

Contents

Spring Highlights	2
Film	28
Fashion & Limited Editions	30
Theory, Criticism & Writings	34
Children's Art Books	41
Design & Decorative Arts	42
Architecture	52
Photography	64
Art History	92
Modern & Contemporary Art	100
Asian Arts & Culture	126
Contemporary Monographs & Catalogues	128
Journals	140
Artists' Books & Projects	143
Previously Announced/Recently Released	157
Back in Stock/Backlist Highlights	159
Index	164
Ordering Information	168



Edvard Munch: The Modern Life of the Soul

Edited by Kynaston McShine.

Essays by Patricia Berman, Reinhold Heller, Elizabeth Prelinger and Tina Yarborough.

In an exploration of modern existential experience unparalleled in the history of art, Edvard Munch, the internationally renowned Norwegian painter, print-maker and draftsman, sought to translate personal trauma into universal terms and in the process to comprehend the fundamental components of human existence: birth, love and death. Inspired by personal experience, as well as by the literary and philosophical culture of his time, Munch radically reconceived the given world as the product of his imagination. This book explores Munch's unique artistic achievement in all its richness and diversity, surveying his career in its entire developmental range from 1880 to 1944. The comprehensive volume features a lavish selection of color plates, an introduction by Kynaston McShine, Chief Curator at Large at The Museum of Modern Art, and essays by Patricia Berman, Reinhold Heller, Elizabeth Prelinger, and Tina Yarborough, as well as in-depth documentation of Munch's art and career. It will accompany the most extensive exhibition of Munch's art in America in three decades.

Edvard Munch was born in 1863 on a farm outside Kristiania (now Oslo), Norway. His early work was inspired by the art of the Norwegian naturalist painters, among them his mentor Christian Krohg, but it was not long before he began to look elsewhere for more evocative aesthetic models. He developed his psychologically resonant style in the 1890s and early 1900s, first in Paris and then in Berlin. The paintings from this period ultimately made up Munch's *Frieze of Life*, a cycle of pictures that comprises many of his best-known motifs, including "The Scream" and "Madonna." The *Frieze* drew largely on Munch's personal memories, including the devastating losses of his mother and favorite sister Sophie to illness, in 1868 and 1877 respectively, as well as his doomed love affair with Milly Thaulow, a married woman. After several years of travel and illness, many spent in and out of sanatoriums, Munch returned to Norway in 1909, where he remained, barring brief trips, for the rest of his life. He sought solace in his native surroundings, turning to the Norwegian countryside and its inhabitants as subject matter for his art. However, as an artist, he never abandoned his interest in the human psyche, as evidenced by a late series of penetrating self-portraits. Munch lived his final years in relative seclusion and died at his estate at Ekely, Norway, in 1944.

Edvard Munch: The Modern Life of the Soul

ISBN 0-87070-455-9 U.S. \$60.00

Clothbound, 9 x 12 in. / 232 pgs / 200 color and 60 b&w.

February / Art

Exhibition Schedule

New York: The Museum of Modern Art, 2/19/06-5/8/06

We want more than a mere photograph of nature. We do not want to paint pretty pictures to be hung on drawing-room walls. We want . . . an art that arrests and engages. An art created of one's innermost heart.

—Edvard Munch



Gerhard Richter: Portraits

Essays by Stefan Gronert and Hubertus Butin.

This first comprehensive overview of the place of the portrait in Gerhard Richter's oeuvre assembles portrait paintings, photographs, watercolors, drawings and prints from the 1960s to the present—everything from classics like the strikingly honey-haired *Betty* to previously unknown works discovered in the course of research for this project. Icons such as *Ema (Nude on a Staircase)*, *Uncle Rudi*, *Mister Heyde*, *48 Portraits*, *Self-Portrait*, *Family at the Sea*, *Small Bathers*, *Reader and Moritz*, settle once and for all that Richter's emotional pull towards his material ("The subject matter is so important to me that I invest much time and effort in my search for it, so much that I just have to paint it.") not only doesn't hinder him from producing classics, but rather encourages it. Stefan Gronert's essay follows the development of the portrait in the artist's work, starting with the blurred black-and-white pictures of the 1960s and moving on to the colorful panels of recent years, while Hubertus Butin devotes his essay to Richter's portrait photography of the 1960s. *Portraits* demonstrates that Richter pursues the theme of the portrait in not only all of the media in which he works, but in every genre as well.

