ISBN 978-80-7215-358-9
Pbk, 6 x 7 in. / 128 pgs / 80 duotone.
 U.S. \$25.00 CDN \$29.00
 April/Photography

TORST



Jindřich Přibík

Born in 1944, Prague photographer Jindřich Přibík makes supremely complicated work. Over more than 50 years, he has created 40 overlapping series, an intricate web of mutual references and quotations. Many of the works include written essays, reflections in glass windows, found negatives, literary motifs and other montage elements.

Jindřich Přibík
ISBN 978-80-7215-347-3
Pbk, 6 x 7 in. / 120 pgs / 64 duotone.
 U.S. \$20.00 CDN \$23.00
 April/Photography

TORST



Tomki Němec

Leading Czech photographer and photojournalist Tomki Němec was one of Václav Havel's personal photographers in the 90s. Winner of two World Press Photo awards, his work has been published in the *Los Angeles Times Magazine*, *The New York Times* and *Time Magazine*. This volume collects his black-and-white documentary photographs of ordinary people throughout the world.

Tomki Němec
ISBN 978-80-7215-329-9
Pbk, 6 x 7 in. / 144 pgs / 83 duotone.
 U.S. \$20.00 CDN \$23.00
 April/Photography

HATJE CANTZ



Jean-Paul Deridder: Stadt der Kinder, Berlin

City of Transcience

Edited by Thomas Zander. Text by Michael Hirsch.

From 1998 to 2005, Belgian photographer Jean-Paul Deridder documented a temporary, collaborative, anonymously built adventure playground filled with imaginative structures and sculptures by young architects—symbols of free play and the appropriation of public space.

Jean-Paul Deridder: Stadt der Kinder, Berlin
ISBN 978-3-7757-2286-5

Hbk, 12.25 x 9.75 in. / 104 pgs / 64 duotone.

U.S. \$60.00 CDN \$68.00 **SDNR30**

February/Photography

STEIDL & PARTNERS



Gotthard Schuh: A Kind of Infatuation

Photographic Work

Edited by Gilles Mora. Essays by Martin Gassner, Gilles Mona, Peter Pfrunder.

In the 1930s, Gotthard Schuh was one of Switzerland's leading photojournalists, an influence to Robert Frank among others. Today, he remains among the great unknowns of European photography. This is the first major overview.

Gotthard Schuh: A Kind of Infatuation

ISBN 978-3-86521-830-8

Hbk, 9.5 x 11.75 in. / 240 pgs / 200 b&w.

U.S. \$90.00 CDN \$103.00

August/Photography

KERBER



Hans Günter Flieg: Documentary Photography from Brazil 1940–1970

Edited by Ingrid Mössinger, Katharina Metz. Text by Martina Merklinger, Michael Nungesser.

Hans Günter Flieg emigrated from Germany to São Paulo, Brazil, in 1939. Via his documentary portraits, landscapes and architectural images, this volume tracks the progressive changes in Brazil as it became a modern industrial nation.

Hans Günter Flieg: Documentary Photography from Brazil 1940–1970

ISBN 978-3-86678-163-4

Hbk, 9.5 x 11.75 in. / 152 pgs / 108 duotone.

U.S. \$55.00 CDN \$63.00

March/Photography

STEIDL & PARTNERS



Maria Sewcz: Inter Esse

Berlin 1985–87

Edited by Inka Schube.

From 1985 to 1987, Maria Sewcz created a series of radical photographs of Berlin's east side. Collected here, these bold images capture a cold and irreconcilable rage with the status quo during a period of historic transition.

Maria Sewcz: Inter Esse

ISBN 978-3-86521-788-2

Hbk, 11.75 x 9.5 in. / 80 pgs / 35 tritone.

U.S. \$35.00 CDN \$40.00

March/Photography

Exhibition Schedule

Hanover: Sprengel Museum, 09/16/08–02/01/09

STEIDL & PARTNERS



Paulo Nozolino: Bone Lonely

Text by Rui Baião.

The mood of Portuguese photographer Paulo Nozolino's latest series is poetically introduced in this volume: "A man stands in the middle of destruction, feeling lonely to an unbelievable point, bone lonely." Nozolino has traveled widely throughout North and South America, Europe, Macau and the Arab world to capture the images in his numerous, well-received photobooks.

Paulo Nozolino: Bone Lonely

ISBN 978-3-86521-861-2

Hbk, 7 x 10.25 in. / 72 pgs / 32 b&w.

U.S. \$50.00 CDN \$57.00

April/Photography

KERBER



Esperanza Spierling: Beyond the Picture

Edited by Esperanza Spierling.

Text by Paolo Bianchi.

Spanish photographer Esperanza Spierling's interior views of empty libraries, gymnasiums, corporate waiting rooms and swimming pools depict anonymous, functional public spaces devoid of life. Essayist Paolo Bianchi posits, "The image captures nothing."

Esperanza Spierling: Beyond the Picture

ISBN 978-3-86678-149-8

Pbk, 10.5 x 9.25 in. / 70 pgs / 63 color.

U.S. \$23.00 CDN \$26.00

March/Art/Photography

DAMIANI



Giacomo Costa: The Chronicles of Time

Foreword by Norman Foster.

Florence-based photographer Giacomo Costa employs Hollywood-blockbuster-style digital techniques in his large-scale photographs, which reshape our collective idea of the metropolis through fantastic cityscapes straight out of science fiction. At turns historical and contemporary, real and imagined, the images in *The Chronicles of Time* could be the result of natural catastrophe or nuclear war. At the same time, they are so rich with meticulous detail and intricate perspective that they recall classical Florentine architect Antonio di Pietro Averlino's "ideal city." An excellent introduction to Costa's work, this volume includes photographs from the past 12 years.

Giacomo Costa, born in 1970, dropped out of high school to devote himself to motocross while working as a mechanic. In the 1990s he set up a photography studio, concentrating mainly on portraiture until 1996, when he arrived at his current fusion of traditional photography and digital technologies.

Giacomo Costa: The Chronicles of Time

ISBN 978-88-6208-079-8

Hbk, 12 x 9 in. / 192 pgs / 140 color.

U.S. \$45.00 CDN \$51.00

February/Photography

DAMIANI



Maurizio Montagna: Billboards

Text by Denis Curti, Roberta Valtorta, Maik Schluter, Francesco Zanot.

This cloth-covered paperback with foldout poster jacket presents Italian photographer Maurizio Montagna's black-and-white series *Billboards*. Each of Montagna's photographs captures a billboard devoid of advertisement and, surrounding it, a landscape—sometimes densely urban, other times sparse, lonely and anonymous.

Maurizio Montagna: Billboards

ISBN 978-88-6208-026-2

Pbk, 8 x 10 in. / 140 pgs / 80 b&w.

U.S. \$55.00 CDN \$63.00

February/Photography

VEENMAN PUBLISHERS



Koen Hauser: De Luister Van Het Land

Dutch conceptual photographer Koen Hauser was invited to make new work with material from one of the largest press archives in Europe. *De Luister Van Het Land* is a kaleidoscopic collection of more than 250 photographs that interweave old photographic narratives with Hauser's personal images.

Koen Hauser: De Luister Van Het Land

ISBN 978-90-8690-166-1

Pbk, 6.25 x 9 in. / 144 pgs / 50 b&w / 50 duotone.

U.S. \$35.00 CDN \$40.00

March/Photography

HATJE CANTZ



H.G. Esch: City and Structure

Edited by Kristin Feireiss. Text by Christopher Dell, Klaus Honnef.

This first publication to assemble the architectural photographs of metropolises and megacities by H.G. Esch bears witness to the artist's fascination with rapidly growing boomtowns—especially those in Asia and the United Arab Emirates, where Esch has carried out commissions for numerous German and international architects.

H.G. Esch: City and Structure

ISBN 978-3-7757-2281-0

Hbk, 9.75 x 11.75 in. / 256 pgs / 300 color / 59 b&w.

U.S. \$60.00 CDN \$68.00 SDNR30

March/Photography

HATJE CANTZ



Erik Niedling: Formation

Text by Bernd Stiegler, Ingo Niermann.

The starting point for Erik Niedling's *Formation* series is a rediscovered collection of 1920s glass negatives containing photographs of plants. Niedling studied the plates, reproduced them and made new, large-format prints. Are these images positives or negatives, documents or works of art, historical materials or new artistic creations?

Erik Niedling: Formation

ISBN 978-3-7757-2269-8

Hbk, 9 x 11 in. / 96 pgs / 31 color.

U.S. \$45.00 CDN \$51.00 SDNR30

March/Photography

STEIDL & PARTNERS



Clare Strand

Essay by Ute Eskildsen, Maik Schlüter.

Introduction by David Chandler. Interview by Chris Muller.

Over the past 10 years, Clare Strand has explored various photographic genres, from Victorian portraiture to crime-scene and forensic photography. Recently, she has worked in black-and-white, exploiting the traditional qualities of the fine print to startling effect. This is a comprehensive survey.

Clare Strand

ISBN 978-3-86521-838-4

Hbk, 8.5 x 11.5 in. / 112 pgs / 54 color.

U.S. \$55.00 CDN \$63.00

June/Photography

WALTHER KÖNIG



Nigel Shafran: Flowers For ____

Nigel Shafran's photographs are found within the frenetic pace and clutter of his domestic life. A stack of videotapes, a kid's messy dinner, piles of laundry, a backyard project... Each picture is evidence of Shafran's singular ability to find beauty in the most ordinary things.

Nigel Shafran: Flowers For ____

ISBN 978-3-86560-481-1

Hbk, 10.75 x 9.25 in. / 58 pgs / 34 color.

U.S. \$60.00 CDN \$68.00 **FLAT40**

March/Photography

STEIDL & PARTNERS



Dayanita Singh: Blue Book

Photographer Dayanita Singh is an obsessive book-maker who archives all of her journeys with tiny prints pasted into accordion-folded books. This volume contains her blue images, most of which were made against industrial backdrops during her wanderings in India.

Dayanita Singh: Blue Book

ISBN 978-3-86521-839-1

Hbk, 4.5 x 5.75 in. / 46 pgs / 23 color.

U.S. \$18.50 CDN \$21.00

April/Photography

Exhibition Schedule

New Delhi: Nature Morte, 02/07/09–03/07/09

London: Serpentine Gallery, 12/10/08–02/22/09

Mumbai: Galerie Mirchandani & Steinruecke, 11/06/09–12/05/09

EDITIONS ALAIN NOIRHOMME



Sante D'Orazio: Pam Anderson

Pamela Anderson naked under a see-through raincoat; Pamela Anderson naked but for a pair of stiletto heels. Pamela Anderson naked with a rhinestone belt, a g-string, a corsage... This collection of radiant black-and-white nude portraits of Anderson in and around the Hollywood Hills is both knowing and strangely mesmerizing.

Sante D'Orazio: Pam Anderson

ISBN 978-2-930487-06-9

Hbk, 12 x 12 in. / 48 pgs / 16 color.

U.S. \$45.00 CDN \$51.00

March/Photography/Fashion

J&L BOOKS



Michael Schmelling: The Plan

Text by Richard Maxwell.

Between 2003 and 2005, Michael Schmelling photographed 12 private residences in the company of Disaster Masters, a New York-based company specializing in cleaning up homes and counseling compulsive hoarders. Featuring 490 photographs printed in black-and-white on 576 newsprint pages, this volume devotes one chapter to each home—producing an arresting art object and a fantastic document of urban archaeology and psychology.

Michael Schmelling: The Plan

ISBN 978-0-9799188-2-7

Pbk, 6.75 x 9 in. / 576 pgs / 490 b&w.

U.S. \$47.00 CDN \$54.00

May/Photography

YELLOW NOW



Marc Wendelski: Nage Libre

The young Belgian photographer Marc Wendelski is "a generous anarchist, a meticulous amateur, a liberated surveyor." This small collection of luminous and accomplished photographs brings to mind Alec Soth, before he published *Sleeping by the Mississippi*.

Marc Wendelski: Nage Libre

ISBN 978-2-87340-222-8

Hbk, 7 x 8 in. / 120 pgs / 70 color.

U.S. \$45.00 CDN \$51.00

March/Photography

VEENMAN PUBLISHERS



The Living Other

Edited by Diana Blok, Ata Kando, Sacha de Boer. Text by Achilles Cools.

Gathering some of the most gripping animal pictures taken by Dutch photographers, this volume documents slaughterhouses, hunts, endangered species, strays, pets, service dogs, the lame, the game and the tame.

The Living Other

ISBN 978-90-8690-192-0

Pbk, 9.5 x 8.75 in. / 168 pgs / 50 color.

U.S. \$53.00 CDN \$60.00

March/Photography

VEENMAN PUBLISHERS



Arita Baaijens: Desert Songs

Amsterdam-based photographer/author

Baijens gave up her job as an environmentalist nearly 20 years ago and has been exploring the deserts of Egypt and the Sudan with her small camel caravan ever since. Here, she sets out on a voyage of self-discovery, recounting her passion for the desert, the place she loves and fears.

Arita Baaijens: Desert Songs

ISBN 978-90-8690-169-2

Pbk, 8.75 x 9.25 in. / 144 pgs / 90 color / 25 b&w.

U.S. \$48.00 CDN \$55.00

March/Photography

CHARTA



Michael Itkoff: Street Portraits

Text by Bill Kouwenhoven, Aaron Schuman.

Michael Itkoff has traveled the world since 2002 taking portraits of everyday people in the street. In the photographs gathered here, a makeshift backdrop is held behind subjects in London, Sydney, Hanoi, Bangkok and New York, allowing the larger urban scene to fill out the frame. Born in 1981 in Philadelphia, Itkoff is a Founding Editor of *Daylight* magazine.

Michael Itkoff: Street Portraits

ISBN 978-88-8158-690-5

Pbk, 6.75 x 9.5 in. / 64 pgs / 31 color.

U.S. \$24.95 CDN \$28.00

February/Photography

HATJE CANTZ



Tobias Zielony: Story, No Story

Edited by Maik Schlüter. Text by Florian Ebner.

Tobias Zielony's photographs capture instances of open and latent violence, with particular emphasis on present-day youth culture. Zielony here presents a collection of portraits of street and prison gangs with Native American roots.

Tobias Zielony: Story, No Story

ISBN 978-3-7757-2284-1

Hbk, 9.75 x 12 in. / 128 pgs / 100 color.

U.S. \$55.00 CDN \$63.00

May/Photography

Exhibition Schedule

Braunschweig: Museum für Photographie,

11/21/08–05/25/09

TIMEZONE 8



Jean Bernard Koeman: Everything Beautiful Is Far Away

Edited by Els Silvrants. Text by Carol Yinghua Lu, Jean Bernard Koeman.

Sculptor and installation artist Jean Bernard Koeman has been making stunning landscape photographs for 20 years while traveling the world for his art. This volume includes 80 photographs, a road map and an essay by Carol Lu. A bound-in booklet presents excerpts, quotes, drawings, an essay by Els Silvrants and 16 stickers.

Jean Bernard Koeman: Everything Beautiful Is Far Away

ISBN 978-988-17144-9-7

Hbk, 8 x 11 in. / 144 pgs / 96 color / 6 b&w.

U.S. \$45.00 CDN \$51.00

April/Photography

TIMEZONE 8/M97 GALLERY



Robert van der Hilst: Shanghai 1990–1993

Introduction by Steve Harris. Text by Gu Zheng.

This volume collects Dutch photographer Robert van der Hilst's early color Kodachrome photographs of a transforming Shanghai in the early 1990s. It includes an artist statement, an essay by critic Gu Zheng, Professor of Photography at Shanghai Fudan University, and an introduction by Steven Harris, Director of m97 Gallery, Shanghai.

Robert van der Hilst: Shanghai 1990–1993

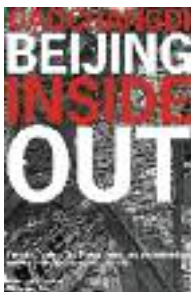
ISBN 978-988-17521-5-4

Hbk, 10.75 x 8.75 in. / 120 pgs / 100 color.

U.S. \$45.00 CDN \$51.00

April/Photography/Asian Art & Culture

TIMEZONE 8



Caochangdi, Beijing Inside Out
Farmers, Floaters, Taxi Drivers,
Artists, and the International Art Mob
Challenge and Remake the City
Text by Mary-Ann Ray, Pi Li, Robert E.
Mangurian, Darien Williams.

This study of Caochangdi, one of more than 300 urban villages in the city of Beijing, tells a story about itself and its 4,000–7,000 mostly illegal residents. Caochangdi contains the problems and possibilities of new urban space at a time when cities house 50 percent of the world's population.

Caochangdi, Beijing Inside Out

ISBN 978-988-17522-4-6

Pbk, 6 x 9 in. / 389 pgs / 325 color.

U.S. \$39.95 CDN \$46.00

July/Photo/Urban Studies/Asian Art & Culture

VEENMAN PUBLISHERS



Bert Danckaert: Simple Present—Beijing

Text by Jan Blommaert.

In Bert Danckaert's photographs of Beijing, Jan Blommaert writes, we see "the unremarkable, undistinguished places in which all of us spend so much of our lives, places we pass through without giving them any notice, spaces that are just trajectories, parts of a line connecting one place with another."

Bert Danckaert: Simple Present—Beijing

ISBN 978-9086-90-179-1

Hbk, 12 x 9.75 in. / 128 pgs / 60 color.

U.S. \$45.00 CDN \$51.00

March/Photography/Asian Art & Culture

HATJE CANTZ



Noh Sungtae: State of Emergency

Edited by Iris Dressler, Hans D. Christ.

Text by Nathalie Boseul Shin.

Born in 1971 in Seoul, photographer Noh Sungtae works in both North and South Korea, examining the ambivalences and breaches within and between these two societies. His photos combine the documentary with the fictional, the snapshot with strict composition, always highlighting a certain state of emergency. This volume features works from 2000 through 2007.

NOH Sungtae: State of Emergency

ISBN 978-3-7757-2261-2

Hbk, 9.75 x 11.25 in. / 264 pgs / 50 color / 135 b&w.

U.S. \$60.00 CDN \$68.00

February/Photography/Asian Art & Culture

TIMEZONE 8



Chen Jiagang: The Great Third Front

Preface by Li Xianting.

Chinese artist Chen Jiagang photographs obsolete and useless factories, hidden away in his country's hinterlands. Among these monumental, abandoned ruins, he places ghostly human figures, reminding us of the workers who lost their jobs and were sent back home to start again.

Chen Jiagang: The Great Third Front

ISBN 978-988-17522-2-2

Hbk, 15 x 9.5 in. / 182 pgs / 100 color.

U.S. \$75.00 CDN \$86.00

April/Photography/Asian Art & Culture

TIMEZONE 8/XIN BEIJING ART GALLERY



Wang Di: Ego, Structure, Red Dwellings

Text by A. Cheng, Yin Jinan.

Wang Di is best known for his photo-documentation of Chinese punk rock in the 1990s. This volume features his most recent work, raw photographic documentation of "red dwellings"—a Soviet style of architecture built in Beijing from the 50s to the 70s.

Wang Di: Ego, Structure, Red Dwellings

ISBN 978-988-17144-7-3

Hbk, 8 x 11 in. / 174 pgs / 190 color / 30 b&w.

U.S. \$50.00 CDN \$57.00

July/Photography/Asian Art & Culture

TIMEZONE 8/PARIS-BEIJING PHOTO GALLERY



Ian Teh: Undercurrents

Text by Christian Caujolle.

Malaysian-born, Chinese-British photographer Ian Teh practices photography as an elegant but adaptable explorer, a curious flaneur who searches China for elements of his identity and roots. His lens seeks out situations of unrest, industry, change, pollution, cynicism, power. Most of all, though, his photography is about color.

Ian Teh: Undercurrents

ISBN 978-988-17521-2-3

Pbk, 11 x 7 in. / 196 pgs / 100 color.

U.S. \$45.00 CDN \$51.00

April/Photography/Asian Art & Culture

HAUNCH OF VENISON



Abstract Expressionism

A World Elsewhere

Text by David Anfam.

Published to accompany the inaugural exhibition at Haunch of Venison New York, *Abstract Expressionism: A World Elsewhere* presents a unique opportunity to consider Abstract Expressionism's distinctiveness and diversity afresh in the twenty-first century. This beautifully printed clothbound volume features paintings, sculptures, photographs and works on paper by such iconic figures as Willem de Kooning, Sam Francis, Philip Guston, Franz Kline, Lee Krasner, Joan Mitchell, Robert Motherwell, Barnett Newman, Jackson Pollock, Ad Reinhardt, Mark Rothko, David Smith and Clyfford Still. An illuminating essay by curator David Anfam also redresses a balance by including others sometimes considered more peripheral to or even outside of the movement—among them, William Baziot, Harry Callahan, Arshile Gorky, Adolph Gottlieb, Barbara Morgan, Richard Pousette-Dart and Charles Seliger. A very nice selection of documentary images adds extra depth to the experience of this already very satisfying volume.

Abstract Expressionism

ISBN 978-1-905620-28-9

Clth, 9.75 x 12 in. / 150 pgs / 67 color / 15 b&w.

U.S. \$75.00 CDN \$86.00

March/Art

CCA WATTIS INSTITUTE FOR CONTEMPORARY ARTS



The Wizard of Oz

Text by Jens Hoffmann, Rebecca Loncraine.

L. Frank Baum's classic children's novel *The Wonderful Wizard of Oz*—which captured an America rapidly changing in response to industrial, political and technological advances—is the impetus for this exquisitely designed catalogue for an exhibition by curator and CCA Wattis Director Jens Hoffmann. An eclectic group of international artists including Robert Bechtle, Jennifer Bornstein, Ulla von Brandenburg, Bruce Conner, Walker Evans, Simryn Gill, Dominique Gonzalez-Foerster, Felix Gonzalez-Torres, Loris Gréaud, Joseph Grigely, Carsten Höller, Evan Holloway, Glenn Ligon, Steve McQueen, Gareth Moore, Rivane Neuenschwander, Raymond Pettibon, Clare Rojas, Harry Smith, Donald Urquhart, Andy Warhol and Cerith Wyn Evans either created new work or are represented by existing pieces that resonate with the way we experience the world and the idea of America itself. The generously illustrated volume includes a text on each artist, as well as critical essays by Hoffmann and Baum biographer Rebecca Loncraine.

The Wizard of Oz

ISBN 978-0-9802055-4-1

Clth, 7 x 9.25 in. / 76 pgs / 27 color / 1 b&w / 8 duotone.

U.S. \$25.00 CDN \$29.00

February/Art

KERBER



Ad Absurdum

Energies of the Absurd from Modernism till Today

Text by Jan Hoet, Michael Kröger, Jürgen H. Meyer.

Taking the absurd as the point of rupture between art, society and observation, this 1,152-page volume features Beuys, Duchamp, Kippenberger, Magritte, Meese, Nauman, Oppenheim, Picabia, Polke, Man Ray, Dieter Roth, Schwitters, Trockel, Franz West and others.

Ad Absurdum

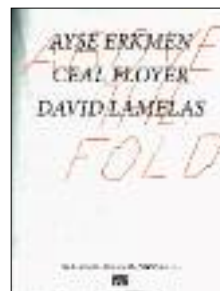
ISBN 978-3-86678-130-6

Hbk, 3.25 x 4.75 in. / 1,152 pgs / 194 color / 15 b&w.

U.S. \$29.50 CDN \$34.00

March/Art

HATJE CANTZ



Above the Fold

Ayse Erkmen, Ceal Floyer, David Lamelas

Text by Nikola Dietrich, Jacob Lillemose, Kassandra Nakas.

This exhibition catalogue features Ayse Erkmen, Ceal Floyer and David Lamelas. Erkmen's installations interpret socially and historically implicit architecture, while Floyer's light projections, videos, photographs and sculptures seem to lack underlying themes. Since the 60s, Lamelas has explored the hybrid character of the exhibition venue.

Above the Fold

ISBN 978-3-7757-2229-2

Hbk, 7.75 x 10 in. / 160 pgs / 80 color.

U.S. \$45.00 CDN \$51.00 SDNR30

February/Art

WALTHER KÖNIG



Un Coup de Dés

Writing Turned Image, an Alphabet of Pensive Language

Edited by Sabine Folie. Foreword by Dietrich Karner. Text by Gabriele Mackert, Jacques Rancière, Michael Newman.

In her essay "Writing Turned Image: An Alphabet of Pensive Language," Sabine Folie writes, "An idea...explored in Stéphane Mallarmé's *Un coup de dés* (A roll of the dice) of 1897 has in the twentieth century become an integral part of the poetological and, more generally, the avant-gardist vocabulary: the idea of unmasking language as a convention whose purpose it is to discipline the individual and to subject it to a regulated system of capitalist exploitation as well as to guarantee orientation in the world... Writing was released from the textual ensemble of the book and integrated into the flow of its media—as a disturbance, a deconstruction of meaning." The ideas of Symbolist poet and galvanizing nineteenth-century intellectual Stéphane Mallarmé are discussed in this text-heavy volume in relation to works by Robert Barry, Lothar Baumgarten, Marcel Broodthaers, Theresa Hak Kyung Cha and Rodney Graham, among others. Scholarly essays by Sabine Folie, Anna Sigríður Arnar, Jacques Rancière, Gabriele Mackert and Michael Newman accompany a generous selection of images by each of the artists.

Un Coup de Dés

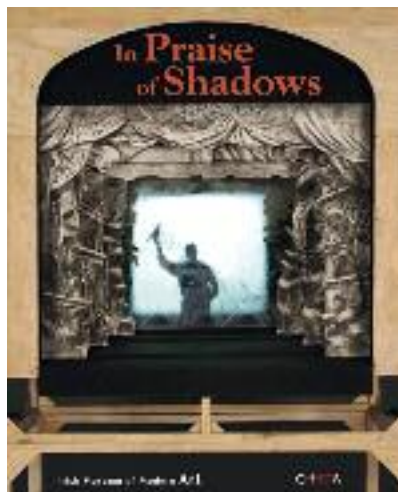
ISBN 978-3-86560-543-6

Pbk, 8.75 x 11.25 in. / 250 pgs / 250 color / 50 b&w.

U.S. \$59.95 CDN \$68.00 **FLAT40**

March/Art

CHARTA/IRISH MUSEUM OF MODERN ART



In Praise of Shadows

Edited by Paolo Colombo. Text by Evamarie Blattner, Carolina López Caballero, Metin And, Lewis Hyde, William Kentridge, Enrique Juncosa, François Martin, Paolo Colombo.

Juxtaposing the work of a selection of international contemporary artists such as William Kentridge, Kara Walker, Lotte Reiniger, Jockum Nordström and Nathalie Djurberg with the tradition of European shadow theater—particularly as it is practiced in Turkey and Greece, where it is still very much an active art form—this volume examines the historical use of shadows in art. Shadow theater is an oral tradition, based on folk tales and simple narratives expressed with an economy of means, that operates, in large part, on improvisation. It has served as a source of inspiration for a number of contemporary artists who have paid homage and appropriated the aesthetics of shadow plays in their work. Published in conjunction with an exhibition of the same name at the Irish Museum of Modern Art (IMMA), Dublin, which will travel to Istanbul and Athens. This volume includes essays by critic Lewis Hyde, IMMA Director Enrique Juncosa and exhibition curator Paolo Colombo. This project has been funded with support from the European Commission.

In Praise of Shadows

ISBN 978-88-8158-714-8

Hbk, 8.5 x 10.25 in. / 152 pgs / 143 color / 30 b&w.

U.S. \$55.00 CDN \$63.00

April/Art

INDEPENDENT CURATORS INTERNATIONAL



Mixed Signals

Artists Consider Masculinity in Sports

Foreword by Judith O. Richards. Text by Christopher Bedford, Peggy Phelan, Julia Bryan-Wilson.

Despite all that has changed since sexual and social identity became hot-button topics in art production and discourse in the 1970s, 80s and 90s, one American stereotype still remains particularly entrenched—that of the aggressive, hypercompetitive, emotionally undemonstrative, heterosexual male athlete. *Mixed Signals* focuses on artists from the mid-1990s to the present who have questioned the notion of the male athlete as the last bastion of uncomplicated, authentic identity in American culture during the preceding decades. The works presented here, made by artists who have appropriated, riffed on, complicated and variously represented athletic imagery, demonstrate that the male athlete is a far more ambiguous, polyvalent figure in our collective cultural imagination than ever before. Artists include Matthew Barney, Mark Bradford, Marcelino Gonçalves, Lyle Ashton Harris, Brian Jungen, Kurt Kauper, Shaun El. C. Leonardo, Kori Newkirk, Catherine Opie, Paul Pfeiffer, Marco Rios, Collier Schorr, Joe Sola, Sam Taylor-Wood and Hank Willis Thomas.

Mixed Signals

ISBN 978-0-916365-81-3

Pbk, 8 x 10 in. / 72 pgs / 44 color / 5 b&w.

U.S. \$22.95 CDN \$26.00

May/Art

Exhibition Schedule

Bloomfield Hills, MI: Cranbrook Art Museum,
02/01/09–03/29/09

Baltimore: Center for Art, Design and Visual
Culture: 10/08/09–12/12/09

HAUNCH OF VENISON



Home Lands—Land Marks

Contemporary Art from South Africa
Text by Okwui Enwezor, Ivan Vladislavic,
Tamar Garb.

Focusing on the work of seven contemporary South African artists—David Goldblatt, Nicholas Hlobo, William Kentridge, Vivienne Koorland, Santu Mofokeng, Berni Searle and Guy Tillim—this scholarly and well-designed exhibition catalogue focuses on images and invocations of landscape that explore the country today. Differing from the usual approach to post-apartheid South Africa, the book addresses the complexity of the landscape, reflecting upon notions of memory, place and identity and referring to the political context and historical background of South Africa only through the imprint and trace of human experience on the physical landscape. It includes major new essays by Tamar Garb and Okwui Enwezor, alongside a specially commissioned text by noted Postmodern novelist Ivan Vladislavic, which explores the liminal territory between memoir, history and social analysis to reveal a city—Johannesburg—that is subtly yet insistently in a state of flux.

Home Lands—Land Marks
ISBN 978-1-905620-25-8
Hbk, 9.75 x 10.75 in. / 168 pgs / 131 color / 12 b&w.
U.S. \$50.00 CDN \$57.00
March/Art

CHARTA



Rejected Collection

Rejected Proposals by Chinese
Contemporary Artists
By Biljana Ciric, et al.

Rejected Collection is an archive of Chinese artists' rejected proposals from the early 1980s (when the Chinese avant-garde was largely underground) through the present (when Chinese artists have taken the international market by storm). By focusing on the projects not accepted by institutions, author Biljana Ciric questions the selection criteria used and examines the shifting relationship between institutions, artists and the market. These rejected projects tellingly reflect foreign institutions' expectations of Chinese art as well. Interviews with the rejected artists—including Sun Liang, Zhao Chuan and Gu Wenda—and inclusion of the official reasons for each rejection make this book a detailed, engaging and unprecedented study of the subject. A Shanghai-based independent curator, **Biljana Ciric** is the former Director of the Curatorial Department at the Shanghai Duolun Museum of Modern Art. She is a regular contributor to several Chinese and international art publications, including *YiShu Journal*, *Flash Art* and *Broadsheet*.

Rejected Collection
ISBN 978-88-8158-709-4
Pbk, 6.5 x 9 in. / 240 pgs / 41 color / 61 b&w.
U.S. \$47.95 CDN \$55.00
March/Art/Asian Art & Culture

TIMEZONE 8



In Production Mode,

Contemporary Art in China

Chinese Contemporary Art Awards 2008
Edited by Ai Weiwei. Text by Pi Li, Pauline J. Yao.

Accompanying the sixth annual Contemporary Chinese Art Awards exhibition, this catalogue offers images and texts on works by Liu Wei (outstanding artist), Tseng Yu-Chin (outstanding young artist) and Ai Weiwei (lifetime contribution). It is bundled with a monograph by Pauline J. Yao, recipient of the CCAA award for independent art criticism.

In Production Mode, Contemporary Art in China
ISBN 978-988-17522-9-1
Slip, Pbk, 2 vols, 5.75 x 8.25 in. / 276 pgs / 160 color.
U.S. \$50.00 CDN \$57.00
April/Art

TIMEZONE 8



Making History

Wu Hung on Contemporary Art

Making History collects the most provocative and insightful essays of Wu Hung, the esteemed scholar and critic of Chinese contemporary art and culture. Written in clear and readable prose, this volume contains detailed analyses of the cultural origins, precedents, influences and aspirations of the most exciting contemporary artists practicing today.

Making History
ISBN 978-988-99617-0-1
Hbk, 8 x 11 in. / 278 pgs / 100 color.
U.S. \$50.00 CDN \$57.00
February/Nonfiction & Criticism/Asian Art & Culture

UNIVERSITY OF CALIFORNIA, BERKELEY ART
MUSEUM AND PACIFIC FILM ARCHIVE



Matrix Berkeley A Changing Exhibition of Contemporary Art

Edited by Elizabeth Thomas. Contributions
by Bill Arning, Jens Hoffmann, Michael
Auping, Jordan Kantor, Constance Lewallen,
Lawrence Rinder.

MATRIX is published on the occasion of the thirtieth anniversary of this groundbreaking contemporary art exhibition series at the UC Berkeley Art Museum. Originally conceived in 1978 as a rotating program of single-artist exhibitions, it continues as a space of active engagement with contemporary art and ideas. *MATRIX* has presented the work of more than 240 international artists, including Doug Aitken, Michael Asher, Louise Bourgeois, James Lee Byars, Sophie Calle, Bruce Conner, Brian Eno, Eva Hesse, Robert Irwin, Zoe Leonard, Chris Marker, Julie Mehretu, Shirin Neshat, Adrian Piper, Cindy Sherman and Richard Tuttle. At more than 500 pages, this volume—designed collaboratively with New York's Project Projects—presents the history of UC Berkeley Art Museum's innovative program and includes newly commissioned conversations between some of the most important voices in contemporary art, including Michael Auping, Lawrence Rinder, Jens Hofmann and Jordan Kantor.

Matrix Berkeley
ISBN 978-0-9719397-8-3
Pbk, 6 x 9 in. / 512 pgs / 1000 color.
U.S. \$35.00 CDN \$40.00
June/Art

ERRANT BODIES PRESS



Surface Tension Supplement No. 3

**Manual for the Construction of a
Cart as a Device to Elaborate Social
Connection**

Edited by Brandon LaBelle, Ken Ehrlich.
Text by Octavio Camargo, Jennifer Gabrys.

The product of an international collective of artists, architects and writers who create collaborative projects and publications, this third edition of *Surface Tension's Supplement* series documents three years of artistic research, site-specific work and location-based practices in Curitiba, Brazil—providing an in-depth exploration of the city's economically marginal favela dwellers, who venture throughout the public spaces of Curitiba in search of recyclable materials. Documentation and texts elaborate on the cultural and political issues that come to light through various uses of public space. Originally developed as a collaborative installation between international and local artists—including Ken Ehrlich, Brandon LaBelle, Octávio Camargo and Guilherme Soares—exhibited at Curitiba's Ybakatu Gallery, this publication raises pertinent questions about the consequences of cross-cultural and site-specific collaboration and proffers an experimental approach toward political inquiry and intermedia practice.

Surface Tension Supplement No. 3
ISBN 978-0-9772594-7-2
Pbk, 6 x 9 in. / 92 pgs / 25 b&w.
U.S. \$19.00 CDN \$22.00
March/Art

TIMEZONE 8



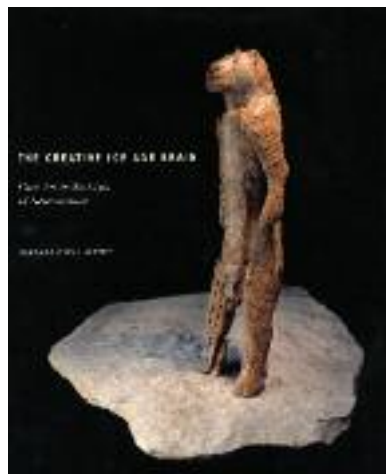
Envisioning Diaspora, Asian American Visual Arts Collectives

From Godzilla, Godzookie,
to the Barnstormers
Foreword by Margo Machida.
Text by Alexandra Chang.

This timely volume is the first to cover the post-90s wave of New York-based, Asian-American art collectives including Basement Workshop, Godzilla: Asian American Art Network, Godzookie and the Barnstormers. *Envisioning Diaspora* puts these groups into an art-historical context, focusing on the impact that the 1960s Asian-American art movement has had in the U.S. and internationally through interviews and never-before-published archival images. Curator, filmmaker and arts writer Alexandra Chang traces the term “Asian American,” which began as an outgrowth of the late-1960s civil rights movement and has become integrated into the contemporary mainstream multicultural discourse. She examines the formation of artist collectives, delving into the identity politics, aesthetics and diaspora of Asian-American art. Dynamically designed by Jonathan Lo, the book includes three custom bookmarks and a cover that flips out to reveal a full-color image of an artwork by Barnstormer Kenji Hirata, photographed by the artist GION.

**Envisioning Diaspora, Asian American Visual
Arts Collectives**
ISBN 978-988-17522-3-9
Pbk, 8.25 x 9.5 in. / 266 pgs / 289 color / 33 b&w /
17 duotone.
U.S. \$35.00 CDN \$40.00
April/Art/Asian Art & Culture

NYEHAUS/FOUNDATION 20 21



The Creative Ice Age Brain **Cave Art in the Light of Neuroscience** **By Barbara Olins Alpert.** **Foreword by Dr. Adam Zeman.**

A haunting mystery surrounds the magnificent Ice Age art that is found mainly in the caves of Western Europe. In this substantial new study, scholar Barbara Alpert approaches this art using information from psychology and discoveries in neuroscience. Techniques such as computerized tomography (CT) scans and functional magnetic resonance imaging (fMRI) have demonstrated an enormous amount about the working of the brain. By examining the oldest-known human-made images in the light of this new information, Alpert reveals many of the impulses that underlie their creation. In a detailed comparison of Ice Age images with similar examples found throughout art history, Alpert argues that the approach of these earliest artists was not unique, but forms part of a continuum linking the distant past with the present. She shows how the art is based on a visual language found worldwide—one that appears to be universal for our species.

The Creative Ice Age Brain
ISBN 978-1-934171-10-3
Hbk, 9 x 11 in. / 247 pgs / 35 color / 200 b&w / 10
duotone / 2 tritone.
U.S. \$75.00 CDN \$86.00
February/Art/Nonfiction & Criticism

TUFTS UNIVERSITY ART GALLERY



Empire and Its Discontents **Edited by Jeanne V. Koles. Text by Amy I.** **Schlegel, Rhonda Saad.**

Conceived as a tribute to the influential post-colonial theorist Edward Said (1935–2003) on the thirtieth anniversary of the publication of his watershed book *Orientalism* (1978), *Empire and Its Discontents* applies Said's groundbreaking theories to contemporary art. This volume examines the work of 10 contemporary artists—Kamrooz Aram, Andisheh Avini, Lara Baladi, Zoulikha Bouabdellah, Farhad Moshiri & Shirin Aliabadi, Kenneth Tin-Kin Hung, Marjane Satrapi, Seher Shah, Mark Shetabi and Saira Wasim—through the lens of Said's concept of Orientalism. In various ways, the artists reflect on the ethical dimension of representation in a contemporary global context, integrating the rigid binary oppositions introduced by Said three decades ago—Self/Other, East/West, Orient/Occident—into a complex field of visual and cultural representation greatly impacted by digital technology, mass media and popular culture. This critical look at the burgeoning contemporary Arab art scene is published concurrently with an exhibition at the Tufts University Art Gallery.

Empire and Its Discontents
ISBN 978-1-880593-07-3
Pbk, 10 x 7 in. / 72 pgs / 54 color.
U.S. \$20.00 CDN \$23.00
February/Art/Middle East Art & Culture

WALTHER KÖNIG



Leben, Life **Biomorphe Formen in der Skulptur** **Text by Katrin Bucher Trantow, Thomas Macho,** **Gloria Meynen, Peter Pakesch.**

Louise Bourgeois has said, “For me, sculpture is the body. My body is my sculpture.” This volume examines existential questions in contemporary sculpture via organic, biological and anthropomorphic forms which expand upon the concept of matter. The bulging, mutated, crude, futuristic, prehistoric, skeletal, genetic, seeping, sucking, cellular, larval, hybrid quasi-living forms of such artists as Ruth Asawa, Louise Bourgeois, Berlinde de Bruyckere, Lee Bul, Georg Herold, Liz Larner, Ernesto Neto, Carsten Nicolai, Franz West, Xiao Yu and Xu Zhen are featured, among many others.

Leben, Life
ISBN 978-3-86560-544-3
Pbk, 9 x 11.25 in. / 200 pgs / 30 color / 30 b&w.
U.S. \$45.00 CDN \$51.00
March/Art

HATJE CANTZ



Formless Furniture

Edited by Peter Noever. Text by Dietmar Rübel, Sebastian Hackenschmidt.

In the mid-1960s, artists like Robert Morris, Joseph Beuys, Michelangelo Pistoletto and Lynda Benglis began to experiment with formlessness in their materials. The maxim “Form follows material,” however, was not only proclaimed in the era’s avant-garde art: it had a distinct impact on furniture design as well—for example, on Gunnar A. Andersen’s experimental polyurethane Portrait of My Mother’s Chesterfield Chair of 1964 and Zanotta’s famous Sacco beanbag chair of 1968. Edited by Peter Noever, Director of Vienna’s MAK museum of applied and contemporary art, this volume is the first to concentrate on formlessness in furniture design. Featuring work from the 1960s through today by such revolutionary figures as Frank Gehry, Gaetano Pesce, Ron Arad and Karim Rashid, it illuminates connections between the historical avant-garde and the applied arts, and tracks the various manifestations of design formlessness to have emerged over the past half century—from Robert Dean’s 1967 Sea Urchin chair to today’s computer-assisted “blobjects.”

Formless Furniture

ISBN 978-3-7757-2247-6

Pbk, 8.25 x 10.25 in. / 136 pgs / 130 color / 20 b&w.

U.S. \$40.00 CDN \$46.00 **SDNR30**

February/Design & Decorative Arts

HIRSHHORN MUSEUM AND SCULPTURE GARDEN



The Panza Collection

Text by Evelyn C. Hankins, Giuseppe Panza, Kerry Brougher.

Published to accompany the Hirshhorn Museum’s exhibition of 39 works by 16 artists—acquired from the renowned collection of Count Giuseppe Panza di Biumo, one of the foremost collectors of twentieth-century American and European contemporary art—*The Panza Collection* features the work of such seminal artists as Robert Barry, Hanne Darboven, Robert Irwin, On Kawara, Joseph Kosuth, Sol LeWitt, Bruce Nauman and Lawrence Weiner. Dr. Panza distinguished himself by collecting Conceptual, Light and Space, Minimal and Environmental art when few museums or private collectors were willing to take the risk, and for concentrating his efforts on obtaining multiple pieces from the best period of an artist’s career. Dr. Panza’s contribution to this publication offers insights into his collecting philosophy. An essay by Hirshhorn Associate Curator Evelyn C. Hankins sheds light on prevailing artistic practices of the late 1960s and early 1970s and establishes the significance of these important works.

The Panza Collection

ISBN 978-0-9789063-1-3

Pbk, 8.75 x 8.75 in. / 96 pgs / illustrated throughout.

U.S. \$25.00 CDN \$29.00

February/Art

Exhibition Schedule

Washington, DC: Hirshhorn Museum and Sculpture Garden, 10/23/08–01/11/09

HATJE CANTZ



Icelandic Art Today

Edited by Christian Schoen. Text by Halldór Björn Runólfsson, Hafþor Yngvason.

Icelandic culture is so strongly oriented towards language that the visual arts didn’t truly begin to develop until the early twentieth century—which is remarkable for a Western country. This unique situation may explain the nature of the contemporary art scene in Iceland. Even though Conceptual art remains a considerable international influence, and globalization is most certainly affecting this isolated island in the North Atlantic, Icelandic art continues to develop at its own speed, marked by a playful creative energy and the pleasure of experimentation. *Icelandic Art Today* introduces 50 of the country’s most important artists—including Finnbogi Pétursson, Gabriela Fríðriksdóttir, Helgi Thorgils Fríðjónsson, Icelandic Love Corporation, Katrín Sigurdardóttir, Margrét H. Blöndal, Ólafur Ólafsson + Libia Castro, Ragnar Kjartansson and Rúri and Steingrímur Eyfjörð—who have contributed to the contemporary landscape of Icelandic art from the 1970s through the present. Essays by historian and curator Christian Schoen, critic Halldór Björn Runólfsson and Director of the Reykjavik Art Museum Hafþor Yngvason trace the development of Iceland’s avant-garde over the past 40 years.

Icelandic Art Today

ISBN 978-3-7757-2295-7

Hbk, 9 x 11 in. / 368 pgs / 104 color.

U.S. \$60.00 CDN \$68.00

July/Art

PICTUREBOX



NADA Catalogue Art Fair Miami 2008

For this catalogue to the 2008 NADA fair in Miami, each gallery submitted a single piece of art. Gathered, the images present a capsule of contemporary art today, from studio to marketplace. In tribute to Miami, the catalogue is printed in one color—deep blue—lending a luminous, aquatic feel.

NADA Catalogue
ISBN 978-0-9820947-2-3
Pbk, 7 x 9.75 in. / 216 pgs / 90 color.
U.S. \$20.00 CDN \$23.00
February/Art

HATJE CANTZ



Art 40 Basel 10–14 June 2009

Featuring approximately 350 color illustrations, this volume lists the 275 leading international art galleries that are exhibiting at Art 40 Basel, along with the more than 2,000 artists represented by them. Individual entries are easy to find by means of alphabetically arranged indexes of both exhibitors and artists.

Art 40 Basel
ISBN 978-3-7757-2360-2
Pbk, 8.25 x 11.75 in. / 788 pgs / 350 color / 30 b&w.
U.S. \$70.00 CDN \$80.00
August/Art/Reference

Exhibition Schedule
Basel: Art Basel, 06/10/09–06/14/09

HATJE CANTZ



Ars Viva 08, 09: Mise en Scène Keren Cytter, Manuel Graf, Simon Dybbroe Møller, Tris Vonna-Michell

The winners of this year's Ars Viva Prize for work on the theme "Mise en Scène" include Israeli artist Keren Cytter, German artist Manuel Graf, Danish artist Simon Dybbroe Møller and British artist Tris Vonna-Michell—all born between 1976 and 1982. This publication introduces these four young artists.

Ars Viva 08, 09: Mise en Scène
ISBN 978-3-7757-2323-7
Pbk, 9 x 11 in. / 176 pgs / 63 color / 16 b&w.
U.S. \$40.00 CDN \$46.00 **SDNR30**
March/Art

HATJE CANTZ



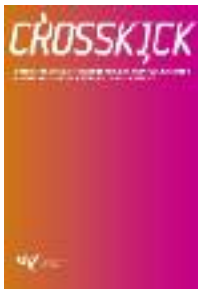
The Shanghai Papers

Text by Annette W. Balkema, Julian Heynen, Zhang Qing, Xiang Liping, Henk Slager.

Focusing on issues of migration, identity and globalization, the 2008 Shanghai Biennial features 612 international artists, including Rainer Ganahl, Lawrence Weiner, Mike Kelley and Liu Ming. This volume contains thematic texts by the curators, a selection of images and statements from each participating artist.

The Shanghai Papers
ISBN 978-3-7757-2322-0
Pbk, 5 x 8 in. / 136 pgs / 45 color.
U.S. \$45.00 CDN \$51.00 **SDNR30**
April/Art/Asian Art & Culture

WALTHER KÖNIG



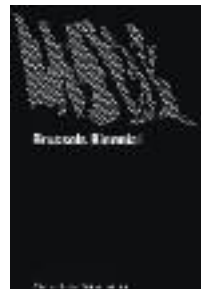
Crosskick European Art Academies as Guests in German Kunstvereine

Edited by Carina Herring, Annette Maechtel, Leonie Baumann. Text by Martin Beck, Beatrice von Bismarck.

Borrowing its title from soccer, *Crosskick* documents a one-year exhibition and lecture series, initiated in 2006, which advocated cooperation and team play among the ADKV—a coalition of 13 German art institutions—and 30 European art schools. Essays by Anton Vidokle and Martin Beck, among others.

Crosskick
ISBN 978-3-86560-518-4
Pbk, 6.25 x 9.25 in. / 210 pgs / 60 color.
U.S. \$39.95 CDN \$46.00
March/Art

WALTHER KÖNIG



Brussels Biennial

The 2008 Brussels Biennial focuses on collaboration, globalization and mobilization. This generously illustrated volume features the work of the Biennial's nearly 100 international artists, including Simon Starling, Joëlle Tuerlinckx, Pawel Althamer, Art & Language, Nicolas Uriburu, Shahidul Alam, Kostis Velonis, Stelios Votsis and Luc Deleu & T.O.P. Office.

Brussels Biennial
ISBN 978-3-86560-555-9
Pbk, 7.25 x 10.25 in. / 336 pgs / 230 color / 58 b&w.
U.S. \$45.00 CDN \$51.00
February/Art

STEIDL/MODERNA MUSEET



Reality Revisited

Photography from the Moderna Museet Collection

Text by Anna Tellgren.

Black-and-white photos from the 1970s by Clark, DeCarava, Gibson, Ionesco, Lyon and Michaels, alongside series by the Swedish photographers Englund, Klasson, Petersen and Strömholm.

Reality Revisited

ISBN 978-3-86521-846-9

Hbk, 6.75 x 9.25 in. / 148 pgs / 100 color.

U.S. \$65.00 CDN \$74.00

August/Photography

Exhibition Schedule

Stockholm: Moderna Museet,
05/09/09–09/20/09

HATJE CANTZ



Index Photography

DZ Bank Collection in the Städel Museum

Edited by Luminita Sabau. Text by Enno Kaufhold, Hubert Beck, Günter Engelhard, Max Hollein.

More than 200 photographs from the DZ Bank Collection were recently donated to Germany's Städel Museum in Frankfurt am Main. This catalogue assembles work by 76 artists who use photography, including Eliasson, Goldin, Gursky, Mapplethorpe, Polke, Prince, Rauschenberg, Ruff, Struth, Sugimoto and others.

Index Photography

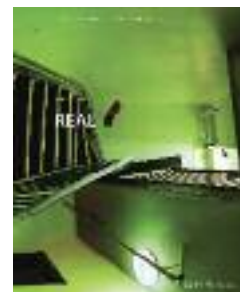
ISBN 978-3-7757-2282-7

Clth, 10 x 12 in. / 320 pgs / 355 color.

U.S. \$85.00 CDN \$97.00 SDNR30

February/Photography

HATJE CANTZ



Concept Photography, Real

From the Collection of the DZ Bank

Edited by Luminita Sabau.

This second volume in DZ Bank's *Concept: Photography* series explores classic genres such as portrait, architecture, cityscape, interior, landscape and still life, with works by Tacita Dean, Rodney Graham, Axel Hütte, Gordon Matta-Clark, Mario Merz, Katharina Sieverding, Thomas Struth, Wolfgang Tillmans, Andy Warhol and many others.

Concept Photography, Real

ISBN 978-3-7757-2212-4

Clth, 10 x 12 in. / 192 pgs / 32 color / 19 b&w.

U.S. \$60.00 CDN \$68.00 SDNR30

February/Photography

WALTHER KÖNIG



Troubled Waters

12 Still Lives from the Siemens Photography Collection, Pinakothek der Moderne

Foreword by Reinhold Baumstark. Text by Michael Rofnagl, Martin Roth, Ulrich Bischoff.

Troubled Waters is the title of a 15-part photo series by William Eggleston. In addition to Eggleston's work, this volume presents photographic still lifes by such artists as Thomas Demand, Dan Graham, Sigmar Polke, Jorg Sasse and Michael Schmidt, among others.

Troubled Waters

ISBN 978-3-86560-521-4

Hbk, 9.75 x 12.5 in. / 136 pgs / 65 color / 5 b&w.

U.S. \$59.95 CDN \$68.00

March/Photography

KERBER



Before

Prix Leica 2006

Edited by Dirk Fütterer, Roman Bezjak.

The first Prix Leica photography competition, instituted in 2006, was organized around the theme *Before*. This volume presents work by the runners-up—Simon Cunningham, Emma Wieslander, Ute Schernau, Norman Konrad, Christine Skowski, Philipp Graf, Christian Eusterhus, Breda Plavec and Marija Randjelovic—and the prizewinners, Viola Yesiltac and Marion Denis.

Before

ISBN 978-3-86678-124-5

Hbk, 11 x 6.5 in. / 80 pgs / 60 color.

U.S. \$30.00 CDN \$34.00

March/Photography

KERBER



Incorrect

Prix Leica 2007

Edited by Dirk Fütterer, Roman Bezjak.

London-based American photographer Jessica Sue Layton won the 2007 Prix Leica contest. Her work is featured here, alongside that of the runners-up, Anne Kathrin Schuhmann, Till Christ, Isabelle Wenzel, Konrad Pustola, Benjamin Becker, Anja Ronacher, Lotte Reimann, Jamie Tiller, Christoph Balkow and Leonora Hamill.

Incorrect

ISBN 978-3-86678-125-2

Hbk, 11 x 6.5 in. / 111 pgs / 50 color / 11 b&w.

U.S. \$30.00 CDN \$34.00

March/Art/Photography

BORTOLAMI GALLERY, NEW YORK

**Bozidar Brazda****Contributions by Matthew Higgs, Shamim Momin.**

Born 1972, New York–based Canadian artist Bozidar Brazda is known for his multimedia installations that mix sculpture, video, music and painting to convey larger narratives. His work for the 2008 Whitney Biennial, for example, involved fake radio programs, spliced sequences of songs, interviews, recordings of friends and family and scripted narration that alternated with advertisements for fictive goods and services. Stacks of commercially packaged CDs of the recording provided a nonprecious, takeaway sculptural element. Other works have involved a fake, dead parachutist on a New York City rooftop, upended tables and painted televisions. This introductory volume features work from 2003 to 2007, alongside 20 questions collected from other artists by Matthew Higgs and an interview with Shamim Momin in which Brazda describes his work: “I guess performance is one way that I’ve discovered to be a little more spontaneous. You don’t necessarily have to wait around for a gallery or a museum to invite you, you can just email your friends an invite and ‘perform.’ This is how it started for me, as a kind of dinner party with an art slant. A way to socialize and make art at the same time.”

Bozidar Brazda**ISBN 978-1-60585-572-1****Pbk, 5.5 x 8.5 in. / 114 pgs / illustrated throughout.**

U.S. \$30.00 CDN \$34.00

May/Art

DIS VOIR

**Jonas Mekas: To Petrarca**
A Diary

Starting with personal film archives, the New York experimental filmmaker Jonas Mekas here offers a CD of an original bilingual French/English sound piece conceived as a retrospective diary—extended with drawings, photos and texts within the book.

Jonas Mekas: To Petrarch**ISBN 978-2-914563-44-4****Pbk, 6 x 8 in. / 64 pgs / 60 color / Audio CD.**

U.S. \$40.00 CDN \$46.00

May/Film & Video

DIS VOIR

**Laurie Anderson: Nothing**
in My Pockets
A Diary

Laurie Anderson’s *Nothing in My Pockets* is a two-part sound diary, originally broadcast on French radio, kept between July 4 and October 4, 2003. This volume contains the radio piece on two CDs, as well as a selection of original visual documents—offering an intimate glimpse into the personal universe of this seminal American artist.

Laurie Anderson: Nothing In My Pockets**ISBN 978-2-914563-43-7****Pbk, 6 x 8 in. / 64 pgs / 60 color / Audio CD.**

U.S. \$45.00 CDN \$51.00

May/Film & Video

KERBER

**Helmut Lemke: The Site the**
Sound Requires**Text by Paul Haywood, Helmut Lemke.**

This first monograph on the German sound artist Helmut Lemke collects images, words and sounds (on CD) gathered over three years on journeys to Lapland, Switzerland, Greenland, Iceland and Scotland. It is an extraordinary archive of environmental sounds.

Helmut Lemke: The Site the Sound Requires**ISBN 978-3-86678-126-9****Hbk, 11.75 x 8.75 in. / 120 pgs / 112 color / 37 b&w / Audio CD.**

U.S. \$48.00 CDN \$55.00

March/Art

DIS VOIR

**The Mutant Flesh**
Fabrication of a Posthuman
Text by Denis Baron.

In recent years, new technologies have generated cultural and cognitive revolutions that have changed our relationships to our bodies and the world. In this volume, author, photographer and film critic Denis Baron reflects on the body—the fabrication of a post-human, mutations of human nature—in our counter-culture and Contemporary art.

The Mutant Flesh**ISBN 978-2-914563-42-0****Pbk, 6 x 8 in. / 96 pgs / 36 b&w.**

U.S. \$35.00 CDN \$40.00

June/Film & Video

KUNSTHAUS BREGENZ

**Lothar Baumgarten**

Edited by Kaira Cabanas. Text by Christian Rattemeyer, Eckhard Schneider, John Curley.

In 2009, German artist Lothar Baumgarten takes over every level of Austria's legendary contemporary art museum Kunsthau Bregenz with a series of sound installations. This exhibition catalogue contains two sections—one containing texts, the other containing CDs of the sound works.

Lothar Baumgarten

ISBN 978-3-86560-537-5

Pbk, 6 x 9.25 in. / 232 pgs / CD-ROM.

U.S. \$80.00 CDN \$91.00 **SDNR30**

August/Art

Exhibition Schedule

Bregenz: Kunsthau Bregenz, 04/25/09–06/21/09

HATJE CANTZ

**Yves Netzhammer**

Text by Wulf Herzogenrath, Sabine Maria Schmidt, Julia Draganovic, Nils Röller.