Gerhard Richter was born in 1932 in Dresden, Germany. Since the early 1960s he has emerged as one of the essential painters of the postwar period, pioneering photorealism with paintings made from found photographs (amateur snapshots, advertisements and book and magazine illustrations) and then from his own photographs. His work has also profoundly engaged with and influenced such genres as Pop and abstract art. His recent retrospective at The Museum of Modern Art, one of the largest ever organized there for a living artist, traveled to The Art Institute of Chicago, the San Francisco Museum of Modern Art and the Hirshhorn Museum.

Gerhard Richter: Portraits

ISBN 3-7757-1725-0 U.S. \$35.00

Hardcover, 6.75 x 9.5 in. / 224 pgs / 80 color and 30 b&w.

July / Art

Exhibition Schedule

Flensburg: Museumsberg Flensburg, 5/4/06-7/2006



ALSO AVAILABLE:

Gerhard Richter: 100 Pictures

Hbk, ISBN 3775791000

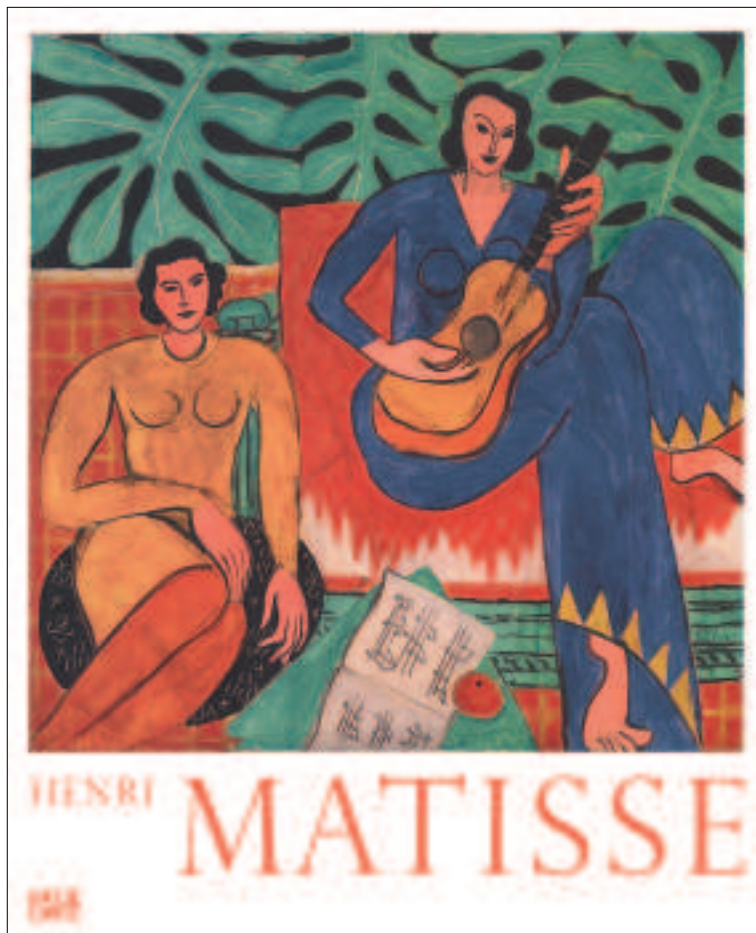
U.S. \$35.00

Hatje Cantz Publishers

Now that we do not have priests and philosophers anymore,
artists are the most important people in the world . . .
Art is wretched, cynical, stupid, helpless, confusing.