Yves Netzhammer creates complex, disturbing visual worlds that incorporate references to art history and are permeated with drawing, architecture, computer-generated video images and sound. This volume documents recent installations for the 52nd Venice Biennale and Documenta 12 in 2007 and a project for the San Francisco Museum of Modern Art—as well as earlier works.

Yves Netzhammer

ISBN 978-3-7757-2318-3

Hbk, 6 x 9 in. / 216 pgs / 489 color.

U.S. \$60.00 CDN \$68.00

May/Art

WALTHER KÖNIG

**Banks Violette**

Text by Neville Wakefield.

This volume presents Violette's recent two-part exhibition at Barbara Gladstone and Team galleries in New York in 2007, and includes a 12-inch LP of his five-channel audio installation for Gladstone. Recorded at Team Gallery, it was composed and performed by frequent collaborator Stephen O'Malley of Sunn O))) with vocals by Attila Csihar.

Banks Violette

ISBN 978-3-86560-457-6

Hbk, 11 x 12.25 in. / 68 pgs / 40 color / 98 b&w / 12-inch record.

U.S. \$60.00 CDN \$68.00

March/Art/Music

WITTE DE WITH PUBLISHERS

**Saâdane Afif: Technical Specifications**

Text by Ina Blom, Daniel Baumann.

Taking off from Saâdane Afif's 2008 Witte de With exhibition *Technical Specifications*, this volume examines the artist's practice in relation to music. In addition to tracing the evolution and reconfigurations of the works in the show, it includes documentation of Afif's radio show, 53:56—which broadcast related words and songs.

Saâdane Afif: Technical Specifications

ISBN 978-9-07336-284-0

Pbk, 11.75 x 8.25 in. / 160 pages / illustrated

throughout / CD-ROM.

U.S. \$25.00 CDN \$29.00

May/Art

GALERIE THADDAEUS ROPAC SALZBURG/PARIS

**Banks Violette**

Text by Oliver Koerner von Gustorf.

Japanese bound and beautifully printed in deep, dark, black ink on several kinds of paper, this volume documents New York artist Banks Violette's recent solo exhibition at Galerie Thaddaeus Ropac in Salzburg, where he showed recent sculptures and site-specific installations made of metal, neon, varnish and glass. Calling upon Banks' goth sensibility, one of the kinetic sculptural works actually destroyed itself over the course of the exhibition; another was fabricated of deep-frozen elements. According to the esteemed independent curator and former Director of Exhibitions at London's Royal Academy of Arts Norman Rosenthal, Violette's "gothic installations are operatic analyses of the dark side of American culture. Violette's heavy-metal stylings become a mirror of the anxiety in youth culture, an adopted language compensating and empowering those who suffer sensations of immense sorrow and despair... Fuelled by its associations with violence, satanism, racism and nationalism, Violette uses the Goth genre as both symptom and cause of individual amorality and social breakdown."

Banks Violette

ISBN 978-3-901935-35-0

Pbk, 8 x 10.5 in. / 83 pgs / 4 color / 37 b&w.

U.S. \$60.00 CDN \$68.00

February/Art

J&L BOOKS



Corin Hewitt: Weavings Performance No. 2 (Portland, OR)

Text by Michael Brenson, Marisa Sanzhez.

During a three-week residency at Portland, Oregon's Small A Projects in 2007, New York-based artist Corin Hewitt, born in 1971, constructed an elaborate workspace within the gallery, complete with a kitchen, photo studio and theater in which the apron-wearing artist performed a series of tasks—cooking, sculpting, eating and weaving—as gallery visitors viewed him through a peephole. Merging elements representing both the contemporary and the historic Northwest, Hewitt transformed such materials as baskets, fabric, canned food, fresh vegetables and grass—as well as elements from the first performance in this ongoing series—into hybridized objects. The 75 color photographs in this book, all taken on-site by Hewitt, document the performance. Combining the sculptural with the theatrical, the photographic with the performative, Hewitt's innovative work has also been shown at the Whitney Museum of American Art, the Seattle Art Museum and Taxter & Spengemann gallery in New York.

Corin Hewitt: Weavings

ISBN 978-0-9799188-4-1

Hbk, 10 x 8 in. / 96 pgs / 75 color.

U.S. \$33.00 CDN \$38.00

May/Art

Exhibition Schedule

New York: Whitney Museum of American Art,

10/03/08–01/04/09

Seattle: Seattle Art Museum, 05/24/09–11/16/09

GHAVA PRESS



Cameron Martin: Analogue

Text by Alexander Dumbadze, Martha Schwendener.

Ken Johnson called Martin's paintings "contemporary icons that stand for deep-running collective urges, like the fantasy of an intimate connection with nature." This artist's book/monograph positions appropriated advertisements, snapshots, found images and studio pictures alongside reproductions of paintings and drawings, providing a view of the artist's thinking about representation of the contemporary landscape.

Cameron Martin: Analogue

ISBN 978-0-9716702-3-5

Hbk, 7.25 x 9.5 in. / 144 pgs / 74 color.

U.S. \$40.00 CDN \$46.00

April/Art

WALTHER KÖNIG



John Stezaker: Fumetti

Foreword by Janneke de Vries. Text by Barry Schwabsky, David Lillington, William Horner.

In the *Fumetti* series Stezaker continues his work with publicity film portraits. Instead of working with old bromides, however, he takes portraits from film annuals of the 1950s and 1960s and deconstructs perfect hair and makeup to make monstrous hybrids. "*Fumetti*" is an Italian comic tradition using photos instead of illustrations.

John Stezaker: Fumetti

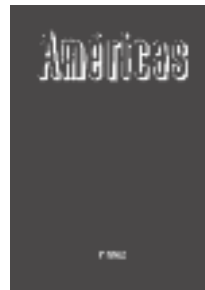
ISBN 978-3-86560-533-7

Hbk, 6.75 x 9 in. / 112 pgs / 10 color / 23 b&w.

U.S. \$45.00 CDN \$51.00

March/Art

POLÍGRAFA



Fernando Bryce: Américas

Peruvian artist Fernando Bryce reclaims documents—photographs, newspaper clippings, advertisements, publicity materials, maps, pamphlets, bureaucratic reports and popular propaganda—by redrawing them manually. This volume presents a facsimile of his *Américas* series, including "South of the Border" from the MoMA collection—in a numbered edition of 500 copies.

Fernando Bryce: Américas

ISBN 978-84-343-1200-5

Pbk, 8 x 12 in. / 128 pgs / 118 tritone.

U.S. \$45.00 CDN \$51.00

May/Art/Latin American Art & Culture

Exhibition Schedule

San Juan: 2nd Triennial of Puerto Rico,

04/18/09–06/28/09

WALTHER KÖNIG



John Stezaker: The 3rd Person Archive

John Stezaker has been collecting photographic city views from the 1920s and 30s for 30 years, focusing on subjects photographed by chance. Here, he presents hundreds of mostly stamp-size details, "miniatures" that hint at the fates and encounters of long-forgotten people caught in urban labyrinths.

John Stezaker: Stezaker's 3rd Person Archive

ISBN 978-3-86560-371-5

Hbk, 6.25 x 9 in. / 304 pgs / 300 b&w.

U.S. \$55.00 CDN \$63.00

March/Art

DES MOINES ART CENTER



Conrad Bakker: Objects & Economies

Untitled Projects 1997–2007

Edited by Patricia Hickson. Text by Conrad Bakker, Kelly Baum.

Bakker often distributes his rough facsimiles of everyday objects through alternative markets like yard sales or eBay. This volume documents his *Untitled Projects*, which explore objects and their economies through a variety of contexts utilizing humor, situational awareness, formal play and interventionist strategies.

Conrad Bakker: Objects & Economies

ISBN 978-1-879003-51-4

Pbk, 4.25 x 7 in. / 80 pgs / 84 color.

U.S. \$8.95 CDN \$10.00

February/Art

CHARTA/ISABELLA STEWART GARDNER MUSEUM



Luisa Rabbia: Travels with Isabella

Text by Pieranna Cavalchini.

Turin-born, Brooklyn-based Luisa Rabbia produced this delightful book of collage—inspired by archival photographs purchased by Isabella Stewart Gardner from local photographers while traveling through China in 1883—during her residency at Boston's Isabella Stewart Gardner Museum. Rabbia manipulates the photographs with drawings made via digital projection.

Luisa Rabbia: Travels with Isabella

ISBN 978-88-8158-700-1

Hbk, 9.5 x 6 in. / 96 pgs / 88 color.

U.S. \$37.95 CDN \$43.00

February/Art/Artists' Book

JRP|RINGIER



Henrik Olesen: Some Faggy Gestures

Edited by Heike Munder. Text by Henrik Olesen.

Since the mid-1990s, Berlin-based Danish artist Henrik Olesen has used collage, sculpture and Minimalistic spatial intervention to investigate the social construction of identity and its historiography. Through the appropriation of source images and contextual shifts, Olesen probes the associations between homosexuality and its past and present criminalization.

Henrik Olesen: Some Faggy Gestures

ISBN 978-3-905829-46-4

Pbk, 8.25 x 11.75 in. / 198 pgs / 150 color.

U.S. \$59.00 CDN \$67.00

March/Art

JRP|RINGIER



Isabell Heimerdinger: Four Films & True Stories

Edited by Jérôme Saint-Loubert Bié. Text by Frédéric Paul, Raimar Stange.

Isabell Heimerdinger's work investigates and questions the notion of acting. This volume collects recent work, including projects involving theater and movie actors like Udo Kier, Martin Glade, Bibiana Beglau, Wolfram Berger and Dorothee Hartinger. The volume is conceived as two separate books bound together.

Isabell Heimerdinger: Four Films & True Stories

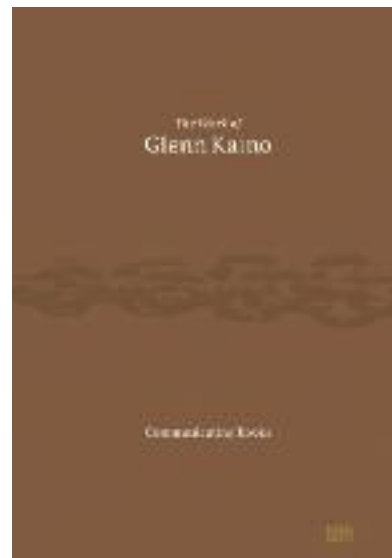
ISBN 978-3-905829-92-1

Hbk, 6.5 x 9 in. / 112 pgs / 60 color.

U.S. \$35.00 CDN \$40.00

March/Art

HATJE CANTZ



The Work of Glenn Kaino: Communicating Rooks

Text by Eungie Joo, Daniel Chamberlin, Hu Fang, Lauri Firstenberg.

Cofounder of Los Angeles' artist-run Deep River Gallery, former Creative Director of Napster and creator of ueber.com, a MySpace alternative made for and by artists, Los Angeles-based artist Glenn Kaino has a multifaceted creative practice. His 2007 interactive installation work, *Burning Boards*—a room filled with chessboards whose pieces are different-size burning candles, in which competitors play matches using tongs to move the dripping candles—is characteristic of his playfulness and his penchant for meditating on political, pop-cultural and identity issues without being literal. This monograph, which focuses on kinetic sculptures and large-scale installations created over the past 10 years, includes contributions by Hu Fang, Director of Guangzhou's Vitamin Creative Space, LAXART founder Lauri Firstenberg and Eugenie Joo, Director of Education and Public Programs at the New Museum.

Born in 1970, **Glenn Kaino**, who was included in the 2004 Whitney Biennial, is currently represented by The Project in New York.

The Work of Glenn Kaino: Communicating Rooks

ISBN 978-3-7757-2304-6

Hbk, 9 x 11 in. / 144 pgs / 150 color.

U.S. \$55.00 CDN \$63.00

July/Art

KERBER



Tatsuo Miyajima: Time Train

Edited by Ferdinand Ullrich, Hans-Jürgen Schwalm. Text by Eugen Blume, Friedrich Meschede.

All over the world, Tatsuo Miyajima plants shoots from a Chinese persimmon tree that survived the Nagasaki atomic bomb. He also makes illuminated “number works” that incorporate LED technology and paints numbers on human bodies. This volume collects works from the 1990s through today.

Tatsuo Miyajima: Time Train

ISBN 978-3-86678-180-1

Slip, Hbk, 11.75 x 9.75 in. / 144 pgs / 59 color.

U.S. \$85.00 CDN \$97.00

March/Art/Asian Art & Culture

JRP|RINGIER



Zilla Leutenegger: Zilla and the 7th Room

Edited by Christoph Keller, Markus Landert, Dorothee Messmer. Text by Beate Söntgen, Markus Landert, Dorothee Messmer.

In Zilla Leutenegger’s new book, the artist’s main character, “Zilla,” is given her own voice. A very personal narration accompanies the adventures of this alter-ego character and explains works, drawings and installations in the style of a grown-up children’s book.

Zilla Leutenegger: Zilla and the 7th Room

ISBN 978-3-905829-72-3

Hbk, 9.75 x 11.25 in. / 128 pgs / 40 color / 14 b&w.

U.S. \$59.00 CDN \$67.00

March/Art

WALTHER KÖNIG



Anne-Mie van Kerckhoven: Nothing More Natural

Edited by Susanne Neubauer. Text by Gertrud Sandqvist, Dirk Snauwaert.

Antwerp-based Anne-Mie van Kerckhoven, born in 1951, is known in European art circles for her interdisciplinary practice that combines drawing, painting, computer-generated images, video, film, light boxes, text and exhibition designs. This retrospective exhibition catalogue collects all of this work, focusing mainly on her films and her diarylike drawings from the past 30 years.

Anne-Mie van Kerckhoven: Nothing More Natural

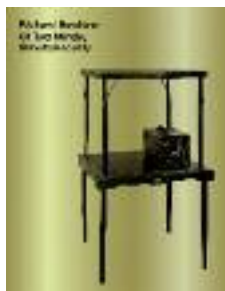
ISBN 978-3-56560-528-3

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

U.S. \$69.95 CDN \$80.00 **FLAT40**

March/Art

WALTHER KÖNIG



Richard Hawkins: Of Two Minds, Simultaneously

Edited by Christopher Müller, Edna Van Duyn. Text by Bruce Hainley.

Beginning with Richard Hawkins’ collaged works from the 1990s and ending with his most recent dollhouse brothels, this retrospective volume encompasses themes ranging from male desire, gender issues and pop-star idolization to the struggle of mixed-race Native Americans and the function of hermaphrodite statuary in the Roman era.

Richard Hawkins: Of Two Minds, Simultaneously

ISBN 978-3-86560-425-5

Hbk, 8 x 10 in. / 208 pgs / 100 color.

U.S. \$59.95 CDN \$68.00

March/Art

WALTHER KÖNIG



Gerwald Rockenschaub: Swing

Text by Philippe Pirotte.

Presenting recent work by Gerwald Rockenschaub, born in 1952 in Vienna, *Swing* features sculptures, paintings and digital works by this renowned pioneer of the crossover between Minimalism and Pop, design and club culture.

Gerwald Rockenschaub: Swing

ISBN 978-3-86560-484-2

Pbk, 9.25 x 12 in. / 160 pgs / 151 color.

U.S. \$40.00 CDN \$46.00 **FLAT40**

March/Art

KUNSTHAUS BREGENZ



Jan Fabre: From the Cellar to the Attic—from the Feet to the Brain

Text by Philippe Van Cauteren, Yuko Hasegawa.

The sculptural tableau of Belgian artist, playwright, director, choreographer and stage designer Jan Fabre make use of puns and symbolism. This volume contains gatefolds, installation photos and texts.

Jan Fabre: From the Cellar to the Attic—from the Feet to the Brain

ISBN 978-3-86560-535-1

Cloth 8.75 x 12 in. / 160 pgs / 100 color.

U.S. \$86.00 CDN \$98.00 **SDNR30**

March/Art

JRP|RINGIER



Jeanne Faust: Outlandos

Edited by Bettina Steinbrügge, Astrid Wege.
Text by Bettina Steinbrügge, Astrid Wege,
Hannes Loichinger.

For 10 years, Jeanne Faust has created conceptual films and photographs that point to a cinematographic and visual memory. In her work, existing, recalled and anticipated images dissolve from one to the next in a hybrid mixture of pose and staging. This comprehensive monograph contains an illustrated film chronology.

Jeanne Faust: Outlandos

ISBN 978-3-905829-73-0

Hbk, 6.25 x 9 in. / 176 pgs / 22 color / 30 b&w.

U.S. \$45.00 CDN \$51.00

March/Art

KUNSTHAUS BREGENZ



Markus Schinwald

Text by Eckhard Schneider.

Austrian-born, Berlin-based Markus Schinwald, born in 1973, is known for mixed-media installations and films that investigate the psychological relationship between space and the human body. This monograph focuses on Schinwald's solo exhibition at the Kunsthaus Bregenz, Austria, in which he creates unique film-viewing spaces that challenge our sense of perception.

Markus Schinwald

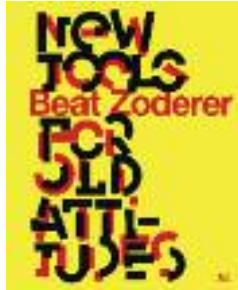
ISBN 978-3-86560-536-8

Hbk, 8 x 10.25 in. / 128 pgs / 60 color.

U.S. \$57.00 CDN \$65.00 SDNR30

May/Art

HATJE CANTZ



Beat Zoderer: New Tools for Old Attitudes

Text by Dorothea Strauss.

Swiss artist Beat Zoderer deconstructs and enlivens Concrete Constructive art by leveraging its strength and rationality in subtle ways.

His preference for a radical mixture of art and everyday life can primarily be seen in his use of ordinary materials, such as tape, foam and office supplies.

Beat Zoderer: New Tools for Old Attitudes

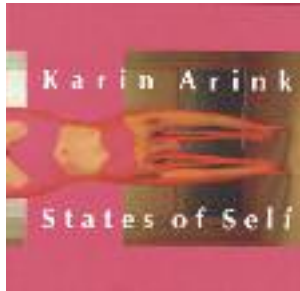
ISBN 978-3-7757-2294-0

Hbk, 9.5 x 11.5 in. / 224 pgs / 223 color / 34 b&w.

U.S. \$70.00 CDN \$80.00 SDNR30

February/Art

VEENMAN PUBLISHERS



Karin Arink: States of Self

Text by Anne Berk, Petra Else Jekel,
Wilma Sütö.

States of Self explores the work of Dutch artist Karin Arink, who became known for her body-oriented works in the 1990s. Arink's cut photos, modeled or stitched sculptures, drawings and text works constitute different representations of the self, in which physical, emotional, mental and social states interact, overlap and contradict.

Karin Arink: States of Self

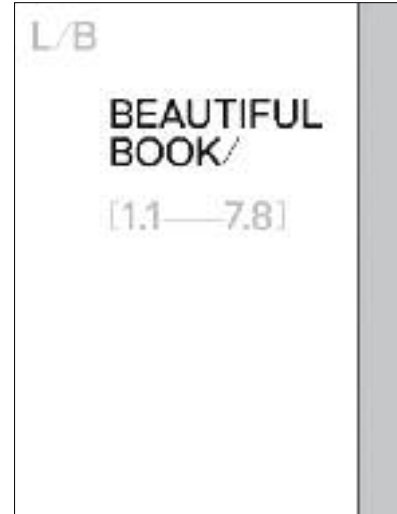
ISBN 978-90-8690-125-8

Hbk, 9 x 9 in. / 145 pgs / illustrated throughout.

U.S. \$43.00 CDN \$49.00

March/Art

JRP|RINGIER



L/B: Beautiful Book

Text by Marc-Olivier Wahler, Jacqueline Burckhardt, Giovanni Carmine, Philip Ursprung, Diedrich Diederichsen, Gianni Jetzer, Rein Wolfs.

This publication presents an overview of the work of the Swiss artist duo Sabina Lang and Daniel Baumann (L/B), who have been collaborating since 1993 and have regularly exhibited in biennials, museums and art venues around the world. Their work can be described as riding on the edge of art, architecture and design.

Designed by the Zurich-based design firm Norm, this volume divides L/B's work into seven thematic groups by chapter: Mobile (containing movable objects, among them the one-room hotel "Everland"), Comfort (inflatable objects), Perfect (modular objects), Surface (sharp-edged paintings), Flat (wall paintings), Space (stage objects) and Field (interventions in the real world). Each thematic chapter is introduced by a noted writer; they include, in order, Marc-Olivier Wahler, Philip Ursprung, Giovanni Carmine, Jacqueline Burckhardt, Diedrich Diederichsen, Gianni Jetzer and Rein Wolfs.

L/B: Beautiful Book

ISBN 978-3-905829-90-7

Hbk, 6.5 x 8.75 in. / 164 pgs / 200 color.

U.S. \$35.00 CDN \$40.00

April/Art

WALTHER KÖNIG



Allora & Calzadilla: Stop, Repair, Prepare
Variations on Ode to Joy for a Prepared Piano

Edited by Julienne Lorz. Text by Slavoj Žizek.

“The official anthem of the European Union, heard at numerous political, cultural and public sporting events, is the ‘Ode to Joy’ melody from the last movement of Beethoven’s Ninth Symphony, a true ‘empty signifier’ that can stand for anything,” begins noted theorist Slavoj Žizek in his essay for this well-designed artist’s book in which the American and Cuban Conceptual artist collaborators Jennifer Allora and Guillermo Calzadilla present their reflections on this ubiquitous masterwork. Modified classical instruments, scribbled musical notations, Nazi concerts, historical Turkish musical groups, the pope, Communist propaganda and other archival images are used to great effect.

Allora & Calzadilla: Stop, Repair, Prepare
ISBN 978-3-86560-474-3
Hbk, 8 x 10 in. / 80 pgs / 22 color / 27 b&w.
U.S. \$49.95 CDN \$57.00
March/Art

HOPEFULMONSTER EDITORE



Lida Abdul

Text by Els van der Plas, Nikos Papastergiadis, Virginia Pérez-Ratton, Renata Caragliano, Stella Cervasio.

Afghan performance and video artist Lida Abdul fearlessly tackles issues of identity, responsibility, resilience and distortion of history. Her work is also visually stunning, even as it underscores the ravages of war and the burdens of social oppression. This is the first monograph devoted to Abdul’s work.

Lida Abdul
ISBN 978-88-7757-223-3
Hbk, 9.5 x 12 in. / 172 pgs / 100 color / 20 b&w.
U.S. \$45.00 CDN \$51.00
February/Art

WALTHER KÖNIG



Ayşe Erkmen: Weggefahrt

Edited by Britta Schmitz. Text by Catrin Lorch, Fatih Özgüven, Brigitte Kölle, Orhan Pamuk.

The works of Turkish artist Ayşe Erkmen exist almost exclusively as ephemeral scenarios. They are created around exhibition venues, experienced in situ and then seen later only in photo documentation. This volume collects 40 of her most important works since 1985.

Ayşe Erkmen: Weggefahrt
ISBN 978-3-86560-516-0
Pbk, 8.5 x 11.25 in. / 224 pgs / 94 color / 43 b&w.
U.S. \$45.00 CDN \$51.00
March/Art

Exhibition Schedule
Berlin: Hamburger Bahnhof, 09/13/08–01/11/09

KERBER



S'nim Oh: Wishes

Edited by Annette Doms. Text by Daniela Zyman.

Born in Korea and currently living between Germany and Italy, S’nim Oh is known for clean, bright photographic and filmic works that question representations of the self in a culture marked by migration, fragmentation and hybrid lifestyle. This volume collects works from 2002 through 2007.

S'nim Oh: Wishes
ISBN 978-3-86678-134-4
Hbk, 8.5 x 11 in. / 118 pgs / 124 color.
U.S. \$48.00 CDN \$55.00
March/Art

WALTHER KÖNIG



Tue Greenfort: Linear Deflection

Text by Hilke Wagner, Klaus Töpfer.

Danish installation artist Tue Greenfort is interested in ecological and economic issues: against the background of global interrelations, he examines how people deal with the protection of the environment and endangered species in view of the scarcity of raw materials.

Tue Greenfort: Linear Deflection
ISBN 978-3-86560-526-9
Slip, Pbk, 6 vols, 8 x 10.75 in. / 96 pgs / 140 color / 20 b&w.
U.S. \$35.00 CDN \$40.00
March/Art

WALTHER KÖNIG



Candice Breitz: Inner & Outer Space

Foreword by Constanze Kleiner. Text by Jennifer Allen.

Berlin-based South African artist Candice Breitz is known for her videos of pop-music fans performing karaoke to their idols' songs. This volume focuses on Breitz's recent work, in which she explores notions of projection and subjectivity through recycled, re-edited footage of Jack Nicholson and Meryl Streep.

Candice Breitz: Inner & Outer Space
ISBN 978-3-86560-546-7
Pbk, 7 x 9 in. / 120 pgs / 50 color.
 U.S. \$45.00 CDN \$51.00
 March/Art

JACK SHAINMAN GALLERY



Subodh Gupta: Gandhi's Three Monkeys

Text by Nicolas Bourriaud, S. Kalidas, Dan Cameron.

Delhi-based Subodh Gupta uses everyday domestic, rural Indian objects such as pots, pans, squat stools and cow dung in his mixed-media installations. This survey features works from the 1990s to the present.

Subodh Gupta: Gandhi's Three Monkeys
ISBN 978-0-9800735-1-5
Hbk, 9.75 x 12.75 in. / 318 pgs / 150 color.
 U.S. \$150.00 CDN \$171.00
 February/Art

Exhibition Schedule
 London: Serpentine Gallery, 12/08–02/09

STEIDL



Paul McCarthy: Piccadilly Circus, Bunker Basement

Text by Robert Storr.

This 348-page, two-volume edition contains extensive documentation of two pieces from 2003, "Piccadilly Circus" and "Bunker Basement." Previously available through Scalo, this new edition is from Steidl.

Paul McCarthy: Piccadilly Circus, Bunker Basement
ISBN 978-3-86521-626-7
Slip, Hbk, 2 vols, 12 x 12.5 in. / 348 pgs / illustrated throughout.
 U.S. \$120.00 CDN \$137.00
 May/Art

WALTHER KÖNIG



Alexandra Bircken

Text by Anna Grande, Florian Forestbild.

Alexandra Bircken's sculptures and installations consist of knitted-together bits of wood, branches, stone, metal, dried plants and leather. Her interest in the preciousness and abjection of fashion and flower arrangement synthesizes a homely, therapeutic, arts-and-crafts aesthetic to create amuletlike objects that border on the spiritual, if not the occult.

Alexandra Bircken
ISBN 978-3-86560-509-2
Pbk, 8.25 x 11.25 in. / 88 pgs / 62 color.
 U.S. \$40.00 CDN \$46.00
 March/Art

JACK SHAINMAN GALLERY



Bharti Kher

Text by Ranjit Hoskote.

London-born, Delhi-based Bharti Kher is becoming known for her evocative, layered sculptures and paintings, which explore identity and multiplicity. Featured here is a series inspired by a 1928 autopsy of a blue sperm whale, which Kher has spun into imagery conflating Indian traditions with gothic, punk and camp elements.

Bharti Kher
ISBN 978-0-615-16806-7
Hbk, 9.25 x 10.75 in. / 219 pgs / 150 color.
 U.S. \$80.00 CDN \$91.00
 February/Art

Exhibition Schedule
 London: Serpentine Gallery, 12/08–02/09

THE POWER PLANT



Francesco Vezzoli: A True Hollywood Story!

Text by David Rimanelli, Gianfranco Maraniello, Gregory Burke.

This small volume documents the first major solo exhibition in North America by celebrated Italian artist Francesco Vezzoli. Surveying the artist's career through the lens of his video, "Marlene Redux: A True Hollywood Story!," it also includes 19 Josef Albers-inspired needleworks and 16 new fictional film posters.

Francesco Vezzoli: A True Hollywood Story!
ISBN 978-1-894212-12-0
Clth, 6.75 x 6.75 in. / 118 pgs / 44 color.
 U.S. \$45.00 CDN \$51.00
 February/Art

STEIDL/MODERNA MUSEET



Clay Ketter

Edited by Magnus af Petersens, Clay Ketter.
Essays by Daniel Birnbaum, Sven-Olov Wallenstein.

Clay Ketter is known for work that rides the line between architecture, sculpture and painting. For example, his *Wall Paintings* (1992–99) were made of plasterboards with spackle over screws and joints—both strikingly beautiful abstract paintings and a sort of fabricated readymades.

Clay Ketter

ISBN 978-386521-845-2
Hbk, 8.5 x 11 in. / 240 pgs / 150 color.
U.S. \$65.00 CDN \$74.00
August/Art

Exhibition Schedule

Stockholm: Moderna Museet, 05/30/09–08/16/09

DES MOINES ART CENTER



Matthew Buckingham: Improbable Horse

Edited by Patricia Hickson.

New York Conceptualist Matthew Buckingham uses the artist's-book format to engage with the Des Moines Art Center's emblematic sculpture "Man and Pegasus" (1949) by Carl Milles—an icon from the artist's youth. Via archival and historical materials, he documents the sculpture as it appears in editions around the world.

Matthew Buckingham: Improbable Horse
ISBN 978-1-879-003-52-1
Pbk, 6.25 x 7.5 in. / 114 pgs / 121 color.
U.S. \$15.00 CDN \$17.00
February/Art

STEIDL PHOTOGRAPHY INTERNATIONAL



Tacita Dean: Darmstädter Werkblock

Prior to a controversial gallery renovation, Tacita Dean documents the brown and beige jute walls, carpeted floor and other decor of the Hessisches Landesmuseum in Darmstadt, which houses the famous seven-room installation *Block Beuys, 1970–86* by Joseph Beuys. Opponents of the renovation cite the importance of entropy in Beuys' work.

Tacita Dean: Darmstädter Werkblock

ISBN 978-3-86521-703-5
Pbk, 10.25 x 6 in. / 80 pgs / 80 color. Signed edition of 1,000 copies.
U.S. \$100.00 CDN \$114.00 **SDNR30**
April/Art

AN ART SERVICE



Asher Penn: Nothing Nothing Nothing Nothing 2004–2007

In the style of Wolfgang Tillmans and Roe Ethridge, New York-based Asher Penn, born in Vancouver in 1982, captures the quotidian. This chunky volume is an anthology of Penn's zines (2004–2007), and is particularly inspired by Richard Prince's pioneering re-representations of existing photography.

Asher Penn: Nothing Nothing Nothing Nothing 2004–2007
ISBN 978-0-9821006-0-8
Pbk, 6.75 x 9 in. / 494 pgs / 494 color.
U.S. \$34.95 CDN \$40.00
February/Art

RICHTER VERLAG



Anton Henning: 20 Jahre Dilettantismus

Text by Joerg Bader.

German artist Anton Henning's mixed-media installations, which reference the likes of Picasso, Cézanne and Miró, primarily incorporate painting and sculpture. This sleek monograph eschews essays, opting instead for a cheeky cross-referenced dictionary by Joerg Bader, contextualizing Henning's practice through such terms as *arabesque*, *camp* and *dandy*.

Anton Henning: 20 Jahre Dilettantismus

ISBN 978-3-937572-90-1
Hbk, 9 x 12.5 in. / 125 pgs / illustrated throughout.
U.S. \$60.00 CDN \$68.00
February/Art

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA



Joshua Mosley: Dread

Text by Jenelle Porter, Harvey Mitchell.

This first book on the Philadelphia-based artist features work from his 2009 ICA exhibition—an installation composed of a six-minute, animated, high-definition projected video and five bronze sculptures. *Dread* was premiered at the 52nd Venice Biennale in 2008, where it received critical acclaim.

Joshua Mosley: Dread

ISBN 978-0-88454-116-5
Pbk, 5.25 x 9 in. / 32 pgs / 14 duotone.
U.S. \$25.00 CDN \$29.00
February/Art

Exhibition Schedule

Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 01/15/09–03/29/09

WALTHER KÖNIG



Elaine Sturtevant: Author of the Quixote

Edited by Udo Kittelmann.

Venerable American Conceptualist Elaine Sturtevant has built a 40-year career with her copies of other artists' work. Fittingly, this cloth-bound artist's book with marbled paper draws upon Jorge Luis Borges' *Pierre Menard, Author of the Quixote*, an account—which indistinguishably blurs fact and fiction—of a translator who “re-creates” Cervantes' classic novel.

Elaine Sturtevant: Author of the Quixote

ISBN 978-3-86560-472-9

Hbk, 5 x 7 in. / 48 pgs / 14 b&w.

U.S. \$45.00 CDN \$51.00 **FLAT40**

March/Art

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA



Douglas Blau

Text by Ingrid Schaffner.

Douglas Blau, who originally emerged as a critic and curator in tandem with the Pictures Generation, offers up a series of picture epics and episodes from uniformly framed collages of printed matter like postcards, film stills, images of paintings and photographs. Pictures of all kinds are cut and pasted into individual collage elements.

Douglas Blau

ISBN 978-0-88454-115-8

Pbk, 10 x 8.5 in. / 88 pgs / 50 color.

U.S. \$30.00 CDN \$34.00

February/Art

HATJE CANTZ



Christian Jankowski: Briefing

Text by Marion Ackermann, Michael Althen, Ruth Diehl, Francesca Gavin.

Whether Hula-hooping in a museum, tele-shopping at an art fair or participating in a TV cooking show, German Conceptualist Christian Jankowski inserts himself with sly humor into popular-culture and art-business contexts to question the role of art and media in our society. This volume surveys Jankowski's oeuvre.

Christian Jankowski: Briefing

ISBN 978-3-7757-2317-6

Clth, 9 x 12.25 in. / 288 pgs / 180 color / 46 b&w.

U.S. \$60.00 CDN \$68.00

February/Art

Exhibition Schedule

Stuttgart: Kunstmuseum, 09/13/08–01/11/09

STEIDL/HAUSER & WIRTH



Andreas Hofer: Phantom Gallery

Contributions by Ursula Panhaus-Bühler, Roberto Ohrt.

Andreas Hofer's *Phantom Gallery*, exhibited simultaneously in 2008 at Hauser & Wirth in Zurich and an abandoned Los Angeles storefront on Sunset Boulevard, was devoid of artwork. Instead, there were pale traces on the walls suggesting that paintings had recently been removed after hanging for a long time.

Andreas Hofer: Phantom Gallery

ISBN 978-3-86521-738-7

Pbk, 8.25 x 11.75 in. / 96 pgs / illust. throughout.

U.S. \$45.00 CDN \$51.00

April/Art

UNIVERSITY OF NEW SOUTH WALES PRESS/
SCAF/CAC, SYDNEY



Ai Weiwei: Under Construction

Edited by Laura Murray Cree. Preface by Gene Sherman. Introduction by Lisa Havilah. Text by Charles Merewether.

This scholarly exhibition catalogue explores the ways in which renowned Chinese Conceptualist Ai Weiwei raises questions about cultural violence and history. The work is looked at in the context of a country where future possibilities are shaped by the opposing forces of ruin and production, patrimony and erasure—the logic of “ruins in reverse.”

Ai Weiwei: Under Construction

ISBN 978-1-921410-73-4

Pbk, 7.5 x 9.5 in. / 160 pgs / 119 color.

U.S. \$45.00 CDN \$51.00

April/Art/Asian Art & Culture

WALTHER KÖNIG



Andreas Hofer: The Long Tomorrow

Text by Lorenzo Benedetti, Jan Hoet.

Berlin-based Andreas Hofer borrows from American comic strips, German art and architectural products from the Nazi era, the paintings of Kazimir Malevich, prehistoric dinosaur imagery, science fiction and pre-Modern worship images. He is represented in New York by Metro Pictures and in Los Angeles by Hauser & Wirth. Herein, recent work.

Andreas Hofer: The Long Tomorrow

ISBN 978-3-86560-511-5

Pbk, 10.75 x 14.5 in. / 72 pgs / 34 b&w.

U.S. \$45.00 CDN \$51.00

March/Art

NYEHAUS/FOUNDATION 20 21



Christopher Orr

Text by Caoimhín Mac Giolla Léith.

Most of London painter Christopher Orr's canvases are smaller than 10 inches square. Combining the style of nineteenth-century Northern Romantic painting with isolated images culled from vintage illustrated sources such as children's books, popular scientific journals and religious magazines, the paintings are moody and evocative, their figures "sleepwalking cyphers who have strayed here from an indeterminate elsewhere where they once had a purpose," according to essayist Caoimhín Mac Giolla Léith. This volume is a delight, with deluxe paper cut to different sizes, an enclosed poster and a special half-soft-cover, half-hardcover cloth binding.

Christopher Orr was born in Helensburgh, Scotland, in 1967. He has had recent solo shows at Nyehaus, New York, Hauser & Wirth, Zurich, Ibid Projects, London, and Sister, Los Angeles. His works are in the collections of the Museum of Contemporary Art, Los Angeles, and The Museum of Modern Art, New York.

Christopher Orr

ISBN 978-1-934171-08-0

Clth, 9.75 x 8.75 in. / 88 pgs / 44 color / 24 b&w / 24 duotone.

U.S. \$45.00 CDN \$51.00

March/Art

KERBER



Muntean & Rosenblum

Text by Mark Gisbourne, Abraham Orden.

Born in Haifa, Israel, and Graz, Austria, respectively, the Vienna- and London-based artistic collaborators Adi Rosenblum and Markus Muntean are known for their captioned paintings of disaffected youth culture. This volume features work from 2008.

Muntean & Rosenblum

ISBN 978-3-86678-167-2

Hbk, 11 x 11 in. / 84 pgs / 35 color.

U.S. \$49.00 CDN \$56.00

March/Art

KERBER



Marc Lüders: East Side Gallery

Edited by Thomas Levy. Text by Ludwig Seyfarth, Jane Ursula Harris.

The East Side Gallery is a section of the Berlin Wall that was painted by 118 artists from 21 countries in 1990—an artistic comment on the political changes of the post-Wall years. Marc Lüders' amazing trompe l'oeil paintings on photographs insert figures in front of sections of this historic collaborative artwork.

Marc Lüders: East Side Gallery

ISBN 978-3-86678-159-7

Hbk, 6.5 x 9.5 in. / 104 pgs / 40 color.

U.S. \$35.00 CDN \$40.00

March/Art

JRP|RINGIER



Vidya Gastaldon: Call It What You Like

Edited and text by Vidya Gastaldon.

This book of drawings by French-born, Geneva-based Vidya Gastaldon—who has had recent solo exhibitions at the Swiss Institute and Salon 94 in New York—invites readers on a journey into a universe that combines hippie, psychedelic and New Age sensibilities with Minimalist abstraction.

Vidya Gastaldon: Call It What You Like

ISBN 978-3-905829-84-6

Pbk, 8.75 x 10.25 in. / 99 pgs / 120 color.

U.S. \$45.00 CDN \$51.00

March/Art

KERBER



Jānis Avotiņš

Text by Jens Asthoff, Karin Pernegger.

Characterized by small, anonymous and shadowy figures situated within overwhelming, sometimes otherworldly landscapes, the muted canvases of Jānis Avotiņš, born in 1981 in Latvia, convey the existential alienation, melancholy and loneliness of lost worlds. This volume collects works from 2004 through 2008.

Jānis Avotiņš

ISBN 978-3-86678-176-4

Hbk, 9.5 x 10.75 in. / 208 pgs / 74 color.

U.S. \$65.00 CDN \$74.00

March/Art

KERBER



Clemens Kaletsch: Europe Feeling

Text by Beate Ermacora.

Munich painter Clemens Kaletsch came of age with the 80s generation of figurative painters, but steered clear of inclusion in any trendy group by consciously locating his art within the Modern European context. This exhibition catalogue collects works from 2003 through 2008.

Clemens Kaletsch: Europe Feeling

ISBN 978-3-86678-190-0

Hbk, 6.25 x 9.5 in. / 96 pgs / 41 color.

U.S. \$30.00 CDN \$34.00

March/Art

KERBER



Cony Theis: See Me

Text by Beate Reifenscheid, Renate Puvogel, Gerd Andersen, Kai Uwe Schierz.

German artist Cony Theis, born in 1958, worked for many years as a courtroom artist, aspects of which are clearly visible in her current work, which tends to focus on biography and identity. Watercolors on skin, digital collages on tables or airplane windows, wall drawings and sculptures made of pigment are some of the works gathered here.

Cony Theis: See Me

ISBN 978-3-86678-187-0

Hbk, 8.75 x 11 in. / 112 pgs / 128 color.

U.S. \$40.00 CDN \$46.00

March/Art

KERBER



Dieter Krieg: Fritten und Brillanten

Text by Daniel Spanke, Marion Ackermann, Klaus Gerrit Frieze.

Flowerpots and crosses, french fries and diamonds... In his large-format, super-gestural canvases, German painter Dieter Krieg (1937–2005)—one of the most prominent members of the New Figuration movement—did not differentiate between the significant things in life and the everyday ones. This is the first retrospective monograph on Krieg's oeuvre.

Dieter Krieg: Fritten und Brillanten

ISBN 978-3-86678-158-0

Hbk, 9 x 11.5 in. / 276 pgs / 114 color / 27 b&w.

U.S. \$60.00 CDN \$68.00

March/Art

KERBER



Mari Sunna: Ichduersiees

Edited by Silke Opitz, Holger Saupe.

The young Finnish figurative painter Mari Sunna tends to depict grotesque or fragile figures—strange, fearful, governed by the unconscious, but other times joyful or exuberant. This volume accompanies her first solo exhibition, in Germany.

Mari Sunna: Ichduersiees

ISBN 978-3-86678-169-6

Hbk, 8 x 10 in. / 88 pgs / 38 color.

U.S. \$32.00 CDN \$36.00

March/Art

HATJE CANTZ



Axel Geis

Text by Rudij Bergmann, Inge Herold.

In his oil paintings, Berlin-based Axel Geis focuses on human figures—be they solitary, paired or arranged in elaborate groups. He draws his motifs primarily from film, removing his models from their narrative context and liberating them from the roles originally assigned to them. Concentrating on recent works, this volume provides a first comprehensive survey.

Axel Geis

ISBN 978-3-7757-2239-1

Hbk, 9 x 12.75 in. / 128 pgs / 97 color.

U.S. \$45.00 CDN \$51.00 SDNR30

February/Art

KERBER



Wolfgang Neumann: Mittelbemindert (Reduced Means)

Edited by Colmar Schulte-Goltz. Text by Mark-Steffen Bremer.

German painter Wolfgang Neumann employs vivid colors and powerful brushstrokes in works that depict soldiers, unicorns, empty-faced messiahs and floating eyeballs. This volume contains recent canvases, assemblages and drawings.

Wolfgang Neumann: Mittelbemindert (Reduced Means)

ISBN 978-3-86678-143-6

Hbk, 6.5 x 8.75 in. / 104 pgs / 66 color / 17 b&w.

U.S. \$35.00 CDN \$40.00

March/Art

GALERIE THADDAEUS ROPAC SALZBURG/PARIS



Jules de Balincourt: Malpais

Text by Nicolas Bourriaud.

The noted Paris-born, Brooklyn-based painter Jules de Balincourt depicts a universe “in which abstract and representational images collide, orbit and satellite among each other, creating a kind of loose, free-associating, non-linear narrative,” according to the artist himself. This volume collects recent works exhibited at Galerie Thaddaeus Ropac in Paris.

Jules de Balincourt: Malpais

ISBN 978-2-910055-32-5

Pbk, 9 x 10 in. / 48 pgs / 24 color.

U.S. \$30.00 CDN \$34.00

February/Art

HOLZWARTH PUBLICATIONS



Uwe Kowski: Paintings and Watercolors 2000–2008

Text by Nils Ohlsen, Ulf Küster.

The uncommonly rich paintings and watercolors of Berlin-based Uwe Kowski (born in 1963 in Leipzig) walk a fine line between abstraction and representation. They are delicate, complex compositions whose layers of paint can hide written words or any of many art-historical references, from the Impressionists to Jasper Johns.

Uwe Kowski: Paintings and Watercolors

2000–2008

ISBN 978-3-935567-47-3

Clth, 11.75 x 12 in. / 188 pgs / 147 color.

U.S. \$50.00 CDN \$57.00 **FLAT40**

March/Art

KERBER



Paul Schwer: Orion

Text by Martin Engler, Stefan Berg.

German painter Paul Schwer uses unconventional materials that allow color, space, light and movement to play integral roles. This volume collects three-dimensional paintings on heated and formed Plexiglas and other illuminated site-specific installations.

Paul Schwer: Orion

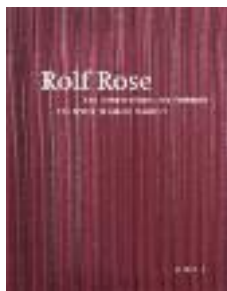
ISBN 978-3-86678-162-7

Hbk, 9.5 x 12 in. / 128 pgs / 77 color.

U.S. \$48.00 CDN \$55.00

March/Art

KERBER



Rolf Rose: The Seven Pillars of Wisdom

Edited by Thomas Levy. Text by Alexander Sairally, Rolf Rose.

Hamburg painter Rolf Rose is known for his deeply spatial, plastic, monochromatic canvases. This volume collects the series *The Seven Pillars of Wisdom* (2002) for the first time, as well as works from 1987 to 2008. It is the most comprehensive monograph available on the artist.

Rolf Rose: The Seven Pillars of Wisdom

ISBN 978-3-86678-175-7

Hbk, 8.5 x 11 in. / 80 pgs / 61 color.

U.S. \$35.00 CDN \$40.00

March/Art

HATJE CANTZ



Tina Gillen: Necessary Journey

Edited by Oliver Zybok. Text by Steven Jacobs, Frank Maes.

In her paintings, Luxembourg-born Tina Gillen presents seemingly fleeting details of buildings, mountains and architectural fragments. This first complete monograph presents works since 1996.

Tina Gillen: Necessary Journey

ISBN 978-3-7757-2278-0

Clth, 8.75 x 11 in. / 152 pgs / 90 color.

U.S. \$40.00 CDN \$46.00

May/Art

WALTHER KÖNIG



Ralf Ziervogel: Every Adidas Got Its Story

Text by Dominikus Müller.

Berlin graphic artist Ralf Ziervogel here presents more than 100 obsessive, small-format, dip-pen drawings that depict a descent into hell—at scale. His subjects are caught in extreme and horrifying situations, sometimes caught up in giant cobwebs, other times dominated by sadistic machines.

Ralf Ziervogel: Every Adidas Got Its Story

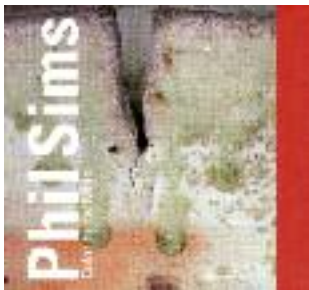
ISBN 978-3-86560-499-6

Hbk, 4.25 x 9 in. / 432 pgs / 100 b&w.

U.S. \$40.00 CDN \$46.00

March/Art

RICHTER VERLAG



Phil Sims: Color in My Mind

Text by Britta E. Buhlmann, Giuseppe Panza di Biumo, Brigitte Tietzel, Annette Reich.

Pennsylvania-based Phil Sims—a member of the Radical Painting Group, founded in the late 1970s—investigates color with experimental paint mixtures consisting of watercolor, oil, acrylic and clay. This volume presents a collection of paintings, ink drawings, ceramic tea bowls and sculptures that have not been published before.

Phil Sims: Color in My Mind

ISBN 978-3-937572-91-8

Hbk, 10.5 x 9.75 in. / 144 pgs / illust. throughout.

U.S. \$65.00 CDN \$74.00

February/Art

JRP|RINGIER



Michael Bauer: Borwasser

Text by Jennifer Higgie, Stefanie Popp.

Reminiscent of the bizarre, anthropomorphic portraits of sixteenth-century painter Giuseppe Arcimboldo, Michael Bauer's work creates figurative composites from abstraction and design. Grotesque and distorted conglomerations of doo-dled elements, gray and muddy forms entangle as abject viscera; lumpy scar tissue, withering penises and slithery dead matter converge as psychological landscape and forlorn *memento mori*.

Michael Bauer: Borwasser

ISBN 978-3-905829-85-3

Clth 9.75 x 11.25 in. / 128 pgs / 49 color / 24 b&w.

U.S. \$55.00 CDN \$63.00

March/Art

STEIDL/MILES



Daniel Brush: Red Breathing

Red Breathing represents reclusive American artist Daniel Brush's 13-year engagement with the *Woman* plays of Noh theater, resulting in 117 large-scale drawings. All drawings are reproduced in sequence.

Daniel Brush: Red Breathing

ISBN 978-3-86521-746-2

Slip, Hbk, 8.5 x 12.5 in. / 128 pgs / 117 color.

U.S. \$90.00 CDN \$103.00

April/Art

KERBER



Jason Martin: For Gods Sake

Text by Udo Kittelmann. Preface by Malte Christopher Boecker.

Best known for his monochromatic works with synthetic-feeling combed surfaces, painter Jason Martin (born in New Jersey in 1970) here presents recent drawings, paintings and sculptural pieces, as well as his first artworks actually made for a sacred space—the Church of the Apostles in Gütersloh, Germany.

Jason Martin: For Gods Sake

ISBN 978-3-86678-111-5

Hbk, 11 x 11 in. / 84 pgs / 39 color.

U.S. \$65.00 CDN \$74.00

March/Art

GALLERI RIIS



Håvard Homstvedt: You Will Hardly Know

Text by Trinie Dalton.

This deluxe exhibition catalogue/artist's book features works from 2002 through 2008 by the Norwegian artist Håvard Homstvedt. Essayist Trinie Dalton describes these haunting paintings and sculptural works as intimate, painterly, sensual and insular. "Come closer to this painted linen, stretched taut to provide views of every intimate dent and hump in the artwork's surface. Intimacy lives in the texture of these images constructed like weavings. On a microscopic level of up-close brushstroke examination, painterly gestures overlap, cross and knot around each other like yarn, string, burlap, twine and other fibrous lines, exposing private histories of the people the brushwork both beckons to and hides. These paintings' citizens hide behind colorful screens they've apparently laced together. Like spiders nesting in their own meticulous webs, characters reveal subdued, but crafty, pasts. Some figures venture out, in brave familiar groups, but they'll never look directly at you. Their lack of eye contact isn't a personal affront, rather a signal they're content to dwell in warm tapestries of oil paint."

Born in 1976 in Lørenskog, Norway, and currently based in New York, **Håvard Homstvedt** received his MFA from the Yale University School of Art. He is represented by Kantor/Feuer Gallery, Los Angeles, and Perry Rubenstein Gallery, New York.

Håvard Homstvedt: You Will Hardly Know

ISBN 978-82-997275-3-2

Clth, 10 x 13 in. / 80 pgs / 59 color.

U.S. \$55.00 CDN \$63.00

February/Art

EDITIONS ALAIN NOIRHOMME



Baechler & Morrison
Black and White Paintings

Moody, enigmatic and sometimes ominous black-and-white renderings of flowers and trees by New York painter Donald Baechler and London painter Paul Morrison are collected in this large, glamorous exhibition catalogue. Though most of the collected works are paintings or collages on canvas, both artists contribute sculptural works.

Baechler & Morrison
ISBN 978-2-930487-04-5
Hbk, 12 x 12 in. / 60 pgs / 21 color.
U.S. \$45.00 CDN \$51.00
March/Art

PICTUREBOX



Donald Baechler: Early Drawings and Working Slides
Edited by Dan Nadel. Text by Naomi Fry, Donald Baechler.

Never before printed or exhibited, Donald Baechler's early drawings—casually sketched, mostly in bars and restaurants—are loose, informal records of the artist working out his characteristic iconography: trees, globes, heads... One hundred images are presented in this sumptuous volume—including the fascinating hand-constructed slides Baechler uses as reference.

Donald Baechler: Early Drawings and Working Slides
ISBN 978-0-9820947-3-0
Hbk, 7 x 10 in. / 120 pgs / 100 color.
U.S. \$40.00 CDN \$46.00
May/Art

CHARTA



Giovanni Frangi: Pasadena
Text by Giorgio Verzotti.

The etchings of Italian artist Giovanni Frangi at first appear to be powerful abstractions. Gradually, however, they reveal the forms of flowers, petals and leaves, evoking botanical forms that seem scorched by the sun.

Giovanni Frangi: Pasadena
ISBN 978-88-8158-699-8
Hbk, 11.75 x 8.5 in. / 80 pgs / 30 duotone.
U.S. \$39.95 CDN \$46.00
March/Art

EDITIONS ALAIN NOIRHOMME



Eric Freeman
Interview by Calvin Klein.

Recent large-scale, electric-feeling abstract paintings—almost Op, almost Minimalist—by the New York painter Eric Freeman, published on the occasion of his 2008 one-person show at Gallery Alain Noirhomme in Brussels. Other recent solo shows include Mary Boone Gallery, New York, and Western Projects, Los Angeles. Interview with Calvin Klein.

Eric Freeman
ISBN 978-2-930487-05-2
Hbk, 12 x 12 in. / 40 pgs / 17 color.
U.S. \$45.00 CDN \$51.00
March/Art

KERBER



Jochen Stenschke: In einem Nu
Edited by Jutta Meyer zu Riemsloh.

German painter Jochen Stenschke, born in 1959, presents recent large-scale abstractions in this generous first monograph. His language is immediately legible and will appeal to fans of Amy Sillman, Carroll Dunham, Jonathan Lasker and David Reed.

Jochen Stenschke: In einem Nu
ISBN 978-3-86678-139-9
Hbk, 11 x 11.5 in. / 96 pgs / 94 color.
U.S. \$48.00 CDN \$55.00
March/Art

CHARTA/IRISH MUSEUM OF MODERN ART



William McKeown
Text by Enrique Juncosa, Corinna Lotz, Declan Long, Chris Arthur, Caroline Hancock.
Poems by Dominic Echlin, William Wordsworth.

Irish painter William McKeown is renowned for his beautiful abstract works that explore states of mind and qualities of nature such as light, air and sky. Almost monochromatic, his paintings have highly finished surfaces achieved through meticulously applied thin washes of paint. This volume contains paintings, watercolors and pencil drawings—including new work.

William McKeown
ISBN 978-88-8158-715-5
Pbk, 8.5 x 11.75 in. / 88 pgs / 60 color.
U.S. \$37.95 CDN \$43.00
April/Art

LOUISIANA MUSEUM OF MODERN ART



Per Kirkeby: Louisiana 2008

Edited by Michael Juul Holm. Text by Richard Schiff, Robert Storr, Maria Fabriciu Hansen, Poul Erik Tøjner, Ulrich Wilmes.

This catalogue accompanies Kirkeby's recent one-person exhibition at the Louisiana Museum of Modern Art, Denmark. The DVD presents a conversation between Poul Erik Tøjner and Kirkeby.

Per Kirkeby: Louisiana 2008

ISBN 978-87-91607-57-8

Hbk, 5 x 5 in. / 192 pgs / 127 color / 46 b&w / DVD (NTSC).

U.S. \$40.00 CDN \$46.00

March/Art/Film & Video

Exhibition Schedule

Humlebæk, Denmark: Louisiana Museum of Modern Art, 09/02/08–01/25/09

MER. PAPER KUNSTHALLE



Gerhard Richter: Panorama A Selection of Editions & One Painting

Text by Robert Storr.

This volume features a collection of 36 editions and one painting by Richter, all from an exhibition at Belgium's Cultuurcentrum Strombeek. A short text by Robert Storr illuminates Richter's 1966 painting "Familie im Schnee" (Family in the Snow), which, copied from a photograph, exemplifies Richter's characteristic blurred brushwork.

Gerhard Richter: Panorama

ISBN 978-90-76979-53-3

Pbk, 6 x 10 in. / 101 pgs / 46 color / 16 b&w.

U.S. \$35.00 CDN \$40.00

March/Art

DAVID NOLAN GALLERY, INC./ NOLAN JUDIN
BERLIN GMBH

Alexander Ross: Drawings 2000–2008

Text by Robert Storr.

New York artist Alexander Ross makes some of the weirdest images around. Cartoonish, psychedelic, anthropomorphic, retro-futuristic, organic and mutant—like all good science fiction they manage to be serious, terrifying and funny at once. This stunning volume collects drawings made since 2000.

Alexander Ross: Drawings 2000–2008

ISBN 978-0-9771714-3-9

Hbk, 9.75 x 12.75 in. / 86 pgs / 39 color / 4 b&w.

U.S. \$75.00 CDN \$86.00

February/Art

STEIDL/HAUSER & WIRTH



Guillermo Kuitca: Plates No. 01–24

Text by Robert Storr.

Guillermo Kuitca is a painter of space, an organizer of emptiness. His paintings and works on paper reimagine Cubism, sampling its stylistic elements. This volume presents his most recent work, which developed out of the series that was shown in 2007 at Ateneo Veneto in the Argentine Pavilion of the Venice Biennale.

Guillermo Kuitca: Plates No. 01–24

ISBN 978-3-86521-848-3

Clth, 9 x 12.25 in. / 88 pgs / 26 color / 14 b&w.

U.S. \$68.00 CDN \$78.00

March/Art

TURNER



Miquel Barceló: The African Work

Text by Enrique Juncosa, Amelie Aranguren, José Carlos Llop, Colm Tóibín. Translation by Jonathan Brennan.

Spanish artist Miquel Barceló first traveled to Africa in 1988 and has continued to return to Mali for the past 20 years. This volume gathers works on paper, books of sketches and small canvases produced in Africa, as well as ceramics, bronze works and large paintings created in his other home cities of Felanitx, Majorca and Paris.

Miquel Barceló: The African Work

ISBN 978-84-7506-831-2

Pbk, 9.5 x 10.25 in. / 264 pgs / 172 color / 11 b&w.

U.S. \$50.00 CDN \$57.00

February/Art

WALTHER KÖNIG



Anselm Kiefer

Foreword by Herwig Guratzsch. Text by Christoph Ransmayr, Klaus Dermutz, Eva Karcher.

This monograph presents, for the first time, detailed examinations of 18 works by Kiefer, all culled from the renowned Grossman collection. Of special note is Kiefer's 2001 36-page lead and acrylic book dedicated to the seventeenth-century English mystic Robert Fludd. In German only.

Anselm Kiefer

ISBN 978-3-86560-453-8

Pbk, 8 x 9.75 in. / 220 pgs / 41 color / 98 b&w.

U.S. \$45.00 CDN \$51.00

February/Art

HATJE CANTZ



Hans Purrmann: Watercolors and Gouaches

Catalogue Raisonné

Edited by Christian Lenz. Text by Felix Billeter, Christian Lenz.

A student—and later close friend—of Henri Matisse, German artist Hans Purrmann, born in 1880, is illuminated in this long-overdue catalogue raisonné, which focuses on the artist's impressive oeuvre of watercolors and gouaches and contains more than 400 catalogued works from his student days through 1965—one year before his death. Purrmann's friendship with Matisse and his deep exploration of Paul Cézanne's work had a marked influence on his own art and writing. Like members of the German Expressionist group *Die Brücke*, Purrmann reinvigorated the use of watercolor as a primary medium; during the 1920s and 30s, he was one of the most accomplished watercolorists in Germany. In his later years, Purrmann traveled through Italy, creating many of his landscape masterworks. Notable among these is a series of breathtaking and fragile works on paper that were produced in Levanto in the 1960s.

Hans Purrmann: Watercolors and Gouaches

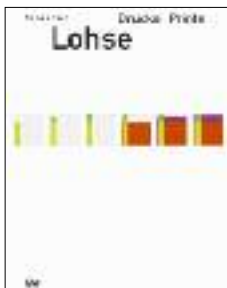
ISBN 978-3-7757-2178-3

Clth, 9 x 12.25 in. / 336 pgs / 434 color / 93 b&w.

U.S. \$300.00 CDN \$342.00

February/Art

HATJE CANTZ



Richard Paul Lohse: Prints Documentation and Catalogue Raisonné

Foreword by Johanna Lohse James. Text by Hans Joachim Albrecht, Felix Wiedler.

This second volume of the important Swiss Constructivist Richard Paul Lohse's catalogue raisonné documents 172 original prints and multiples created between 1941 and 1986. With meticulous historical documentation of each print, this book is an indispensable standard reference for art historians, dealers and collectors.

Richard Paul Lohse: Prints

ISBN 978-3-7757-2309-1

Clth, 9.25 x 11.75 in. / 448 pgs / 300 color.

U.S. \$120.00 CDN \$137.00 SDNR30

April/Art

CONTEMPORARY ART MUSEUM ST. LOUIS



John Armleder & Olivier Mosset

Introduction by Anthony Huberman.

Conversation between John Armleder, Oliver Mosset.

Documenting the recent two-person exhibition by Conceptual artists John Armleder and Olivier Mosset—close friends for more than 20 years—this volume proposes an active juxtaposition of parallel, and opposite, artistic approaches. Mosset is the consummate Minimalist, while Armleder pushes the aesthetic conventions of beauty to their excessive limit.

John Armleder & Olivier Mosset

ISBN 978-0-9777528-5-0

Pbk, 7.75 x 10 in. / 56 pgs / 22 color.

U.S. \$20.00 CDN \$23.00

February/Art

DAMIANI



Giulio Paolini

Text by Giulio Paolini, Ester Coen, Anna Ottani Cavina.

Known primarily for his association with the Arte Povera movement, Giulio Paolini is distinguished by practices that belong to a more strictly Conceptual context. Citation, duplication and fragmentation are among the main features of his *modus operandi*. This small volume features recent and historical works.

Giulio Paolini

ISBN 978-88-6208-045-3

Pbk, 9 x 9 in. / 96 pgs / 60 color.

U.S. \$35.00 CDN \$40.00

February/Art

GALERIE THADDAEUS ROPAC SALZBURG/PARIS



Ilya & Emilia Kabakov: The Canon

Text by Norman Rosenthal, Maria Baibakova.

Best known for their challenging collaborative installation works, Russian artists Ilya and Emilia Kabakov here present a series of paintings. Only one square of each gridded painting is filled in with representational imagery. The rest is left a provocative void.

Ilya & Emilia Kabakov: The Canon

ISBN 978-2-910055-33-2

Pbk, 8.5 x 10 in. / 56 pgs / illustrated throughout.

U.S. \$30.00 CDN \$34.00

February/Art

KERBER



K.H. Hödicke: Charcoal Drawings 1975–1982

Text by Beat Wyss, Durs Grünbein, Jochen Hörisch.

On the occasion of his seventieth birthday, K.H. Hödicke—a pioneer of German New Figuration in the 1970s—here presents large-format charcoal drawings from 1975 to 1982. Filled with erotic, urban energy, these drawings capture the style that was so influential to the 80s generation of Berlin artists.

K.H. Hödicke: Charcoal Drawings 1975–1982
ISBN 978-3-86678-135-1
Hbk, 8.75 x 11.75 in. / 212 pgs / 88 duotone.
 U.S. \$65.00 CDN \$74.00
 March/Art

KERBER



Roman Signer: Sculpting in Time

Text by Brian D. Butler, Leonhard Emmerling.

Best known for his spectacular sculptural explosions, Roman Signer, now 70 years old, is without a doubt one of the most important and influential contemporary Swiss artists. This volume features video works from 1988 through 2006. Essayists shed light on the temporal aspects of his work via literature and philosophy.

Roman Signer: Sculpting in Time
ISBN 978-3-86678-150-4
Hbk, 7.75 x 11.25 in. / 104 pgs / 78 color.
 U.S. \$39.00 CDN \$44.00
 March/Art

HATJE CANTZ



On Per Kirkeby

Texts by Siegfried Gohr
 Edited by Bo Bjerggaard.

This illustrated volume of essays, penned by Siegfried Gohr, is published in honor of Per Kirkeby's seventieth birthday. A writer and curator, Gohr is a professor at the Kunstakademie in Düsseldorf and has been acquainted with Kirkeby's work for more than 50 years.

On Per Kirkeby
ISBN 978-3-7757-2321-3
Hbk, 6.75 x 9 in. / 128 pgs / 48 color.
 U.S. \$40.00 CDN \$46.00
 February/Nonfiction & Criticism/Art
 Criticism/Theory

WALTHER KÖNIG



Bernard Buffet: Maler, Painter, Peintre

Edited by Dorothée Brill. Text by Udo Kittelmann.

French Expressionist Bernard Buffet (1928–1999) experienced meteoric success at the age of 21, becoming an instant millionaire pop celebrity—and a critical conundrum within the art world. This thorough monograph, the first in many years, repositions the artist. Edited by Udo Kittelmann, future President of all Berlin State Museums.

Bernard Buffet: Maler, Painter, Peintre
ISBN 978-3-86560-490-3
Hbk, 11.75 x 9.75 in. / 140 pgs / 110 color / 12 b&w.
 U.S. \$59.95 CDN \$68.00
 March/Art

DOMAINE DE KERGUENNEC



Shirley Jaffe: Networking

Text by Eric Suchère, Frédéric Paul. Interview by Frédéric Paul.

Born in 1925, the American Paris-based painter Shirley Jaffe has been producing flat, colorful abstract compositions that call to mind such artists as Stuart Davis, Jonathan Lasker and Hans Arp for more than 60 years. This volume collects works from the 1960s through the present.

Shirley Jaffe: Networking
ISBN 978-2-906574-09-0
Hbk, 7 x 9.5 in. / 128 pgs / 45 color / 12 b&w.
 U.S. \$30.00 CDN \$34.00
 March/Art

STEIDL/HAUSER & WIRTH



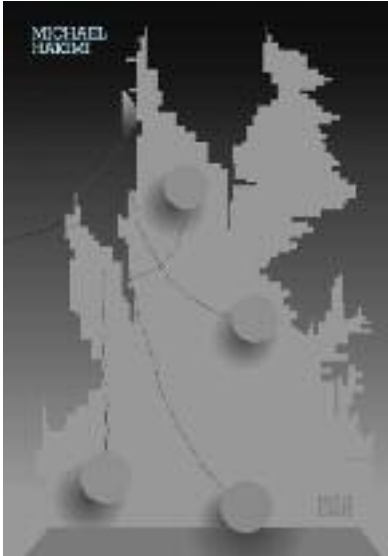
Maria Lassnig: The Pen Is the Sister of the Brush

Diaries 1943–1997
 Edited by Hans Ulrich Obrist.

Available in English for the first time, Viennese painter Maria Lassnig's diaries—originally published in German in 2000 by Hans Ulrich Obrist—are a collection of journal entries, notes, poems, letters, photographs and drawings.

Maria Lassnig: The Pen Is the Sister of the Brush
ISBN 978-3-86521-739-4
Hbk, 6.75 x 9 in. / 192 pgs / 80 b&w.
 U.S. \$45.00 CDN \$51.00
 March/Art

HATJE CANTZ



Michael Hakimi

Text by Adam Szymczyk, Yilmaz Dziewior.

The murals, computer images, paper works, drawings and objects of Berlin-based Michael Hakimi are combined in site-specific installations to form intricate networks of meaning. Hakimi expands the function of his formally reduced, two-dimensional images by means of his interventions, emphasizing the semantic divide between object and sign. The artist examines the narrative potential of symbols and basic geometric shapes through the collagelike interaction of his works with readymades of the simplest materials. His installation “Large Oven” (2004), for example, realized for the Kunstverein Hamburg, and the spatial project “Roof” (2007), produced for the Kunsthalle Basel, both of which are comprehensively documented for the first time in the present publication, create walk-in scenarios reflecting social, political and urban realities. Beyond these works, this retrospective monograph presents all of Hakimi’s work since 2002.

Michael Hakimi
ISBN 978-3-7757-2268-1
Pbk, 7.25 x 10.25 in. / 138 pgs / 67 color / 11 b&w.
U.S. \$40.00 CDN \$46.00 **SDNR30**
March/Art

KERBER



Axel Anklam: The Readiness to Believe

Text by Christian Malycha, Marc Wellmann.

Berlin sculptor Axel Anklam uses materials like stainless steel, latex, foam and epoxy to create super-plastic works that contain elements of biomorphic energy and space-aged product design. This volume collects works from 2002 through 2007.

Axel Anklam: The Readiness to Believe
ISBN 978-3-86678-152-8
Hbk, 9.5 x 8.5 in. / 76 pgs / 34 color.
U.S. \$35.00 CDN \$40.00
March/Art

KERBER



Gregor Hildebrandt

Text by Barbara Auer, Friederike Nymphius.

This first monograph for the Berlin-based artist features works from 2005 through 2007. Hildebrandt is known for his use of prerecorded cassette tapes, which are applied directly onto canvases and photographic prints and in room-size installations. The work makes formal reference to Minimalism but contains subjective and autobiographical elements.

Gregor Hildebrandt
ISBN 978-3-86678-119-1
Hbk, 8.75 x 12.75 in. / 128 pgs / 75 color.
U.S. \$48.00 CDN \$55.00
March/Art

CHARTA/IRISH MUSEUM OF MODERN ART



Ulla von Brandenburg: Whose Beginning Is Not, Nor End Cannot Be

Text by Declan Long, Beatrix Ruf, Rachael Thomas.

Rising German artist Ulla von Brandenburg plays with notions of reality and artifice in multilayered works employing film, drawing, installation, wall painting and performance. This publication documents recent works.

Ulla von Brandenburg: Whose Beginning Is Not, Nor End Cannot Be
ISBN 978-88-8158-693-6
Hbk, 9.5 x 9.5 in. / 100 pgs / 48 color / 25 b&w.
U.S. \$49.95 CDN \$57.00
February/Art

KERBER



Norbert Prangenber: Venustas et Fortuna

Edited by Annegret Laabs.

New works by the German sculptor Norbert Prangenber, known for his monumental colored ceramic pieces and independent vision.

Norbert Prangenber: Venustas et Fortuna
ISBN 978-3-86678-127-6
Hbk, 9 x 11.75 in. / 144 pgs / 94 color.
U.S. \$48.00 CDN \$55.00
March/Art

KERBER



Stephan Balkenhol: UmRaum Architecture & Object

Edited by Simone Laubach.

Stephan Balkenhol is best known for his roughly hewn wooden figurative sculptures of people and animals. Less well known are his functional objects, furniture and architectural works, including three-dimensional, colored reliefs that retrace Gothic cathedrals or anonymous Modern postwar architecture. All too long neglected, these works are detailed here.

Stephan Balkenhol: UmRaum

ISBN 978-3-86678-138-2

Pbk, 6.75 x 9 in. / 64 pgs / 29 color / 23 b&w.

U.S. \$25.00 CDN \$29.00

March/Art

GALERIE THADDAEUS ROPAC SALZBURG/PARIS



Antony Gormley: Between You and Me

Text by Fernando Huici March.

1994 Turner-Prize winner Antony Gormley has spent the last three decades investigating the human body, endeavoring to bring new energy to figurative sculpture. This beautifully produced volume accompanies a 2008–2009 European traveling exhibition. Major works are documented alongside details, essays and an interview.

Antony Gormley: Between You and Me

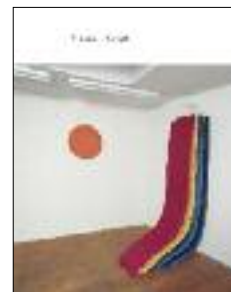
ISBN 978-2-910055-31-8

Hbk, 11 x 11 in. / 104 pgs / 39 color.

U.S. \$60.00 CDN \$68.00

February/Art

ASPEN ART PRESS



Friedrich Kunath: Rising vs. Setting

Text by Heidi Zuckerman Jacobson, Gregor Jansen, Anna Grande, Jeff Poe.

Playing with the legacy of German Romanticism, German artist Friedrich Kunath works in a variety of media, including sculpture, painting and photography. This is the artist's first monograph, published concurrently with his first solo museum exhibition in the U.S. at the Aspen Art Museum.

Friedrich Kunath: Rising vs. Setting

ISBN 978-0-934324-44-1

Hbk, 8 x 10 in. / 208 pgs / 117 color / 17 b&w.

U.S. \$39.99 CDN \$46.00

February/Art

JRP|RINGIER



Gedi Sibony

Edited by Giovanni Carmine. Text by Giovanni Carmine, François Quintin, Philippe Vergne.

In Gedi Sibony's sculptural work, cardboard, wood, carpets, plastic sheets and latex paint are embedded into the exhibition rooms' architectural context. His "spatial collages" oscillate between objectlike appearance and installation-esque ensembles. One could describe them as low-key high art. Born in 1973 in New York, Sibony showed his work at New York's New Museum in 2007.

Gedi Sibony

ISBN 978-3-905829-89-1

Hbk, 8 x 11.25 in. / 64 pgs / 40 color.

U.S. \$35.00 CDN \$40.00

May/Art

CHARTA



Jene Highstein: Lines in Space

Text by Laura Mattioli Rossi.

Born in Baltimore in 1942, sculptor Jene Highstein lived between New York and London in the 60s. In New York's SoHo in the early 70s, he began a series of sculptural installations that used poor and elemental material such as industrial metal pipes. This volume reconstructs, documents and analyzes the *Pipes* series.

Jene Highstein: Lines in Space

ISBN 978-88-8158-694-3

Pbk, 6.75 x 9.5 in. / 112 pgs / 69 duotone.

U.S. \$34.95 CDN \$40.00

February/Art

STEIDL/HAUSER & WIRTH



Berlinde De Bruyckere: In the Woods There Were Chainsaws

Text by Tommy Wieringa, Berlinde De Bruyckere. Photographs by Mirjam Devriendt.

Employing a range of sculptural media including wax, wood, wool, horse skin and hair, Belgian artist Berlinde De Bruyckere works around the themes of vulnerability and extreme fragility—in people, animals and nature.

Berlinde De Bruyckere: In the Woods There Were Chainsaws

ISBN 978-3-86521-849-0

Hbk, 11.5 x 15 in. / 120 pgs / illustrated throughout.

U.S. \$80.00 CDN \$91.00

March/Art

ROYAL ONTARIO MUSEUM OF ART



Shanghai Kaleidoscope

Text by Christopher Phillips.

This oversized study of Shanghai's creative culture presents an adventurous mix of architectural models, digital simulations, designer fashion apparel, drawings, runway videos, paintings, photo-works and video installations by the city's leading contemporary artists.

Shanghai Kaleidoscope

ISBN 978-0-88854-460-5

Hbk, 10 x 14 in. / 144 pgs / illustrated throughout.

U.S. \$60.00 CDN \$68.00

February/Architecture & Urban Studies/Asian Art & Culture

CHARTA



Claudio Guarino

Text by Giorgio Verzotti, Francesco Bernardelli, Steve Child, Claudio Guarino.

This publication documents the oeuvre of an artist, much inspired by opera, who knows how to simultaneously discuss desire, pleasure and eroticism, not as opposed to or merely compared with existing norms but instead reimagined in a fantastic, fairy-tale limitless world.

Claudio Guarino

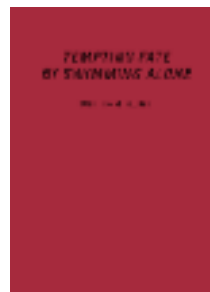
ISBN 978-88-8158-671-4

Pbk, 6.75 x 9.5 in. / 168 pgs / 194 color.

U.S. \$45.00 CDN \$51.00

February/Art

WITTE DE WITH PUBLISHERS



William Hunt: Tempting Fate by Swimming Alone

Text by Sally O'Reilly.

This first monograph on British performance artist William Hunt (born in 1977) is designed to unfold to 43 x 33 inches, revealing a performatively produced silk screen of the artist's body. Produced in a limited edition of 500.

William Hunt: Tempting Fate by Swimming Alone

ISBN 978-90-73362-83-3

Hbk, 6.25 x 8 in. / 1 pg folded into 28 sections / 8 duotone. Edition of 500 copies.

U.S. \$30.00 CDN \$34.00

March/Art

CHARTA



Heide Hatry: Heads and Tales

Foreword by Catharine MacKinnon.

Heads and Tales presents photographic documentation of 30 sculptures by Heide Hatry, in which fake skin appears to have been grafted on top of real faces. Each sculpture represents an imaginary woman for whom an invited female writer has created a biography. Writers include Jessica Hagedorn, Jennifer Belle, Lydia Millet and Mei-mei Berssenbrugge, among others.

Heide Hatry: Heads and Tales

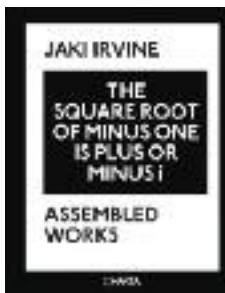
ISBN 978-88-8158-706-3

Hbk, 6.75 x 9.5 in. / 240 pgs / 31 color.

U.S. \$59.95 CDN \$68.00

February/Art

CHARTA



Jaki Irvine: The Square Root of Minus One Is Plus or Minus i Assembled Works

Text by Michael Newman, Sarah Glennie, Jaki Irvine.

Born in Dublin in 1966, Jaki Irvine creates Super-8 films, sometimes shown in installation form, that acknowledge strangeness, coincidence and signs. This volume features films, videos and writings in a storyboard layout. Animals figure heavily.

Jaki Irvine: The Square Root of Minus One Is Plus or Minus i

ISBN 978-88-8158-702-5

Pbk, 8 x 10.25 in. / 160 pgs / 287 color / 47 b&w.

U.S. \$49.95 CDN \$57.00

April/Art/Artists' Book

VEENMAN PUBLISHERS



Guido van der Werve: Nummer Tien Works 2003-2007

Guido van der Werve's films take up such themes as melancholy, the romanticized figure of the creative artist and the uncontrollable quantity of chance, and link them to the rational thought processes of classical music. Trained as a pianist, the artist aims to create a visual and conceptual language that is as direct as music.

Guido van der Werve: Nummer Tien

ISBN 978-90-8690-145-6

Hbk, 10 x 9 in. / 208 pgs / 100 color.

U.S. \$52.00 CDN \$59.00

March/Art

DOMAINE DE KERGUEHENNEC

**Giuseppe Gabellone**

Text by François Piron. Interview by Frédéric Paul.

This catalogue of recent work by the Milanese artist Giuseppe Gabellone features photographs, sculptural works and reliefs. "My work is anything but strategic. I produce a little, I spend a lot of money and each time someone begins to understand what I'm doing I move on to a different kind of work."

Giuseppe Gabellone

ISBN 978-2-906574-13-7

Pbk, 9.25 x 13 in. / 98 pgs / 30 color.

U.S. \$25.00 CDN \$29.00

March/Art

LOUISIANA MUSEUM OF MODERN ART

**Louisiana's Sculpture Park**

Louisiana Library

Edited by Jacob Wamberg, Poul Erik Tøjner, Michael Juul Holm. Text by Helle Crenzien.

This guide to the Louisiana Museum of Modern Art's acclaimed sculpture park features work by Max Ernst, Henry Moore, Alexander Calder, Jean Miro, Jean Dubuffet and many others. A handy map is included.

Louisiana's Sculpture Park

ISBN 978-87-91607-59-2

Pbk, 7 x 10 in. / 162 pgs / 79 color / 3 b&w.

U.S. \$38.00 CDN \$43.00

March/Art/Reference

HATJE CANTZ

**Lars Ø. Ramberg**

Text by Camilla Eeg-Tverbakk, Claudia Lenz, Peer Hess.

Since 1992, Norwegian artist Lars Ø. Ramberg has been critically engaged with themes like national identity, symbolic architecture and language. He either works with and manipulates an extant history or questions the dominant method of documenting it. This volume presents key works alongside detailed explanations.

Lars Ø. Ramberg

ISBN 978-3-7757-2038-0

Cloth, 9.75 x 11.25 in. / 248 pgs / 170 color / 18 b&w.

U.S. \$60.00 CDN \$68.00

February/Art

ORO EDITIONS

**Amy Trachtenberg: Groundwork**

Text by Rebecca Solnit, Mary Burger.

With a series of notebook sketches, models and photographic source materials, this volume details San Francisco-based artist Amy Trachtenberg's process for her award-winning public-art project *Groundwork*, at the new San José Public Library, which addresses the local history of manual labor in agriculture. Poetic essays by writers Rebecca Solnit and Mary Burger.

Amy Trachtenberg: Groundwork

ISBN 978-0-9814628-0-6

Pbk, 9 x 6.25 in. / 64 pgs / 24 color.

U.S. \$14.95 CDN \$17.00

April/Art/Architecture & Urban Studies Studies

JOHN MICHAEL KOHLER ARTS CENTER

**Patrick Dougherty: Natural Magic**

Text by Alison Ferris, Lisa Muehlig.

Chapel Hill-based Patrick Dougherty is known for his enchanting, site-specific sculptural installations composed of huge, hanging, nestlike forms. This volume documents several exhibitions, highlighting the collaborative process of creating major installations, and the eventual, natural demise of Dougherty's unique sculptures.

Patrick Dougherty: Natural Magic

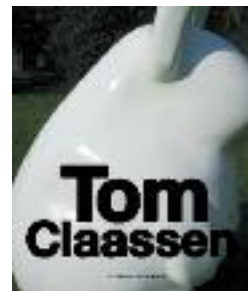
ISBN 978-0-9710703-1-8

Pbk, 8 x 11 in. / 92 pgs / 77 color / 11 b&w.

U.S. \$29.95 CDN \$34.00

February/Art

NAI PUBLISHERS

**Tom Claassen**

Text by Hans den Hartog, Wim Pijbes.

Dutch artist Tom Claassen, born in 1964, is known for his endearing monumental public sculptures, which often depict animals—like a herd of elephants walking alongside the highway or a slobbering dog. This publication offers the first overview of Claassen's oeuvre.

Tom Claassen

ISBN 978-90-5662-645-7

Hbk, 9 x 8 in. / 112 pgs / illustrated throughout.

U.S. \$40.00 CDN \$46.00

April/Art

Exhibition Schedule

Amsterdam: Galerie Fons Welters,

01/10/09–04/25/09

THE UNIVERSITY OF ARIZONA MUSEUM OF ART



Jenny Schmid: The Vistas of Gender Utopia

Text by Lisa Fischman, Ben Ehrenreich.

For more than a decade, Jenny Schmid has been crafting prints that lob subversive wit at notions of gender and liberty. Working in lithography and mezzotint, and most recently with an experimental hybrid of manual and digital techniques, her images are luxuriant, exquisitely wrought and iconographically rich. Schmid quotes from Europe's Medieval and Renaissance printmaking precedents, the medium's traditions of social satire and arch caricature (e.g., Bruegel, Hogarth, Goya and Daumier), journalism and sociology, feminist scholarship, graphic novels, and various strains of popular culture—visual, musical, and literary. Densely packed with symbols and language, her images trace the distant past to the immediate present with a wry humor that carries the sharp poke of contemporary critique. Designed to evoke the fanciful visual pleasures of a storybook, *Jenny Schmid: The Vistas of Gender Utopia* provides a comprehensive survey of the artist's series since 2000. Includes an essay by University of Arizona Museum of Art Chief Curator Lisa Fischman and a previously unpublished work of allegorical fiction by acclaimed journalist and novelist Ben Ehrenreich, author of *The Suitors* (2006).

Jenny Schmid: The Vistas of Gender Utopia

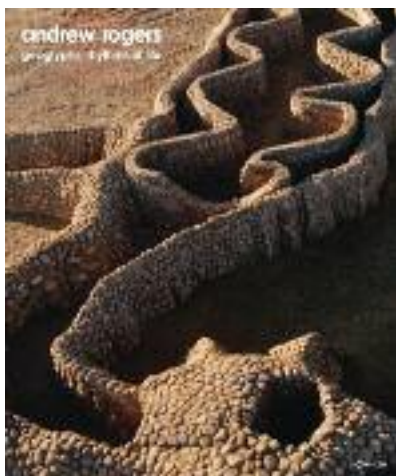
ISBN 978-0-9814840-1-3

Clth, 7.75 x 10.75 in. / 96 pgs / 60 color.

U.S. \$45.00 CDN \$51.00

February/Art

CHARTA



Andrew Rogers: Geoglyphs, Rhythms of Life

Text by Eleanor Heartney, Golan Levi, Lilly Wei, Laura M. Amrhein, Geoffrey Edwards, Ximena Jordan, Andrew Rogers, Carolyn Syangbo, Marian Sojak.

Since 1999—in the spirit of Land artists such as James Turrell and Michael Heizer—Australian sculptor Andrew Rogers has been working on *Geoglyphs, Rhythms of Life*, a series of massive stone geoglyphs (large-scale works carved into or drawn on the ground) intended to form a chain across the globe, as well as to serve as a metaphor for the cycle of life. Additionally, Rogers uses these works as backdrops for photographs of nude and pregnant women in a related series, also presented here, called *Celebration of Life*. The chain has thus far been completed in 12 locations across five continents with the assistance of 5,000 people. This exhaustive volume, featuring 1,436 reproductions, including aerial and satellite images, brims with on-site photographs recording Rogers' travels through a breathtaking array of landscapes, from the dizzying heights of the Bolivian Altiplano to the pristine serenity of Nepal's Himalayas.

Andrew Rogers: Geoglyphs, Rhythms of Life

ISBN 978-88-8158-712-4

Hbk, 12 x 14.25 in. / 464 pgs / 1,436 color.

U.S. \$130.00 CDN \$148.00

March/Art

DES MOINES ART CENTER



Yan Pei-Ming: Life Souvenir

Text by Jeff Fleming, Mami Kataoka.

In this exhibition catalogue, Chinese painter Yan Pei-Ming investigates the nebulous concepts of human virtue and memory—especially in relation to age, power and society. *Life Souvenir* presents images of infants and soldiers, continuing Yan's careerlong interest in history, incorruptibility and, above all else, human emotion.

Yan Pei-Ming: Life Souvenir

ISBN 978-1-879003-55-2

Clth, 13 x 8 in. / 64 pgs / 24 color.

U.S. \$35.00 CDN \$40.00

February/Art/Asian Art & Culture

Exhibition Schedule

Des Moines: Des Moines Art Center,
09/19/08–01/04/09

KERBER



Bernd Lieven: Gardens and Spaces

Text by Klaus Honnef, Lothar Altringer.

German painter Bernd Lieven plays with photography's *apparent* ability to represent reality. His most recent work, collected here, depicts bleak and neglected gardens—everyday spaces left to slowly decay among the aging buildings, parking lots and little piles of rubbish that surround them.

Bernd Lieven: Gardens and Spaces

ISBN 978-3-86678-148-1

Hbk, 10.5 x 8.25 in. / 64 pgs / 35 color.

U.S. \$38.00 CDN \$43.00

March/Art

TIMEZONE 8/WHITE SPACE BEIJING

**Xu Shun: Occurrence****Text by Mark Gisbourne.**

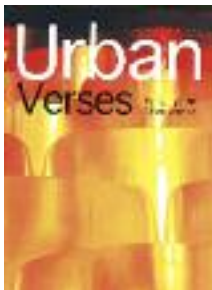
Chinese painter Xu Shun uses found photographic materials and images derived from the popular Chinese press in his hushed, almost monochromatic paintings. This volume collects work from 2007 and 2008.

Xu Shun: Occurrence**ISBN 978-988-17521-7-8****Hbk, 10.75 x 9.75 in. / 96 pgs / 40 color.**

U.S. \$44.00 CDN \$50.00

April/Art/Asian Art & Culture

TIMEZONE 8

**Chen Wenbo: Urban Verses****Text by Huang Du, Li Jianchun.**

For Chinese artist Chen Wenbo, nighttime whispers of small joys, low-level freedoms, fragmentary feelings sent asunder by the impact of propaganda. This volume features his iconic nocturnal close-ups of keys, matches, dice and snooker balls, among other paintings, as well as related sculptural works, photographs and performance documents.

Chen Wenbo: Urban Verses**ISBN 978-988-17522-1-5****Hbk, 8 x 10.75 in. / 232 pgs / 150 color.**

U.S. \$60.00 CDN \$68.00

April/Art/Asian Art & Culture

KERBER

**Bernd Koberling: Volume of Silence****Painting 1999–2007****Edited by Andrea Firmenich. Text by Astrid Becker, Johannes Janssen, Andrea Firmenich.**

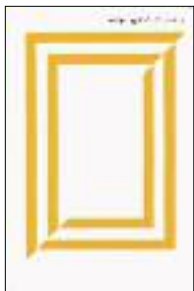
For the past 30 years, Berlin painter Bernd Koberling has spent several months of each year in Iceland. The plein air watercolors he produces there have had a significant effect on his large-scale studio paintings. In this collection of large and small works, the natural landscape is channeled in every gesture.

Bernd Koberling: Volume of Silence**ISBN 978-3-86678-132-0****Hbk, 8.75 x 11.5 in. / 224 pgs / 129 color / 11 b&w.**

U.S. \$49.00 CDN \$56.00

March/Art

VEENMAN PUBLISHERS

**De Ateliers, Offspring 2008****Text by Dominic van den Boogerd.**

Every year the De Ateliers International Artists Studio Program in Amsterdam hosts an exhibition for graduating students. In 2008, the participants included Caner Aslan, Gerbrand Burger, Sidyon Curaro, Noa Giniger, Jack Holden, Eva Räder and Vincent Vulsma. Their work is gathered here, alongside interviews.

De Ateliers, Offspring 2008**ISBN 978-90-8073-185-1****Pbk, 6 x 9 in. / 112 pgs / illustrated throughout.**

U.S. \$29.00 CDN \$33.00

March/Art

GALERIE LAURENT GODIN/ONESTAR PRESS

**Corinne Marchetti: Liberte, Sexe, Education****Text by Cyrille Martinez, Richard Dailey.**

Ringbound with a giant Day-Glo-green elastic band, this volume presents recent works by French artist Corinne Marchetti. Painted resin figurative sculptures, drawings in pen, pencil and ink and embroidered works depict sexually liberated monsters and ingenues. An essay compares the work to a marriage of Louise Bourgeois and Walt Disney.

Corinne Marchetti: Liberte, Sexe, Education**ISBN 978-2-915359-26-8****Hbk, 8 x 12 in. / 180 pgs / 31 color / 128 b&w.**

U.S. \$65.00 CDN \$74.00

April/Art

KERBER

**Nicole Schuck: 2381 km and a Long Walk****Works on Iceland****Edited by Jutta Hülsewig-Johnen. Text by Christine Heidemann, Nicole Schuck.**

For more than two months in 2006, Berlin-based artist Nicole Schuck hiked across Iceland, carrying just a rucksack and a tent. This volume collects the drawings, films and performances that resulted from her hikes, all of which helped her to process her experiences of the island.

Nicole Schuck: 2381 km and a Long Walk**ISBN 978-3-86678-153-5****Hbk, 9.5 x 7.5 in. / 64 pgs / 107 color / 31 b&w.**

U.S. \$29.00 CDN \$33.00

March/Art

VEENMAN PUBLISHERS



Facing China

Edited by Fu Ruide. Text by Christoph Fein, Robert C. Morgan, Li Xianting, Hannes Sigurdsson.

This deluxe volume features works of art by and photographic portraits of a unique generation of artists that flourished in the years following the 1989 revolt. Artists include Liu Ye, Zhang Xiaogang, Fang Lijun, Yue Minjun, Yang Shaobin, Tang Zhigang, Chen Qing, Qing Zhao Nengzhi and Wei Dong.

Facing China

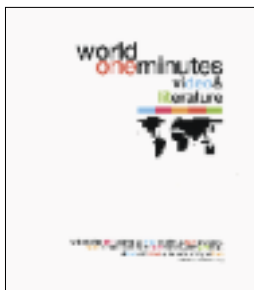
ISBN 978-90-8690-171-5

Hbk, 10.25 x 13 in. / 273 pgs / 200 color.

U.S. \$79.95 CDN \$91.00

March/Art/Asian Art & Culture

VEENMAN PUBLISHERS



World One Minutes

Video & Literature

Edited by Lucette ter Borg.

Put together alongside the 2008 Olympic Games, this collection of one-minute videos from 90 countries—in book and DVD form—includes work by emerging and established artists. It opens a window on China, then travels to the Netherlands, Alaska, Benin, Morocco, Egypt and other countries, before heading back to Beijing.

World One Minutes

ISBN 978-90-8690-191-3

Pbk, 8 x 9 in. / 295 pgs / 100 color / 100 b&w.

U.S. \$45.00 CDN \$51.00

March/Art

TIMEZONE 8



Beijing 798 Now: Changing Art, Architecture and Society in China

Edited by Cheng Lei, Zhu Qi.

From industrial complex to international art district, the Beijing 798 area has become a symbol of urban change in China. This book covers the area's architects, artists, curators, critics, gallerists, publishers, art professionals and nonprofit workers, exploring issues that face the art district (and China as a whole) today.

Beijing 798 Now: Changing Art, Architecture and Society in China

ISBN 978-988-17521-9-2

Pbk, 8.5 x 10.25 in. / 400 pgs / 200 col / 80 duotone.

U.S. \$60.00 CDN \$68.00

April/Art/Asian Art & Culture

TIMEZONE 8



Shen Ling: Eroticism and Love

Introduction by Jia Fangzhou. Text by Zhang Zhaohui.

Shen Ling's oil paintings are erotic, expressionistic, liberated and sometimes funny. According to Fan Di'an, Director of China National Art Gallery, her art and method are "consistently spectacular. And her paintings have always been pure, unfettered and moving in their joie de vivre."

Shen Ling: Eroticism and Love

ISBN 978-988-17521-1-6

Pbk, 10 x 11.75 in. / 500 pgs / 200 color / 100 b&w.

U.S. \$75.00 CDN \$86.00

April/Art/Asian Art & Culture

TIMEZONE 8/ULLENS CENTER
FOR CONTEMPORARY ART, BEIJING



Stray Alchemists

Matt Bryans, Amy Granat, Lim Tzay Chuen, Takeshi Murata, Robin Rhode, Sterling Ruby

Edited by Kate Fowle. Text by Jérôme Sans.

Stray Alchemists documents the first international exhibition put on by the Ullens Center for Contemporary Art in Beijing, which introduced six artists: Matt Bryans, Amy Granat, Lim Tzay Chuen, Takeshi Murata, Robin Rhode and Sterling Ruby.

Stray Alchemists

ISBN 978-988-17521-3-0

Pbk, 7 x 10 in. / 140 pgs / 50 color / 15 b&w.

U.S. \$23.00 CDN \$26.00

April/Art

TIMEZONE 8/BOERS-LI GALLERY



Liu Wei: 2006-2007

Edited by Waling Boers. Text by Pi Li, Philip Tinari, Gao Shiming.

This volume tracks the evolution of young Beijing-based artist Liu Wei as he enters the second decade of his career. Works include a model cityscape made of oxhide, a collection of exercise equipment inside a steel cage and an atrium built of old doors and windows.

Liu Wei: 2006-2007

ISBN 978-988-17143-2-9

Hbk, 9 x 9 in. / 139 pgs / 90 color / 1 b&w.

U.S. \$50.00 CDN \$57.00

April/Art/Asian Art & Culture

STEIDL/ZWIRNER & WIRTH



The Collection of Helga and Walther Lauffs

Text by Jeffrey Weiss.

This two-volume set documents one of Europe's most important private collections, comprising key examples of Pop, Arte Povera, Minimalism, Post-Minimalism and Conceptual art. Artists include Beuys, Bontecou, Christo, Darboven, Hesse, Judd, Kawara, Manzoni, Nauman, Sandback and Twombly.

The Collection of Helga and Walther Lauffs
ISBN 978-3-86521-850-6

Slip, Hbk, 2 vols, 11 x 12.5 in. / 416 pgs / 125 color.
U.S. \$180.00 CDN \$205.00 **SDNR30**
July/Art

WALTHER KÖNIG



The Collection Book

Thyssen-Bornemisza Art Contemporary
Edited by Eva Ebersberger, Daniela Zyman.

In the 1920s, the Thyssen-Bornemisza family began amassing an art collection which now comprises almost 1,000 works, from the thirteenth century through the close of the twentieth. Herein, works from Madrid's Thyssen-Bornemisza Museum—with works by Holbein, Titian, Rembrandt, Monet, Picasso, Hopper and others.

The Collection Book

ISBN 978-3-86560-540-5
Hbk, 8 x 10.5 in. / 350 pgs / 150 color / 150 b&w.
U.S. \$89.95 CDN \$103.00 **FLAT40**
March/Art

HATJE CANTZ



Painted

Beate Günther, Richard Allen Morris,
Guillermo Kuitca
Edited by Katrin Steffen, Hans-Michael Herzog.

Three painters have recently been added to the world-famous, Zurich-based Daros Collection: Berlin-based Beate Günther, Argentine Guillermo Kuitca and American Richard Allen Morris. This volume presents an in-depth examination.

Painted

ISBN 978-3-7757-2328-2
Hbk Portfolio, 3 Pbk vols, 9.25 x 11 in. / 172 pgs / 100 color.
U.S. \$60.00 CDN \$68.00 **SDNR30**
March/Art

Exhibition Schedule

Zurich: Daros Exhibitions, 10/18/08–02/15/09

WALTHER KÖNIG



The Collection of Brigitte & Arend Oetker

Edited by Brigitte Oetker, Arend Oetker.

German entrepreneurs, patrons and collectors Brigitte and Arend Oetker have put together one of the most respected private collections in Europe, primarily focused on artists who undermine the notion of representation with humor and everyday materials. This volume presents a selection, with work by Flavin, Genzken, Lawler and others. Text in German only.

The Collection of Brigitte & Arend Oetker

ISBN 978-3-86560-525-2
Clth, 8.5 x 12 in. / 176 pgs / 180 color / 44 b&w.
U.S. \$59.95 CDN \$68.00 **FLAT40**
March/Art

HATJE CANTZ



Blitzen-Benz BANG: Daimler Art Collection

Mixed Media, Sculptures,
Commissioned Works

Edited by Renate Wiehager. Text by Tilman Osterwold, Götz Adriani, Gudrun Inboden, Wulf Herzogenrath.

The Daimler Art Collection was founded in 1977 and has since grown to include about 1,800 works by more than 600 artists. The focus of the collection is on Constructivist, Concrete and Minimalist works by artists of the Stuttgart avant-garde, the Bauhaus and today's international Contemporary scene. This follow-up volume to 2006's collection catalogue, *Minimalism and After*, concentrates on the photographic, video, mixedmedia, sculptural and commissioned works that the Daimler Collection has acquired since the early 1990s. Detailed essays present and discuss approximately 300 works by more than 125 artists, including Nam June Paik, John M. Armleder, David Goldblatt, Guy Tillim, Walter de Maria, Anthony Cragg, Jeff Koons, Andy Warhol and Sylvie Fleury. Not only does *Blitzen-Benz BANG* explore central aspects of one of the oldest and most important German corporate collections in existence today, but it is also a survey of the important stylistic developments in international art from the 1960s to the present.

Blitzen-Benz BANG: Daimler Art Collection

ISBN 978-3-7757-2310-7
Hbk, 9 x 11 in. / 520 pgs / 802 color / 28 b&w.
U.S. \$75.00 CDN \$86.00 **SDNR30**
April/Art

DAMIANI



Diango Hernández: Diamonds and Stones
My Education
Foreword by Lisette Lagnado.

Cuban artist Diango Hernández creates paintings in the shape of faceted diamonds, which for him are symbols of a land governed by a single party, a metaphor of an “untouchable” regime whose politics seem to have no end. Source materials for the paintings are drawn from government propaganda beginning in the 1950s.

Diango Hernández: Diamonds and Stones
ISBN 978-88-6208-080-4
Hbk, 7 x 9 in. / 320 pgs / 270 color.
U.S. \$40.00 CDN \$46.00
February/Art/Latin American Art & Culture

VEENMAN PUBLISHERS



Carlos Amorales
Discarded Spider
Text by Nestor Garcia Canclini, Jose Falconi, Jens Hoffmann, Raphaela Platow. Conversation between Joan Jonas, Carlos Amorales.

Mexico City-based Carlos Amorales is known for the flat, iconic imagery of his Liquid Archive of digital images, which inform his work in video animation, painting, drawing, sculpture and performance. This publication accompanies the artist’s 2008 exhibition at the Contemporary Arts Center Cincinnati.

Carlos Amorales
ISBN 978-90-8690-133-3
Pbk, 8.26 x 11.41 in. / 144 pgs / 100 color.
U.S. \$52.00 CDN \$59.00
February/Art/Latin American Art & Culture

VEENMAN PUBLISHERS



Burn & Learn
Text by Bregje van Woensel.

This big board book presents full-spread images of 80s graffiti works on trains by 15 international writers, alongside short texts by each. Contributors include Honet, Dieter Markowicz, Delta, Sent, Yalt, Shave Wow, Nema, Mins, Jack in the Box, Reaze, Nug, Error, Mellie and Banos. Limited edition of 500.

Burn & Learn
ISBN 978-90-807672-2-5
Hbk 9.5 x 12.5 in. / 34 pgs / 15 color.
Edition of 500 copies.
U.S. \$45.00 CDN \$51.00
March/Art

WALTHER KÖNIG

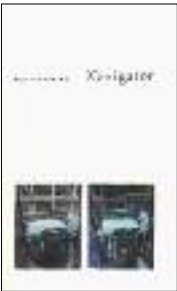


Matthew Ritchie: The Morning Line
Edited by Eva Ebersberger, Daniela Zyman.
Text by Caroline A. Jones, Peter Weibel, Benjamin Aranda, Chris Lasch, Mark Wasiuta, Bryce Dessner, Florian Hecker, Tony Myatt.

The Morning Line is a collaboration between Matthew Ritchie, architects Aranda/Lasch and the global design and engineering firm Arup. Many disciplines converge in an interactive, open, cellular structure.

Matthew Ritchie: The Morning Line
ISBN 978-3-86560-566-5
Hbk, 9.75 x 8 in. / 152 pgs / illustrated throughout.
U.S. \$45.00 CDN \$51.00
February/Art

VEENMAN PUBLISHERS



Arjan van Helmond: Navigator
Text by Ingrid Commandeur, Zlatko Würzburg, Gilda Williams.

The empty spaces in Arjan van Helmond’s paintings create a feeling of suspense, as if something may happen at any moment. This first monograph contains 50 reproductions of recent work, printed on loose sheets of paper—lending the impression of a stack of drawings that can be leafed through.

Arjan van Helmond: Navigator
ISBN 978-90-8690-077-0
Pbk, 7 x 11 in. / 152 pgs / 50 color.
U.S. \$45.00 CDN \$51.00
March/Art

VEENMAN PUBLISHERS



Rachel Howard
Invited by Philippa van Loon
Edited by Tonko Grever. Text by Colin Glen, Philippa van Loon.

In 2008, London painter Rachel Howard was invited by the youngest scion of Holland’s van Loon family to create a body of work for the family museum. This volume features specially framed portraits and other work of a more architectural nature. The paint almost seems to drip from the paintings; brushstrokes are nearly invisible.

Rachel Howard
ISBN 978-90-8690-173-9
Hbk, 9 x 9.25 in. / 48 pgs / 25 color.
U.S. \$45.00 CDN \$51.00
March/Art

REGEN PROJECTS, LOS ANGELES

Raymond Pettibon DVDs

According to the influential Los Angeles artist Mike Kelley, quoted in *The New York Times Magazine*, many of Raymond Pettibon's earliest supporters were artists. "Some people liked Raymond because they considered him a guy who didn't kiss the butt of the art world. Others thought he represented punk, or blue-collar Conceptualism or D.I.Y. What interested me about him was how he constructed things—like Lautréamont, who's my favorite writer—with all these different sources juggled and combined into something particular. Raymond had that definite auteur look, which was faux-romantic, faux-Gothic, very Tennessee Williams, very foppishly funny." Best known for his iconic album covers and zine-style ink drawings featuring surfers, old-time baseball players, gangsters, religious nuts, trains, Gumby and the character Vavoom from the old *Felix the Cat* cartoon, Pettibon is also the author of a series of super-lowfi home videos, made with his friends beginning in the 1980s. Starring the very artists and musicians who supported Pettibon from the start, they are available here for the first time on DVD. *Red Tide Rising: Venice & Mars* (2001) is a two-disc set that deals with the life of Jim Morrison. *Sir Drone: A New Film About the New Beatles* (1989–90) chronicles the trials and tribulations of two nascent punk rockers in late-70s Los Angeles as they struggle to not be posers. Filmed over two days, it stars Mike Watt and Mike Kelley. *Citizen Tania: As Told to Raymond Pettibon* (1989–90) deals with Patty Hearst and her Symbionese Liberation Army alias "Tania." *Judgement Day Theater: The Book of Manson* (1989–90) is an account of the famous Manson Family. And *The Whole World Is Watching: Weatherman '69* (1989–90), starring Mike Watt, Kim Gordon and Thurston Moore, offers up sketches of historic encounters between the radical splinter group of the Students for a Democratic Society the Weatherman and pop celebrities like Jane Fonda and John Lennon.

**Red Tide Rising**

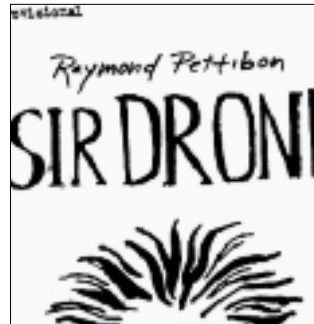
Venice & Mars

ISBN 978-0-9761344-6-6

DVD video, 204 minutes, 5 x 5 in.

U.S. \$50.00 CDN \$57.00

April/Art

**Sir Drone**

A New Film About the New Beatles

ISBN 978-0-9761344-5-9

DVD video, 55 minutes, 5 x 5 in.

U.S. \$50.00 CDN \$57.00

April/Art

**Citizen Tania**

As Told to Raymond Pettibon

ISBN 978-0-9761344-2-8

DVD video, 86 minutes, 5 x 5 in.

U.S. \$50.00 CDN \$57.00

April/Art

**Judgement Day Theater**

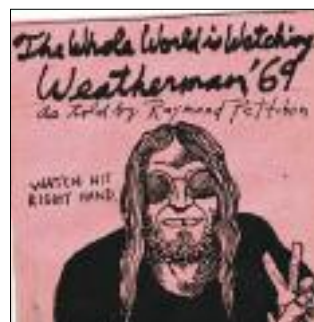
The Book of Manson

ISBN 978-0-9761344-3-5

DVD video, 118 minutes, 5 x 5 in.

U.S. \$50.00 CDN \$57.00

April/Art

**The Whole World Is Watching**

Weatherman '69

ISBN 978-0-9761344-4-2

DVD video, 118 minutes, 5 x 5 in.

U.S. \$50.00 CDN \$57.00

April/Art





PREVIOUSLY ANNOUNCED

ART 184

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Neo Rauch, "Das Plateau," oil on
canvas, 82.75 x 118 inches, 2008. See
Neo Rauch, published by
Steidl/David Zwirner, page 187.

WALTHER KÖNIG



Richard Prince: 3rd Place

A Children's Colouring Book

Within this children's coloring book for grown-ups, readers will find 72 messy, funny, sometimes risqué black-and-white line drawings of people, monsters, robots and flowers. Is there a nude, bearded guy with peace symbols for eyes? Sure. A mummy? Yes again. How about a stick figure with ears that grow up over the top of his head or a female nude with a crude black pirate patch over one demonic eye? Check, and check again. For lovers of Richard Prince, one of the foremost American artists of the Pictures generation, or for anyone with an off-beat sense of humor, this is a must-have artist's book, produced on the occasion of Prince's 2008 Serpentine Gallery exhibition. As Roberta Smith wrote in her 2007 review of Prince's major midcareer survey at the Guggenheim Museum in New York, "Practically every last American could find something familiar, if usually a bit unsettling, in his work." Adults—and children too.

Richard Prince: 3rd Place
ISBN 978-3-86560-492-7
Pbk, 8.5 x 10.75 in. / 82 pgs / 72 b&w.
U.S. \$30.00 CDN \$34.00
Available/Art

SKARSTEDT GALLERY



Keith Haring

Text by Elizabeth Sussman.

In 1990, when Keith Haring died of AIDS at the age of 31, *The New York Times* detailed a "meteoric career" that was built around a "cartoonish universe inhabited by crawling children, barking dogs and dancing figures, all set in motion by staccato-like lines." This volume, published in honor of the fiftieth anniversary of the artist's birth, serves as a survey of some of Haring's best-known works—taking the viewer through the three stylistic turning points of his short yet impressive career. First, we are presented with the cartooning influences, where thick, bold lines are laid down with ink on paper or drawn directly onto empty subway posters. Next come Haring's most iconic works, fully developed by the mid-1980s, when he began to work directly on canvas. Finally, we come to work that hints at Haring's own social awareness and fight against AIDS—the depiction of intentionally unfinished canvases and devil-like figures, for example.

Keith Haring
ISBN 978-0-9709090-9-1
Pbk, 8.5 x 11 in. / 60 pgs / 18 color / 5 b&w.
U.S. \$20.00 CDN \$23.00
Available/Art

HATJE CANTZ



Julian Opie: Recent Works

Edited by Peter Noever. Text by Timothy Clark, Sandy Nairne.

Known for his cool, clean, comics-inspired pictorial language, Julian Opie has been one of the leading figures in Contemporary British art since the early 1980s. Equally at home in museum settings—like Tate Modern, the ICA Boston and MCA Chicago, where he has mounted recent one-person exhibitions and projects—and in collaboration with mainstream rock bands like Blur and U2, his work crosses media and genres with quiet, computer-assisted abandon. In the early days, Opie transgressed the boundaries between painting and sculpture by applying paint to the everyday articles he used in his steel objects. More recently he has experimented with digital technologies in the applied arts. Now, he is probably best known for his hypnotically low-tech moving images generated by LCD and LED technologies. This volume assembles a representative collection of portraits, half-length figures and new works that draw from the motifs of Baroque portraiture.

Julian Opie: Recent Works
ISBN 978-3-7757-2266-7
Hbk, 7.5 x 10 in. / 160 pgs / 130 color.
U.S. \$55.00 CDN \$63.00
Available/Art

JRP|RINGIER



Mark Wallinger

Edited by Janneke de Vries, Madeleine Schuppli. Text by Michael Diers, Richard Grayson, Mark Wallinger.

This first comprehensive monograph on the provocative British Conceptual artist Mark Wallinger, born in 1959 and winner of the 2007 Turner Prize, includes key works from the 1980s through today. In his intelligent and often humorous artworks, Wallinger addresses current social themes in a variety of media—including painting, video and installation—to focus on issues relating to religion, politics and cultural identity. Probably best known for the relatively puny life-sized sculpture of Jesus Christ (crowned in barbed wire) that he installed for one year on the massive, empty Fourth Plinth of London's Trafalgar Square in 1999, he won the Turner Prize for *State Britain*, a monumental 2007 installation that re-created a five-year-long anti-Iraq-war protest in front of Parliament that was destroyed by the London police in 2006.

Mark Wallinger
ISBN 978-3-905829-78-5
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$63.00
February/Art

MARLBOROUGH GALLERY

**R.B. Kitaj: Little Pictures**

Edited by Janis G. Cecil,
Tara K. Reddi.

This intimate exhibition catalogue, produced to accompany Marlborough gallery's recent posthumous New York exhibition of R.B. Kitaj's small paintings, most of which measure well less than two feet square, and many of which depict his astonishingly influential circle of friends and heroes—Creeley, Auden, Freud, Arendt, Greenberg—is also a memorial of sorts. The artist died on October 21, 2007, at which time the Marlborough exhibition was already in the works. Therefore, in addition to color illustrations of the 85 paintings that were exhibited—which span from 1965 to 2007, with the majority dating from 2006 and 2007—this volume includes plentiful documentary images, as well as quotations, remembrances and short essays from many of his esteemed colleagues and friends, including Maria Friedlander, Nicholas Serota, Frank Auerbach and David Hockney. It is a fitting tribute to an artist whom *The London Times* called “one of the most passionate and committed artists of his time.”

R.B. Kitaj: Little Pictures
ISBN 978-0-89797-341-0
Pbk, 9.75 x 11.75 in. / 88 pgs / 95 color / 22 b&w.
U.S. \$50.00 CDN \$57.00
Available/Art

ACTES SUD

**Louise Bourgeois: The Blind Leading the Blind**

Edited and text by Mâkhi Xenakis.

Reviewing Louise Bourgeois' monumental 2007–2008 traveling retrospective during its stop at the Guggenheim Museum in New York, *The New York Times'* Holland Cotter wrote, for Bourgeois, “art is not a job; it is a life. It is what you do when you get up in the morning, and what you continue to do all day, through headaches and phone calls, breakups and breakdowns, silences and celebrations. It is what you keep doing after dark, and when you can't sleep at night... She is an art-world presence, a personality and a loquacious one, ever ready to share her history.” This volume, an absolute treasure put together by the French artist Mâkhi Xenakis, takes the reader back to Bourgeois' childhood haunts. It includes documentary and family photographs from the artist's youth, as well as reproductions of artworks that are traced to specific times and places during her life. Short texts accompany each image, and Bourgeois' comments and explanations run throughout.

Louise Bourgeois: The Blind Leading the Blind
ISBN 978-2-7427-7919-2
Hbk, 8.75 x 11 in. / 112 pgs / 100 color.
U.S. \$49.95 CDN \$57.00
Available/Art

MUSEUM OF CONTEMPORARY ART
SAN DIEGO**Jasper Johns: Light Bulb**

Text by Hugh M. Davies, Stephanie Hanor, Mark Lancaster.

Published to accompany a traveling exhibition with stops in Princeton, San Diego and Seattle, *Jasper Johns: Light Bulb* examines the significance of this common object as an image the artist explored for more than 20 years. The lightbulb is the subject of Johns' first sculpture, “Light Bulb I,” created in 1958, the year of Johns' first exhibition in New York at the fledgling Leo Castelli Gallery, and has appeared in various media throughout his long career. Bringing together for the first time all of Johns' lightbulb sculptures and related drawings and prints—including several drawings and modified prints from the artist's own collection—this volume offers an unparalleled opportunity to examine Johns' practice through a single image and reveals significant relationships between his two- and three-dimensional work. It includes an essay by Dr. Stephanie Hanor, Senior Curator, Museum of Contemporary Art San Diego, and a personal narrative on the creation of one of Johns' lightbulb sculptures by the artist and former Johns studio assistant Mark Lancaster.

Jasper Johns: Light Bulb
ISBN 978-0-934418-69-0
Hbk, 9.5 x 7.5 in. / 96 pgs / 37 color.
U.S. \$45.00 CDN \$51.00
Available/Art

Exhibition Schedule
Princeton: Princeton University Art Museum, 10/02/08–01/04/09
La Jolla: Museum of Contemporary Art San Diego, 01/18/09–05/10/09
Seattle: Henry Art Gallery, 07/11/09–10/18/09

DEITCH PROJECTS

**Fractured Figure: Vol. II Works from the Dakis Joannou Collection**

Edited by Urs Fischer.

Jeffrey Deitch, curator of the groundbreaking Deste Foundation exhibition *Fractured Figure*, describes the concept thus: “*Fractured Figure* represents a sense of cultural dysphoria, a state of dissatisfaction and anxiety, the opposite of euphoria. The new figural form is ruptured and deteriorating. It is fragile, just like real people...” Whereas the first volume of *Fractured Figure* was put together by Urs Fischer and Cassandra MacLeod as some thing of an artist's walk-through, this second volume is a more traditional look at the works in the exhibition, which included such contemporary luminaries as Pawel Althamer, Maurizio Cattelan, Paul Chan, Nathalie Djurberg, Barnaby Furnas, Martin Kippenberger, Terence Koh, Jeff Koons, Nate Lowman, Paul McCarthy, Wangechi Mutu, Cady Noland, Tino Sehgal, Dana Schutz and Andro Wekua.

Fractured Figure: Vol. II
ISBN 978-0-9815771-2-8
Pbk, 11.5 x 14.75 in. / 216 pgs / illustrated throughout.
U.S. \$55.00 CDN \$63.00
Available/Art



Also Available:

Fractured Figure: Vol. I
ISBN 9780977868674
U.S. \$65.00 CDN \$68.00
Deitch Projects

FONDAZIONE PRADA



Rem Koolhaas: Unveiling the Prada Foundation

Text by Rem Koolhaas, Germano Celant.

After more than 15 years—during which it exhibited work by such artists as Louise Bourgeois, Dan Flavin, Carsten Höller, Barry McGee, Tom Friedman, Francesco Vezzoli, Tom Sachs and Nathalie Djurberg and hosted numerous lectures, panels and film festivals of unusual sophistication—Milan's Prada Foundation is widening its exhibition spaces and broadening its cultural perspective with a new compound designed by the renowned Dutch architecture firm the Office of Metropolitan Architecture, led, of course, by its Pritzker Prize-winning founder, Rem Koolhaas. The new art center and permanent exhibition space will be situated in a location that includes early-twentieth-century buildings that originally belonged to one of Milan's first spirits-manufacturing companies. This accessible volume documents the foundation's past events and future developments, highlighting the ways that contemporary architecture can coexist with a regenerated historic site.

Rem Koolhaas: Unveiling the Prada Foundation
ISBN 978-88-87029-42-0
Pbk, 6.5 x 8.5 in. / 272 pgs / 250 color.
U.S. \$90.00 CDN \$103.00
Available/Architecture & Urban Studies/Art

EDITORIAL RM



León Ferrari: Works 1976–2008

Edited by Andrea Giunta. Text by Liliana Piñeiro, Nestor García Canclini, Adriana Malvido.

As poetic as he is controversial, the renowned Argentine Conceptualist León Ferrari (who was forced to live in exile in Brazil from 1976 to 1991, and who won a Golden Lion award at the 52nd Venice Biennale in 2007) is known for his fierce criticism of power and religion—both as an artist and as a journalist. This first major retrospective monograph brings together a selection of heliographs, drawings and collages that fiercely criticize Argentine dictatorship, conservative religion and American authority—among many other heavily loaded subjects. It also features a selection of recent works, produced between 2004 and 2008, which include his well-known polyurethane sculptures. Throughout, Ferrari's work shuns quiet, undisturbed or serene contemplation, instead loudly joining denouncement with beauty, bliss with anguish, joy with fury. With scholarly essays by distinguished experts, an in-depth interview and a selection of texts by Ferrari himself.

León Ferrari: Works 1976–2008
ISBN 978-84-92480-24-1
Hbk, 8.25 x 10.75 in. / 144 pgs / 40 color / 30 b&w.
U.S. \$50.00 CDN \$57.00
Available/Art/Latin American Art & Culture

JRP|RINGIER



Sean Landers

Edited by Beatrix Ruf.
Text by Caoimhin Mac Giolla Leith, Alex Fahrquharson.

The second edition of this classic monograph is now back in stock! Since the early 1990s, Sean Landers' oeuvre has proven to be one of the most fascinating and repeatedly irritating in contemporary art. (Over the years, he has become known as the artist who, with confessional and stream-of-consciousness texts and videos, presents himself as a failure in his art, his life and his relationships.) The polar opposites of tormented self-doubt and endless self-aggrandizement run like a thread through the artist's practice, along with a number of masks of failure used by the subject as a strategy to preserve himself from impending loser status. This volume presents an overview of Landers' work, including text and cartoon works on paper, paintings, sculpture, videos and audio works from 1992 to the present.

Sean Landers
ISBN 978-3-905829-87-7
Pbk, 9.25 x 11.25 in. / 160 pgs / 95 color.
U.S. \$55.00 CDN \$63.00
February/Art

STEIDL/HAUSER & WIRTH



Isa Genzken: Ground Zero

Text by David Bussel, Benjamin Buchloh.

Styled as a magazine, this publication presents a new body of work—architectural proposals for Ground Zero, the twenty-first century's most historically significant site—by the important German artist Isa Genzken. The proposals take the form of architecturally induced sculptures produced in consultation with a team of specialist engineers so that each model can be realized at its true architectural scale. Running contrary to official designs, Genzken envisions buildings with social purpose—a church, hospital, car park, disco, memorial and shopping center. Her proposals draw on her long-standing love affair with America's breathtaking cityscapes and all-pervasive pop culture. With their glitzy, seductive surfaces, slim rectangular forms and frenetic energy, they betray a fascination with the skyscraper and with New York City in particular: "To me New York has a direct link with sculpture."

Isa Genzken: Ground Zero
ISBN 978-3-86521-740-0
Pbk, 8.5 x 10.75 in. / 72 pgs / 40 color.
U.S. \$45.00 CDN \$51.00
February/Art

STEIDL/DAVID ZWIRNER



Marcel Dzama: Even the Ghost of the Past

Text by Cameron Shaw.

Interview by Spike Jonze.

Published on the occasion of his fifth solo exhibition at David Zwirner gallery in New York, *Even the Ghost of the Past* presents new work by the influential young Canadian artist Marcel Dzama—including a DVD of original short films.

Marcel Dzama: Even the Ghost of the Past

ISBN 978-3-86521-742-4

Hbk, 9.25 x 11 in. / 244 pgs / illustrated throughout / DVD (NTSC and PAL).

U.S. \$70.00 CDN \$80.00

March/Art

STEIDL/DAVID ZWIRNER



Neo Rauch

Text by Christian Viveros-Fauné.

Following Neo Rauch's 2007 exhibition at The Metropolitan Museum of Art in New York, this exquisite catalogue presents new work by the artist, as seen in his fourth solo exhibition at David Zwirner gallery in the spring of 2008. (The *New York Times*' Karen Rosenberg deemed the new work "more of a Fellini film than a costume drama," by comparison.)

Neo Rauch

ISBN 978-3-86521-743-1

Hbk, 9.25 x 11 in. / 48 pgs / illustrated throughout.

U.S. \$28.00 CDN \$32.00

Available/Art

STEIDL/DAVID ZWIRNER



Raymond Pettibon: Here's Your Irony Back

The Big Picture

Essay by Benjamin Buchloh.

Since the late 1970s, as a pioneer of Southern California underground culture, Raymond Pettibon has radically blurred the boundaries of "high" and "low." Over time, the work has become more political. This catalogue of recent work includes a text by the esteemed contemporary art historian Benjamin Buchloh.

Raymond Pettibon: Here's Your Irony Back

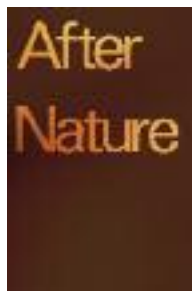
ISBN 978-3-86521-741-7

Hbk, 9.25 x 11 in. / 200 pgs / illust. throughout.

U.S. \$45.00 CDN \$51.00

March/Art

NEW MUSUEM



After Nature

Text by Massimiliano Gioni.

Published to accompany *After Nature* at New York's New Museum, this catalogue pays tribute to W.G. Sebald by repurposing existing copies of the 1988 three-part prose poem from which the show borrowed its name. The catalogue consists of the original book, plus images hand-placed between the pages and a new foldout dust jacket. Artists include Pawel Althamer, Huma Bhabha and Werner Herzog, among others.

After Nature

ISBN 978-0-915557-92-9

Pbk, 5.25 x 8 in. / 122 pgs / 25 color.

U.S. \$24.95 CDN \$28.00

Available/Art

PICTUREBOX



Mail Order Monsters

Text by Kathy Grayson.

This spectacular exploration of new trends in "fucked-up figuration," bound in a wrap-around portfolio printed with work by Taylor McKimens and Ben Jones, collects 20 frame-ready prints by McKimens, Jones, Mat Brinkman, Ry Fyan, Tomoo Gokita, Joe Grillo, Evan Gruzis, Eddie Martinez, Dan McCarthy, Takeshi Murata, Aurel Schmidt, Francine Spiegel and Dennis Tyfus, as well as a 26-page booklet with essay by Deitch gallery's Kathy Grayson.

Mail Order Monsters

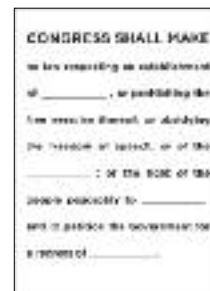
ISBN 978-0-9815622-6-1

Pbk with Prints, 9 x 12 in. / 46 pgs / 200 color.

U.S. \$35.00 CDN \$40.00

Available/Art/Popular Culture

CREATIVE TIME BOOKS



A Guide to Democracy in America

Edited by Nato Thompson.

This cultural reader gathers more than 100 artists, thinkers and activists to reflect on the historical roots and current manifestations of democracy in the United States. It includes contributions by Laurie Anderson, Liam Gillick, Jenny Holzer, Yates McKee, Doug Ashford, Sofia Hernandez Chong Cuy, Nato Thompson, Steve Kurtz, Rene Gabri & Ayreen Anastas and Trevor Paglen, among others.

A Guide to Democracy in America

ISBN 978-1-928570-08-0

Pbk, 6 x 9 in. / 224 pgs / 80 color / 144 b&w.

U.S. \$15.00 CDN \$17.00

Available/Art

WALTHER KÖNIG



Frances Stark: A Torment of Follies

Text by Martin Prinzhorn.

An exhibition catalogue disguised as an artist's book, this engaging volume presents recent work by the Los Angeles artist, writer and all-around favorite Frances Stark. Of special note are the very effective optical illusions embedded in the images reproduced here.

Frances Stark: A Torment of Follies
ISBN 978-3-86560-464-4
Pbk, 8 x 12 in. / 96 pgs / 27 color / 2 b&w.
U.S. \$40.00 CDN \$46.00 **FLAT40**
Available/Art

WALTHER KÖNIG



If Looks Could Kill

Cinema's Images of Fashion, Crime and Violence

Edited by Marketa Uhlirova, Elizabeth Wilson.
Text by Caroline Evans, Roger K. Burton, Tom Gunning.

From stolen pearls to a glove left at the scene of the crime, an excess of red lipstick and the postmodern gangster silhouette, *If Looks Could Kill* explores the compelling links between cinema, fashion, crime and violence.

If Looks Could Kill
ISBN 978-3-86560-462-0
Pbk, 6.75 x 9.25 in. / 264 pgs / 89 color / 90 b&w.
U.S. \$49.95 CDN \$57.00
Available/Nonfiction & Criticism/Film

WALTHER KÖNIG



Variantology 3

On Deep Time. Relations of Arts, Sciences and Technologies in China and Elsewhere

Edited by Eckhard Furlus. Text by Siegfried Zielinski, Arianna Borrelli, Francesca Bray, Chen Cheng-Yi.

The newest installation of the hyperintelligent, international, art-meets-science-meets-technology journal *Variantology* endeavors to explain the overlapping and independent histories of European and Chinese media.

Variantology 3
ISBN 978-3-86560-366-1
Pbk, 6.25 x 9.25 in. / 478 pgs / 88 b&w.
U.S. \$75.00 CDN \$86.00
February/Nonfiction & Criticism

HATJE CANTZ



Teresa Hubbard & Alexander Birchler: No Room to Answer

Edited by Pam Hatley. Text by Sara Arrhenius, Andrea Karnes.

Slow pan shots, endless loops, a somnambulistic slipstream of images and puzzling plotlines—*No Room to Answer* examines the artists' interest in the early history of photography and film.

Teresa Hubbard & Alexander Birchler: No Room to Answer
ISBN 978-3-7757-2267-4
Pbk, 8.75 x 11 in. / 192 pgs / 230 color.
U.S. \$55.00 CDN \$63.00
Available/Art

Exhibition Schedule
Fort Worth: The Modern Art Museum of Fort Worth, 09/14/08–01/04/09

FONDAZIONE PRADA



Nathalie Djurberg: Turn into Me

Edited by Germano Celant.

Featuring in-depth documentation of rising Berlin-based Swedish artist Nathalie Djurberg's work, an essay by Germano Celant, an interview with the artist and a DVD of "The Prostitute," which was created expressly for this publication, this volume is the most substantial study yet of the artist's work.

Nathalie Djurberg: Turn into Me
ISBN 978-88-87029-41-3
Hbk, 6.25 x 9.5 in. / 247 pgs / 250 color / DVD (PAL).
U.S. \$100.00 CDN \$114.00
February/Art/Film & Video

JRP|RINGIER



William Forsythe: Suspense

Edited by Markus Weisbeck. Text by William Forsythe. Interview by Daniel Birnbaum.

American-born avant-garde choreographer William Forsythe is considered one of the most significant and innovative figures in contemporary dance. This volume presents recent installation and film works alongside a text by Forsythe and a dialogue between Forsythe and critic-curator Daniel Birnbaum.

William Forsythe: Suspense
ISBN 978-3-905829-75-4
Pbk, 8 x 9.75 in. / 148 pgs / 102 color.
U.S. \$55.00 CDN \$63.00
Available/Art/Dance

WALTHER KÖNIG



Andrea Geyer: Spiral Lands, Chapter 1

Introduction by Janet Catherine Berlo.

This amply footnoted collection of black-and-white photographs and texts by the German artist Andrea Geyer investigates and deconstructs the histories of several Native American tribes. Essayist Janet Catherine Berlo writes, "The pleasure of this work resembles the pleasure of travel through an unfamiliar landscape: sometimes arduous, and often filled with surprise and ephiphany."

Andrea Geyer: Spiral Lands, Chapter 1

ISBN 978-3-86560-470-5

Pbk, 11.5 x 8.5 in. / 138 pgs / 40 b&w.

U.S. \$78.00 CDN \$89.00

Available/Photography/Native American Studies

JRP|RINGIER



Previously Announced.

Ronald Ophuis

Text by Ernst Van Alphen.

Dutch painter Ronald Ophuis is known for history paintings that reference the representation of violence in Western art. Spanning the past 15 years, this volume includes many controversial images, including a lockerroom execution, a miscarriage and a Birkenau rape. By refusing any moral stance, they place the viewer in an unsettling position.

Ronald Ophuis

ISBN 978-3-905829-32-7

Pbk, 9.75 x 11.75 in. / 152 pgs / 62 color / 9 b&w.

U.S. \$55.00 CDN \$63.00

Available/Art

STEIDL & PARTNERS



Monika Sosnowska: Photographs and Sketches

Edited by Theodora Vischer. Text by Monika Sosnowska.

The digital photographs and sketches included in this book offer a selection of the impressions, ideas and notes that have influenced Sosnowska's spatial compositions. They offer fascinating insight into the ways in which the artist perceives her surroundings and conveys that perception in her sculptures.

Monika Sosnowska: Photographs and Sketches

ISBN 978-3-86521-723-3

Pbk, 7.75 x 9.75 in. / 112 pgs / 71 color.

U.S. \$38.00 CDN \$43.00

Available/Art

WALTHER KÖNIG



Matti Braun: Özurfa

Edited by Nina Guelicher, Kasper König.

Between the headwaters of the Euphrates and Tigris rivers lies the Anatolian town of Urfa, an important crossroads of commerce, culture and religion. In this volume, Cologne artist Matti Braun investigates Urfa's cultural identity through archaeological excavations, places of worship and a variety of figures and stories connected to the region.

Matti Braun: Özurfa

ISBN 978-3-86560-428-6

Pbk, 6.75 x 8.75 in. / 112 pgs / 164 color.

U.S. \$54.00 CDN \$62.00

Available/Art

WALTHER KÖNIG



Peter Fischli & David Weiss: Plötzlich diese Übersicht

This little gem is the fourth edition of the catalogue to *Suddenly This Overview*, the influential Fischli & Weiss exhibition of unfired clay objects that took place in December and January of 1981 and 82. Classic.

Peter Fischli & David Weiss: Plötzlich diese Übersicht

ISBN 978-3-906135-41-0

Pbk, 4.5 x 6.75 in. / 180 pgs / 173 b&w.

U.S. \$58.00 CDN \$66.00

Available/Art

WALTHER KÖNIG



Elmgreen & Dragset: Home Is the Place You Left

For *Home Is the Place You Left*, the Norwegian-Danish artist duo asked friends and colleagues to react to their own notions of home—as a place they left, or didn't. With texts and image-based contributions by Bill Arning, Monica Bonvicini, Jens Hoffmann and David Shrigley, among others, this volume tackles the issue of emotional homelessness with curious intelligence.

Elmgreen & Dragset: Home Is the Place You Left

ISBN 978-3-86560-473-6

Pbk, 5 x 7.75 in. / 196 pgs / 48 b&w.

U.S. \$52.00 CDN \$59.00 **FLAT40**

Available/Artists' Books

ASPEN ART MUSEUM/CONTEMPORARY ART
MUSEUM ST. LOUIS



**Aïda Ruilova: The Singles
1999–Now**

**Introduction by Paul Ha. Text by Heidi
Zuckerman Jacobson, Laura Fried. Epilogue
by Matthew Thompson.**

Combining classical cinematic devices with a
distinctively jarring, low-tech sensibility, New
York-based Aïda Ruilova creates dark, narrative
video work. Her short video loops often feature
characters performing cryptic and physically
uncomfortable actions, revealing her fascination
with the conjunction of horror-movie aesthetics
and the sublime. This volume accompanies
the artist's first one-person museum exhibition,
which originated at the Aspen Art Museum
and was curated by Paul Ha and Heidi
Zuckerman Jacobson.

Aïda Ruilova: The Singles 1999–Now
ISBN 978-0-9777528-4-3

**Hbk, 7.5 x 9.5 in. / 120 pgs / illustrated
throughout.**
U.S. \$25.00 CDN \$29.00
Available/Art

Exhibition Schedule

Aspen: Aspen Art Museum, 05/29/08–08/07/08
St. Louis: Contemporary Art Museum St. Louis,
09/12/08–01/04/09
Banff, Alberta, Canada: Walter Phillips Gallery,
01/24/09–03/15/09
New Orleans: Contemporary Art Center New
Orleans, 04/11/09–07/14/09
Cleveland: Museum of Contemporary Art
Cleveland, 06/04/10–08/22/10

WALTHER KÖNIG



**André Cadere: Peinture
Sans Fin**

**Edited by Karola Grässlin, Astrid Ihle, Fabrice
Hergott. Text by Alexander von Grevenstein,
Karola Grässlin, Fabrice Hergott.**

This first book in a two-volume set contains
documentation of works from 1971 through 1978
by the key Polish-born, Paris-based Minimalist
and Conceptualist André Cadere—who died in
1978 at the age of 45. (The second volume, sold
separately, is a catalogue raisonné.).

André Cadere: Peinture Sans Fin

ISBN 978-3-86560-357-9
Pbk, 8.5 x 10.75 in. / 166 pgs /
43 color / 98 b&w.
U.S. \$54.00 CDN \$62.00 **FLAT40**
Available/Art

NYEHAUS/FOUNDATION 20 21



Djordje Ozbolt

Edited by Tim Nye. Text by David Rimanelli.

The work of Serbian-born, London-based painter
Djordje Ozbolt is laced with sinister humor
and virtuosity of hand. This limited-edition,
numbered first monograph—exquisitely
produced with luxurious paper changes, a
ribbon, a gatefold poster and a French-folded
jacket printed on both sides—contains works
from 2007 and 2008.

Djordje Ozbolt
ISBN 978-1-934171-06-6

Hbk, 7.5 x 10 in. / 53 pgs / 23 color.
Numbered edition of 1,500 copies.
U.S. \$40.00 CDN \$46.00
Available/Art

NYEHAUS/FOUNDATION 20 21



**Michel Würthle & Nyehaus at
Gramercy Park**

**Edited by Tim Nye. Text by Damien Hirst,
Martin Kippenberger, Michel Würthle.**

In this gorgeous exhibition catalogue, Austrian-
born, Berlin-based artist (and restaurateur) Michel
Würthle pairs his own drawings, prints and paint-
ings with collaborations and works by friends—
including Martin Kippenberger, Dieter Roth, Guy
Debord, Jonathan Meese and Pierre Klossowski,
among others—from the last five decades.

Michel Würthle & Nyehaus at Gramercy Park

ISBN 978-1-934171-04-2
Pbk, 8 x 10 in. / 91 pgs / 212 color / 130 b&w /
35 duotone.
U.S. \$30.00 CDN \$34.00
March/Art

STEIDL/HAUSER & WIRTH



**Caro Niederer: Waiting for
Returns**

Story by Irene Dische.

This book presents a survey of fabric works by
Swiss artist Caro Niederer. Her starting point is
often a personal snapshot taken during travels
abroad or in her neighborhood. By transferring
this source imagery into other media, such as
paintings, silk prints or woodcuts, Niederer plays
with the subtle shifts of form and meaning that
occur in such physical transformations.

Caro Niederer: Waiting for Returns
ISBN 978-3-86521-628-1

Cloth, 8.5 x 12.5 in. / 128 pgs / 47 color.
U.S. \$45.00 CDN \$51.00
February/Art

JRP|RINGIER



Pietro Roccasalva

Edited by Alessandro Rabottini.

Text by Barry Schwabsky, Eduardo Gnemmi.

This first monograph introduces one of the most promising Italian artists of the post-Cattelan generation. Roccasalva mixes conceptual rigor with hallucinatory extravaganza—always ending in a complex installation where the different elements act like characters performing an erratic script that probes art-historical, philosophical, musical and literary references.

Pietro Roccasalva

ISBN 978-3-905770-97-1

Hbk, 8 x 11.25 in. / 64 pgs / 45 color / 5 b&w.

U.S. \$35.00 CDN \$40.00

Available/Art

STEIDL/HAUSER & WIRTH



Zhang Enli: Container

Text by Philippe Pirotte.

Zhang Enli's paintings depict the familiar and overlooked—everyday objects that are connected through the artist's immediate surroundings in China. His brushstrokes come close to traditional Chinese ink painting, where every stroke articulates elements that are significant to the whole. This volume includes work from 2005 to 2008.

Zhang Enli: Container

ISBN 978-3-86521-737-0

Hbk, 8.5 x 11 in. / 112 pgs / 50 color.

U.S. \$45.00 CDN \$51.00

February/Art/Asian Art & Culture

JRP|RINGIER



Victor Man

Edited by Alessandro Rabottini. Text by

Yilmaz Dziewior, Tom Morton, Hans Ulrich Obrist.

Victor Man, born in 1974, won international renown when his work was presented in the Romanian Pavilion at the 2007 Venice Biennale. This first monograph documents a large portion of his artistic output, which ranges from painting to sculpture, installation, wall painting and printing.

Victor Man

ISBN 978-3-905829-31-0

Hbk, 8 x 11.25 in. / 64 pgs / 46 color.

U.S. \$35.00 CDN \$40.00

Available/Art

WALTHER KÖNIG



David Korty

This first monograph on Los Angeles painter David Korty—who is represented in LA by Michael Kohn Gallery and in London by Sadie Coles, HQ—features works from 2000 through 2008. *Artforum* described the work's "woozy atmospherics" as both "calming" and "hallucinogenic."

David Korty

ISBN 978-3-86560-456-9

Pbk, 6.75 x 8.75 in. / 104 pgs / 83 color.

U.S. \$42.00 CDN \$48.00 **FLAT40**

Available/Art

JRP|RINGIER



Stefan Brüggemann

Edited by Nicolas De Oliveira, Philippe Pirotte.

Text by Michael Bracewell, Chris Kraus, Caoimhin Mac Giolla Leith.

Mexican artist Stefan Brüggemann, born in 1975, is interested in "words that become pictures" and "pictures that become words." This excellent introduction includes work from 1997 to 2008 in vinyl lettering, neon, wallpaper, paint, cardboard, digital print, marker, glass and mirror. A typical text piece might read, "Looks Conceptual," or "To Be Political It Has to Look Nice." Quoting Rancière, essayist and editor Nicolas Olivera writes, "As audiences for art grow exponentially with the expectations of a commodified society, the demands made of the audience decrease. Brüggemann's works do not promote instant access; rather, they are propositional and require the viewer's attention. The artist sees them as a means of transmitting and augmenting information, perhaps in the way of an amplifier; the input is entered into the apparatus, it is decoded and finally distributed in an amplified manner. Thus, the role of the artwork is to act as a kind of episteme, a system or conduit that 'passes on' knowledge while excluding the abrupt emergence of 'speech that says too much, speaks too soon, and makes too much known.'"

Stefan Brüggemann

ISBN 978-3-905829-64-8

Hbk, 8 x 11.25 in. / 64 pgs / 33 color.

U.S. \$35.00 CDN \$40.00

Available/Art

JRP|RINGIER



Andrew Dadson: Visible Heavens from 1850–2008

Edited by Kathy Slade.

In this striking volume, Vancouver artist Andrew Dadson presents a photocopy of a found star map from 1850, and then one subsequent, slowly degrading copy for each year leading up to 2008, documenting the changes from an accurate nineteenth-century vision of the stars to an abstracted blackness depicting “heaven” today.

Andrew Dadson: Visible Heavens from 1850–2008
ISBN 978-3-905829-68-6
Hbk, 7.5 x 11.25 in. / 168 pgs / 100 b&w.
 U.S. \$35.00 CDN \$40.00
 Available/Art

WALTHER KÖNIG



Pablo Bronstein: Ornamental Designs For the Framing of Doors

Taking the form of an eighteenth-century plate-book, this witty artist’s book proposes 83 new designs for door frames. Printed in sepia, the sometimes impractical, outrageous or tasteful designs cover many epochs and motifs—from Gothic to Postmodern, Chinoise to Turkish—but always from the same perspective.

Pablo Bronstein: Ornamental Designs
ISBN 978-3-86560-447-7
Pbk, 8.75 x 11.25 in. / 88 pgs / 83 color.
 U.S. \$42.00 CDN \$48.00
 February/Art

WALTHER KÖNIG



David Maljković: Lost Review

In 1960s Yugoslavia, the Zagreb Fair, with its numerous international pavilions, was a major economic link between East and West. In this evocative artist’s book, Amsterdam-based Conceptualist David Maljković (born in 1973 in Croatia) presents haunting collage works made from contemporary and vintage fair-related images.

David Maljković: Lost Review
ISBN 978-3-86560-446-0
Pbk, 8.75 x 11 in. / 64 pgs / 41 color.
 U.S. \$35.00 CDN \$40.00 **FLAT40**
 Available/Art

JRP|RINGIER



Hanspeter Hofmann: Bonheur Automatique II

Since the mid-90s, Swiss artist Hanspeter Hofmann has dealt with the zone of interchange between auratic images and mass media. In recent exhibitions he created installations from collaborative graphic sheets printed on-site. The results are documented here—half reportage, half re-creation of the overlaying effects of this experiment with graphics, painting, performance and installation.

Hanspeter Hofmann: Bonheur Automatique II
ISBN 978-3-905829-81-5
Hbk, 5.5 x 7.75 in. / 180 pgs / 90 color.
 U.S. \$28.00 CDN \$32.00
 Available/Art

WALTHER KÖNIG



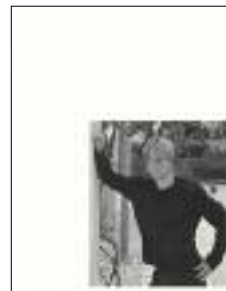
Michael Krebber: Puberty in Teaching

Foreword by Anja Nathan-Dorn. Introduction by Kathrin Jentjens.

Published on the occasion of Michael Krebber’s Cologne exhibition of the same name, this volume includes 96 drawings and paintings by the German Conceptual painter born in 1954 and known in the 80s and 90s as the antithesis of other Berlin and Cologne painters like Baselitz, Lupertz, Kippenberger and Oehlen.

Michael Krebber: Puberty in Teaching
ISBN 978-3-86560-487-3
Pbk, 8.25 x 11.75 in. / 240 pgs / 96 color.
 U.S. \$59.95 CDN \$68.00 **FLAT40**
 Available/Art

WALTHER KÖNIG



Nairy Baghramian: The Walker's Day Off

This catalogue of recent work by the rigorous Iranian-born, Berlin-based Conceptualist Nairy Baghramian was produced on the occasion of her spring 2008 solo museum show in Baden-Baden, Germany. According to essayist Karola Grässlin, “In addition to art-historical and literary issues, her works interrogate political and social systems of power.”

Nairy Baghramian: The Walker's Day Off
ISBN 978-3-86560-471-2
Pbk, 8.5 x 10.75 in. / 80 pgs / 23 color / 2 b&w.
 U.S. \$45.00 CDN \$51.00
 Available/Art

WALTHER KÖNIG



The Way Things Are

Works from the Thyssen-Bornemisza Art Contemporary Collection

Preface by Stefan Mucha. Text by Francesca Von Habsburg, Daniela Zyman, Daniel Muzyczuk, Saskia Sassen, Andrzej Stasiuk.

This volume explores artistic representation of today's increasingly precarious work and social spheres within advanced economies. It features work by Los Carpinteros, Julian Rosefeldt, Allan Sekula and Andreas Siekmann, among others.

The Way Things Are

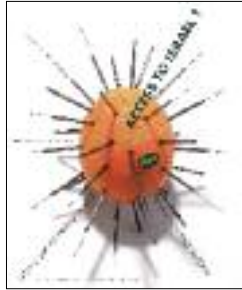
ISBN 978-3-86560-485-9

Pbk, 8 x 10.25 in. / 216 pgs / 70 color / 32 b&w.

U.S. \$48.00 CDN \$55.00

Available/Art/Non-Fiction & Criticism

WALTHER KÖNIG



Access to Israel

Foreword by Raphael Gross.

Introduction by Eva Atlan.

This volume (with DVD) brings together work by Adi Nes, Nir Hod, Barry Frydender, Miki Kratsman & Boaz Arad, Gil Shachar, Gilad Ophir, Keren Amiran, Guy Ben-Ner, Tal Shochat, Yehudit Sasportas and Anat Manor—12 artists with strong ties to Israel. The work spans from photography to video installation, painting, sculpture, documentation and performance.

Access to Israel

ISBN 978-3-86560-463-7

Pbk, 8 x 9.5 in. / 116 pgs / 53 color / 11 b&w / DVD (PAL).

U.S. \$40.00 CDN \$46.00

Available/Art/Middle East Art & Culture

JRP|RINGIER



Free Zone: China

Text by Eleonora Battiston, Zhu Tong, Carol Yinghua Lu.

This small, smart volume documents the contemporary Chinese art collection of BSI, Banca della Svizzera Italiana. Artists include Bai Yiluo, Chen Shaoxiong, Ciu Xiuwen, Feng Zhengquan, Han Yajuan, He Sen, Huang Yan, Jiang Zhi, Liu Ding, Ma Liuming, Shi Jinsong, Shi Xinning, Wu Xiaojun, Yan Lei, Zhang Hui, Zheng Guogo and Zhou Tiehai.

Free Zone: China

ISBN 978-3-905829-61-7

Hbk, 5.5 x 7.25 in. / 174 pgs / 42 color.

U.S. \$22.00 CDN \$25.00

Available/Art/Asian Art & Culture

WALTHER KÖNIG



Christoph Keller: Observatorium

Edited by Anselm Franke, Christoph Keller.

Text by Hilke Wagner. Interview by Sharon Ben-Joseph.

This concise and challenging exhibition catalogue tracks recent work by Berlin artist (and JRP|Ringier book-series editor) Christoph Keller. Featured projects include documentation of a shamanistic ritual, reenactments of Wilhelm Reich's Cloudbuster experiments and "Archives as Objects as Monuments."

Christoph Keller: Observatorium

ISBN 978-3-86560-440-8

Pbk, 6.5 x 9 in. / 152 pgs / 134 color / 16 b&w.

U.S. \$48.00 CDN \$55.00

Available/Art

JRP|RINGIER



Katerina Seda: For Every Dog a Different Master

Edited by V't Havránek. Text by Jana Klusakova.

This book documents a complex long-term project, first seen at Documenta 12, that was realized in Seda's Czech hometown. She mailed custom, matching shirts to inhabitants of a renovated housing project, breaking down conventions against addressing the art audience and stimulating exchange between the involuntary participants.

Katerina Seda: For Every Dog a Different Master

ISBN 978-3-905829-66-2

Pbk, 6 x 8.75 in. / 200 pgs / 100 color.

U.S. \$39.00 CDN \$44.00

February/Art

JRP|RINGIER



Shifting Identities

(Swiss) Art Now

Edited by Mirjam Varadinis.

Text by Christoph Becker, Tan Wälchli, Kurt Imhof, Peter J. Schneemann.

Here, 68 Swiss and international artists address changing values and shifting identities in the wake of contemporary globalization—including Adel Abdessemed, Erik van Lieshout, Mai-Thu Perret, Elodie Pong, David Renggli, Tino Sehgal, Andro Wekua, Brian Eno and Aleksandra Mir.

Shifting Identities

ISBN 978-3-905829-70-9

Pbk, 8.25 x 11.75 in. / 240 pgs / 96 color / 106 b&w.

U.S. \$55.00 CDN \$63.00

Available/Art

EDITORIAL RM



Alex Dorfsman: Natural Selection

Text by Laura González.

This wry visual narrative is based on Mexico City photographer and video artist Alex Dorfsman’s personal interpretation of the creation and evolution of earth’s elements. The photographs can be seen as taxonomic classifications or as facets of a contemporary cabinet of wonders. Text by Dr. Laura González, UNAM Centre for Aesthetic Research, Mexico City.

Alex Dorfsman: Natural Selection
ISBN 978-84-92480-25-8
Hbk, 9.75 x 7.25 in. / 112 pgs / 83 color.
U.S. \$28.00 CDN \$32.00
Available/Photography

WALTHER KÖNIG



Sarah Morris: 1972

Text by Matthias Mühling.

This artist’s book presents 1972, a film by British-American artist Sarah Morris that depicts the Federal Republic of Germany at the time of the 1972 Munich Olympics. According to Diedrich Diederichsen, Morris’ oeuvre works out the “fundamental and paradoxical condition characteristic of a semiotic capitalism...”

Sarah Morris: 1972
ISBN 978-3-86560-460-6
Pbk, 7.25 x 9.5 in. / 80 pgs / 35 color.
U.S. \$38.00 CDN \$43.00
Available/Art/Film & Video

WALTHER KÖNIG



Michael Sailstorfer: 10000 Stones

Berlin-based sculptor and installation artist Michael Sailsdorfer, whose work was shown in 2008 at New York’s P.S.1, here presents new work: a popcorn machine, a film with its projector, a neon sign, a set of little bus shelters outfitted with amenities for living, a motorized revolving tire installed off the wall.

Michael Sailstorfer: 10000 Stones
ISBN 978-3-86560-465-1
Pbk, 8.25 x 10.75 in. / 64 pgs / 30 color / 25 b&w.
U.S. \$36.00 CDN \$41.00
Available/Art

WALTHER KÖNIG



Tal R: Adieu Interessant

Collecting recent crafty, collaborative circular and inverse-circular cutout collage works by the rising Israeli-born Copenhagen artist, this deluxe volume is already collectible. Uta Grosenick compares the artist’s ray formations to violent explosions, “pressure waves that sweep everything before them,” as well as gigantic implosions, “swallowed by the monster and spewed out.”

Tal R: Adieu Interessant
ISBN 978-3-86560-482-8
Hbk, 12 x 12 in. / 144 pgs / 124 color.
U.S. \$180.00 CDN \$205.00 **FLAT40**
Available/Art

EDITORIAL RM



Jan Hendrix: Badlands

Text by Juan Manuel Bonet, Javier Barreiro Cavestany.

Jan Hendrix, born in 1949, is a Dutch artist-traveler who has been based in Mexico for the past 30 years. This book includes a series of stunning engravings inspired by the landscape on Lanzarote in the Canary Islands, as well as photographs, texts and a conversation with the artist.

Jan Hendrix: Badlands
ISBN 978-84-92480-23-4
Hbk, 10.75 x 8.25 in. / 136 pgs / 34 color / 43 duotone.
U.S. \$60.00 CDN \$68.00
Available/Art

CHARTA



Elinor Milchan: Seven

Text by Ana Finel Honigmann, Andreas Escobar, Avishai Cohen.

The permanent multiscreen video installation “Seven” by Elinor Milchan is on view in the lobby of the Times Square Building—former home of *The New York Times*. This volume contains notes, color stills and written commentary and conversations with the artist.

Elinor Milchan: Seven
ISBN 978-88-8158-701-8
Pbk, 9.5 x 6.75 in. / 132 pgs / 97 color / 15 b&w.
U.S. \$47.95 CDN \$55.00
Available/Art/Film & Video

EDITORIAL RM

**Jeff Wall****Text by Tobias Ostrander.**

Standing almost 14 inches wide by 20 inches tall, this exquisitely produced volume affords readers an unprecedented opportunity to study the work of the important Canadian artist/photographer Jeff Wall at the large scale for which his work is known. Informed by Conceptual art, historical painting and avant-garde film, Wall began to produce large-format color transparencies, presented on light boxes, in the late 1970s—a format that has become strongly identified with his work. This volume includes recent examples of this work, as well as large black-and-white prints—a format first incorporated into Wall's practice in 1996. Rich in references to the natural environment and the distinct urban character of Vancouver, where the artist lives and works, the photographs reproduced in this volume were primarily produced during the last seven years.

Jeff Wall**ISBN 978-84-936123-9-9****Hbk, 13.5 x 19.5 in. / 48 pgs / 9 color / 7 duotone.**

U.S. \$85.00 CDN \$97.00

Available/Photography

JRP|RINGIER

**Beat Streuli: BXL****Text by Laurent Busine, Katharina Gregos.**

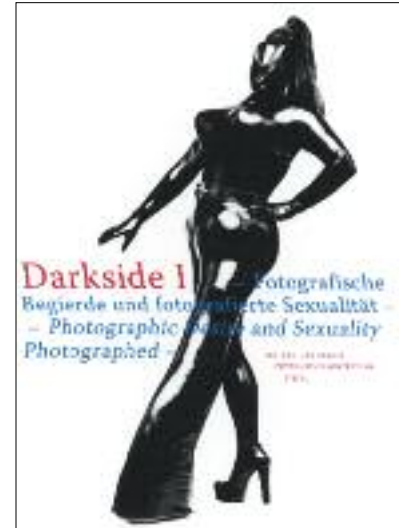
Swiss-born artist Beat Streuli's central motif is the urban environment and its inhabitants. But his quietly mesmerizing photographs are neither documentary nor conceptual: rather, they lead us to a form of aesthetics that could be described as the "glamour of the usual." In this beautifully produced volume, Streuli brings together a new series of images taken in his current home town of Brussels—primarily in his own neighborhood near the center of the city. It is an area populated largely by immigrants from diverse ethnic groups. As essayist Katerina Gregos points out, "While the business of representing the 'other' can be a tricky and sensitive issue, Streuli's approach is refreshingly non-judgmental, and unpretentious, despite being decidedly voyeuristic." Here, large-scale portraits of passers-by and inhabitants of the city compel the viewer to look at the European capital as a melting pot metropolis that is forging a new cultural identity.

Beat Streuli: BXL**ISBN 978-3-905829-79-2****Hbk, 10.75 x 10.5 in. / 168 pgs / 120 color.**

U.S. \$55.00 CDN \$63.00

Available/Photography

STEIDL & PARTNERS

**Darkside I****Photographic Desire and Sexuality Photographed****Edited by Urs Stahel. Text by Urs Stahel, Dominique Baqué, Elisabeth Bronfen, Martin Jaeggi, Stefan Zweifel, Henry Bond, Ulf Erdmann Ziegler.**

Photography is present in all of the public and private areas of our lives. It is also found in seclusion—where it is "dark," where we shut ourselves off from society or where an act necessarily excludes society. Photography stylizes lust, passion, power, violence and voyeurism. Wish and desire enter into a pact wherein fantasies push to be presented, seek exposure. Featuring 150 magnificently printed color plates and 100 choice duotone images by Araki, Avedon, Bellmer, Bourdin, Goldin, Halsman, Mapplethorpe, McGinley, Mendieta, Moriyama, Newton, Opie, Pierson, Schorr, Simmons, Teller, Tichý, Tillmans, van Lamsweerde, Warhol, Weber, Witkin, Woodman and many others, this highly intelligent new collection proves photography to be one of the most important media for the presentation of the full range of human sexuality.

Darkside I**ISBN 978-3-86521-716-5****Hbk, 8.5 x 11 in. / 344 pgs / 150 color / 100 duotone.**

U.S. \$65.00 CDN \$74.00

February/Photography/Erotica

STEIDL INTERNATIONAL PHOTOGRAPHY

**Joel Sternfeld: Oxbow Archive**

In 1836, the landscape painter and conservationist Thomas Cole completed “View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm (The Oxbow),” his iconic painting of the Connecticut River where it bends like an ox yoke. Nearly 200 years later, Joel Sternfeld walked into the field depicted in the lower right quadrant of Cole’s painting—which he had first photographed in 1978 while traveling for his seminal *American Prospects* series—and began making almost daily photographs. By 2006, the oxbow in the river was crossed by an interstate highway and the destructive effects of progress that Cole had so feared were making themselves apparent globally as climate change. This volume collects 77 of the quietly haunting photographs that Sternfeld made over the next year and a half. His choice of subject matter—a flat, unremarkable corn and potato field—signals a conceptual stance away from previous nature depictions: his field is neither beautiful nor sublime, nor picturesque. Its flatness offers an eloquent emptiness, as well as a vessel for the true subject of this work—the effects of human consumption on the natural world. Following Sternfeld’s *Sweet Earth: Experimental Utopias in America* and *When It Changed*, this volume resounds with political and cultural implications.

Joel Sternfeld: Oxbow Archive**ISBN 978-3-86521-786-8****Clth, 12.5 x 11 in. / 144 pgs / 71 color.****U.S. \$75.00 CDN \$86.00****Available/Photography**

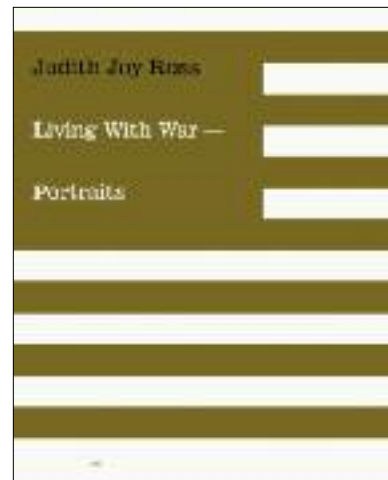
STEIDL INTERNATIONAL PHOTOGRAPHY

**John Gossage: The Thirty-Two Inch Ruler, Map of Babylon****Essays by John Gossage, Gerhard Steidl.**

John Gossage, the renowned American photographer and photobook artist, here presents two companion volumes bound together, as well as his first-ever books in color. Engaged in a dance, neither book comes first, and there is no hierarchy or sequence to the pair. Gossage is one of the most literary of photographic book authors and in *The Thirty-Two Inch Ruler*, the narrative, while not autobiographical, is about a neighborhood in which he lives; one that is singular in the United States. At the same time provincial and international, it is a neighborhood populated by ambassadorial residences, embassies and the lavish private homes of those who are in positions of power and influence in Washington, D.C. Gossage began this project with the arrival of a new neighbor, then-Secretary of Defense Donald Rumsfeld, and made more than a year’s cycle of seasons. The streets, cars, homes and yards of this neighborhood are photographed on perfect spring or autumn days, with sparkly clear blue skies and flowers or foliage accenting the order. During that same year, Gossage made *The Map of Babylon*, photographing digitally from Washington, D.C., to Germany, China and places in between. This look away, to places beyond the immediate and local, is a classic exploration of the particulars of the outside world.

John Gossage: The Thirty-Two Inch Ruler, Map of Babylon**ISBN 978-3-86521-710-3****Clth, 9.25 x 11.25 in. / 240 pgs / 216 color.****U.S. \$68.00 CDN \$78.00****February/Photography**

STEIDL & PARTNERS

**Judith Joy Ross: Living with War Portraits****Text by Heinz Liesbrock.**

This collection of quiet, intense black-and-white portraits contains three groups of photographs of American citizens in relation to U.S. war missions during the past 30 years. The most recent pictures present people who demonstrated in 2006 or 2007 against American involvement in the current Iraq war. They are accompanied by shots, made more than 15 years earlier, of soldiers who were just about to leave for their initial deployment in the first Gulf War. The third series, spanning from 1983 to 1984, was made at the National Vietnam Veterans Memorial in Washington, D.C. It presents individual portraits of visitors paying tribute to the victims of war in Southeast Asia. None of the close-up shots gathered here conveys allegiance to any particular political orientation. Each simply expresses the irreplaceability of the individual and the importance of honoring his or her memory as the most basic form of humanity. In his catalogue essay, Heinz Liesbrock writes, “Her black-and-white photographs concentrate entirely on the human physiognomy in order to reveal the subjects’ inner reality. The pictures dispense with all topical attributes which would make it possible to read an external context, such as profession, social position or any kind of concrete contextual intention, into them. We are therefore in a certain sense left alone with these pictures.”

Judith Joy Ross: Living with War**ISBN 978-3-86521-717-2****Hbk, 9.5 x 11.75 in. / 164 pgs / 85 b&w.****U.S. \$50.00 CDN \$57.00****Available/Photography/Current Affairs**

VEENMAN PUBLISHERS



Zubin Shroff: The Cosmopolitans

Introduction by Zubin Shroff.

Text by Ella Shohat, Robert Stam.

In *The Cosmopolitans*, New York-based, London- and Mumbai-raised photographer Zubin Shroff places his formal, studied portraits in the liminal spaces where our rapidly advancing global culture is continually being shaped. Photographed on six continents, the portraits include Shroff himself, his family and friends, pilgrims, artists, construction workers and actors from Bollywood and Hollywood.

Zubin Shroff: The Cosmopolitans

ISBN 978-90-8690-150-0

Hbk, 9.75 x 12.5 in. / 96 pgs / 96 color.

U.S. \$60.00 CDN \$68.00

Available/Photography

JRP|RINGIER



Aglaia Konrad: Desert Cities

Edited by Christoph Keller, Johan Lagae.

Text by Brigitte Franzen, Miles Glendinning.

Neither an architectural nor a documentary photographer, Aglaia Konrad focuses a direct gaze on cities like Cairo, Alexandria and Anwar el Sadat, capturing applications of “Modernist” principles in desert architecture. Her photographs spotlight an improbable dialogue between imported models and vernacular elements, constructions and sites, desert and communities, modernity and tradition.

Aglaia Konrad: Desert Cities

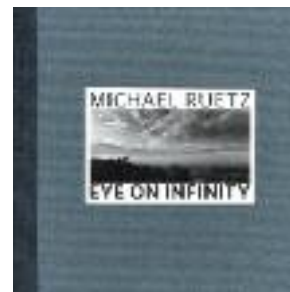
ISBN 978-3-905829-59-4

Pbk, 9 x 12.25 in. / 236 pgs / 83 color / 94 b&w.

U.S. \$75.00 CDN \$86.00

Available/Photography/Middle Eastern Art & Culture

STEIDL INTERNATIONAL PHOTOGRAPHY



Michael Ruetz: Eye on Infinity

For more than 20 years German photographer Michael Ruetz has photographed one landscape—a mountain panorama—from the exact same point of view, whether in the clear light of a spring day, at twilight or through a murky fog. With this volume, Ruetz allows the eye to linger without end.

Michael Ruetz: Eye on Infinity

ISBN 978-3-86521-766-0

Cloth, 11.75 x 11.75 in. / 252 pgs / 111 tritone.

U.S. \$70.00 CDN \$80.00

September/Photography

STEIDL INTERNATIONAL PHOTOGRAPHY



Timm Rautert: Josef Sudek, Prag 1967

Compelled as a young man by his fascination with Josef Sudek's work, Timm Rautert visited Prague in the spring of 1967, shortly after he had begun studying photography. This beautifully produced volume collects 42 black-and-white photographs from that pivotal time, alongside an essay (German Text Only) by Rautert.

Timm Rautert: Josef Sudek, Prag 1967

ISBN 978-3-86521-712-7

Hbk, 9.5 x 11.25 in. / 98 pgs / 42 b&w.

U.S. \$45.00 CDN \$51.00

February/Photography

STEIDL MACK



Ad Van Denderen: So Blue, So Blue

The Mediterranean coast is home to millions of luxury homes, and also the landing site for many illegal immigrants. *So Blue, So Blue* is Dutch photographer Ad Van Denderen's attempt to understand the immense economic, political, socio-religious and ecological changes taking place around the open space that Europe, Asia and Africa have contested and shared for so long.

Ad Van Denderen: So Blue, So Blue

ISBN 978-3-86521-734-9

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Available/Photography/Current Affairs

YOSSI MILO GALLERY, NEW YORK



Sze Tsung Leong: Horizons

This first monograph to present the acclaimed *Horizons* series by Sze Tsung Leong comprises 36 images taken around the globe—all sharing a consistent horizon line. The softly colored and highly detailed images highlight similarities and differences across nations, cultures and landscapes—creating a spatial continuum out of geographically distant locations.

Sze Tsung Leong: Horizons

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Available/Photography

NAI PUBLISHERS



NL28 Olympic Fire Future Games

Edited by Ole Bouman, Winny Maas. Text by Winny Maas, Ole Bouman et al.

Filled with bright, exciting and informative graphs, photographs, renderings, archival materials, statistics and scholarly texts, this boldly designed study of the Netherlands as the site of the 2028 Olympic Games brings together Rotterdam-based MVRDV, the Academy of Architecture Rotterdam and the Berlage Institute.

NL28 Olympic Fire
ISBN 978-90-5662-628-0
Pbk, 6.25 x 9 in. / 336 pgs / illustrated throughout.
U.S. \$50.00 CDN \$57.00
February/Architecture & Urban Studies

JOVIS



raumlaborberlin: acting in public

Edited by raumlaborberlin, Julia Maier, Heidelberger Kunstverein.

For the last 10 years the radical, utopian Berlin-based interdisciplinary team raumlaborberlin has been carrying out sensational interventions and activities that shape a new perception of architecture—acting in public in order to force the questioning of public and private space and activities. This is their first major monograph.

raumlaborberlin: acting in public
ISBN 978-3-939633-69-3
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STICHTING KUNSTBOEK



Beauty Singular Plural

Text by Francis Smets, Evelyn Aelbrecht, Lise Coirier, Eva Coudyzer, Gino De Vooght.

Beauty Singular Plural, Belgium's fifth Design Triennial, put contemporary Flemish design in the international spotlight through a series of investigations on the theme of Beauty. This sumptuous volume captures the spirit of the triennial through essays, overviews and, in particular, an exquisitely illustrated investigation of Beauty through a selection of chairs and dishes.

Beauty Singular Plural
ISBN 978-90-5856-246-3
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Available/Design & Decorative Arts

STICHTING KUNSTBOEK



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This volume delineates and interprets the trend toward Minimalist ornamentation with coolly charismatic examples ranging from Jon Van Der Drift's "Big Sahara" carpet made from wool and glittering Swarovski crystal to Ron Arad's polyethylene "Clover" armchair. With designs by more than 100 international designers.

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Phallic light fixtures, sex-position cookie cutters, designer dildos, pornographic wrapping paper and genitally correct plush toys are just a few of the lightheartedly erotic items featured in this compendium of high-design objects made for aesthetic or physical pleasure. Contributions are by Mattali Crasset, Michael Young and Marc Newson, to name but a few.

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STICHTING KUNSTBOEK



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Edited and text by Moniek E. Bucquoye, Dieter Van Den Storm.

Featuring work by such offbeat stars as Marcel Wanders, Droog Design, Moooi and Bless for firms like Moss, Mixko, Ligne Roset and Vitra, among many others, *Forms with a Smile* collects the very best in contemporary Surrealist design—each subtly ironic object a stimulating statement that comes wrapped in a contagious smile.

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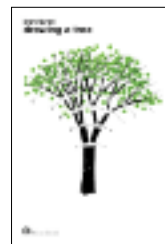
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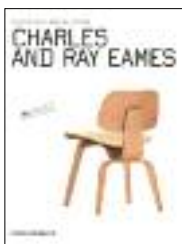
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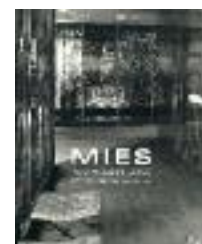
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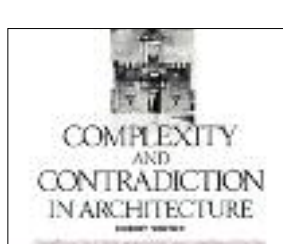
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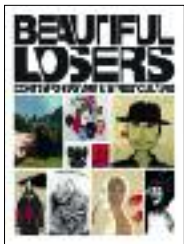
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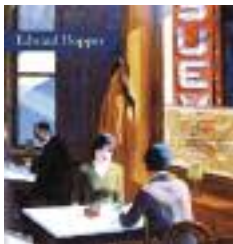
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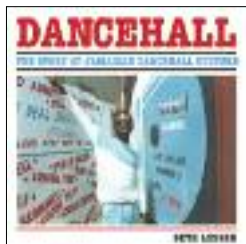


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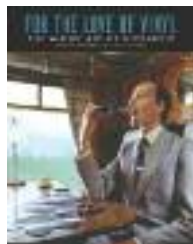


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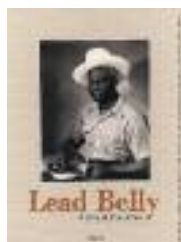
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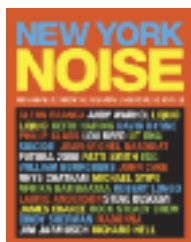
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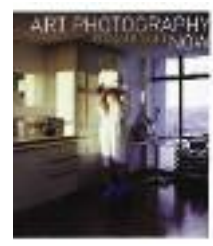
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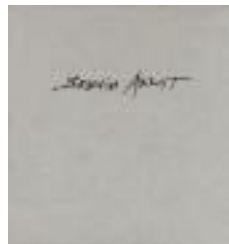
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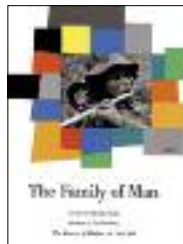
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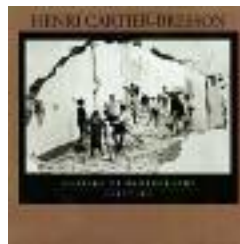
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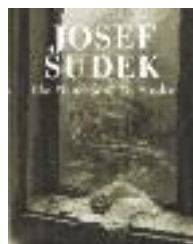
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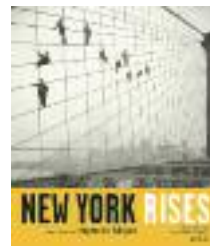
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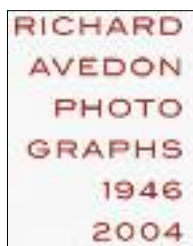
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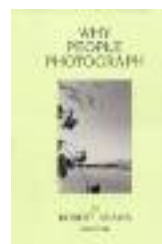
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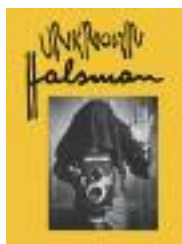
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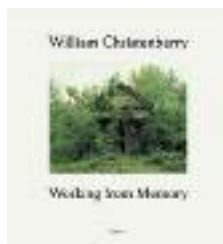
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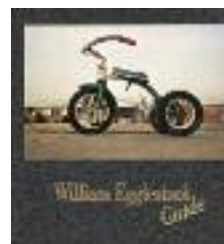
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Image courtesy Regen Projects, Los Angeles and photographed by Douglas Parker. Image on page 91: (middle left) Kehinde Wiley. “The World Stage: Brazil”, 2008. Courtesy of Roberts & Tilton, Culver City, CA. (Right) Julie Mehretu. “Easy Dark”, 2007, ink and acrylic on canvas. Collection Louisiana Museum of Modern Art, Humlebaek, Denmark. Acquired with the support of the Augustinus Foundation. Photo: Steven Gerlich. Image on page 92: (Middle) Dash Snow. Images courtesy Peres Projects, Berlin Los Angeles. Image on page 94: (Middle Left) Phil Collins “soy mi madre”, 2008, 16 mm film transferred to digital video; colour, sound, 28 minutes, Courtesy the artist and Tanya Bonakdar Gallery, New York. Image on page 130: (Middle) Sherrie Levine. “Untitled(White Knot: 9)”, 1986. Courtesy of the artist and Paula Cooper Gallery, New York. (Right) Dieter Roth. “Lion Bust”, 1993, Sugar, food coloring, and acrylic paint, 9 x 6 x 7 inches, Courtesy of Ira G. Wool and Barbara Mirecki. Photographed by Julita Siegel. Image on page 134: Hans-Peter Feldmann, collection of vintage photographs. From *Hans-Peter Feldmann: Album*, published by Walther König. Image on page 137: (Top) Photograph by Daniela Mittelholzer. Portrait by Diana Michener. Image on page 147: (Right) Catherine Opie. “Football Landscape #5 (Juneau vs. Douglas, Juneau, Alaska)”, 2007, C-print, Courtesy Regen Projects, Los Angeles, CA. Image on page 162: (Bottom Right) Joshua Mosley “dread”, 2007, mixed media animation, (black and white, sound) and five bronze sculptures, 6 minutes, Courtesy the artist and Donald Young Gallery, Chicago. Image on page 163: (Bottom Left) Douglas Blau. “The Iridescence”, 2008, cut-and-pasted printed paper and pencil on paperboard and nine frames, 42 1/2 x 51 1/2 inches, Courtesy of the artist, Photo by Aaron Igler.

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