—Gerhard Richter





Henri Matisse: Figure Color Space

Edited by Pia Müller-Tamm.

Essays by Gottfried Böhm, Stefan Grohé, Peter Kropmanns, Rémi Labrusse, Isabelle Monod-Fontaine, Maria Müller, Margret Stuffmann, Beate Söntgen and Katharina Sykora.

No other subject inspired Henri Matisse with such passion throughout his career as the female figure in interior settings. This is the most comprehensive publication to cover the topic of women in the work of the great regenerator of European painting, and in so doing, it covers the full spectrum of Matisse's creative evolution, from the small, somber, early pictures to the masterly compositions of his Fauvist phase, the intimate pictorial inventions of the Nice period, and finally the luminous paper cutouts of his late work. Many of the interiors show women reading, sleeping or daydreaming, passive figures enveloped in Oriental fabrics, costumed as odalisques or reclining on chaise longues. Additional motifs include the artist and his model, the artist's studio, the portrait, the still-life, and the view from a window. *Figure Color Space* offers an in-depth survey of this important subject in Matisse's work, through which he developed and continually explored his rich and imaginative repertoire of forms and colors. Along with paintings from all periods, it includes sculptures, drawings, cutouts and prints, as well as historical studio photographs by Cartier-Bresson, Brassai, Hélène Adant and others. A richly illustrated biography completes this exquisite presentation.

Henri Matisse was born in 1869 and grew up in northern France, near Belgium. As a young man he studied law and worked in the courts until, convalescing after appendicitis, he began to paint. His work became some of the most important art made in the twentieth century. It is intensely composed and colored; he was the leader of the Fauvists and soon an acknowledged leader across the arts. His career was powerful and enduring by any standard, and 50 years after death in 1954, his work continues to rise in value. In 2003, The Museum of Modern Art organized "Matisse Picasso," a show setting the two artists' work side by side, and in 2005 Matisse's son's collection of his work appeared at The Metropolitan Museum of Art.

Henri Matisse: Figure Color Space

ISBN 3-7757-1601-7 U.S. \$65.00

Clothbound, 9.75 x 12 in. / 384 pgs / 200 color and 40 b&w.

February / Art

Exhibition Schedule

Düsseldorf: K20 Kunstsammlung Noedrhein-Westfalen, 10/29/05-2/19/06

Riehen/Basel: Fondation Beyeler, 3/19/06-7/7/06



Basically, there's only one: Matisse.

—Pablo Picasso



Bonnard

Essays by Yve-Alain Bois, Sarah Whitfield and Georges Roque.

Among those painters who incontestably left their mark on twentieth-century art, Bonnard rises to the top again and again. Museums, scholars and viewers regularly return to his oeuvre for reinterpretation, passionate and contradictory, of what it means to be Modern. In having followed a very personal calling—literally and figuratively interior, particularly compared to the work of friends like Matisse—Bonnard created work as innovative as any of his contemporaries'. His recurring themes—the nude (both classical and erotic), the landscape, domestic life, and the self-portrait—evolve with him from the nineteenth century to the twentieth, from Paris to the south of France, alive with constant reinvention. Although for Bonnard the subject was always important, his work navigates a sophisticated dialectic between the givens of perception and memory, between the image before our eyes and all that it suggests. This substantial reference includes work from the Hermitage and the Museum of Modern Art of the City of Paris, which sponsored its publication. Contributors include Yve-Alain Bois, Sarah Whitfield, and Georges Roque. Photographs from Dina Verna and Henri Cartier-Bresson among others document the era and Bonnard's models as he saw them.

Bonnard

ISBN 2-87900-932-4 U.S. \$60.00

Clothbound, 8.75 x 10.5 in. / 400 pgs / 500 color and 50 b&w.

April / Art

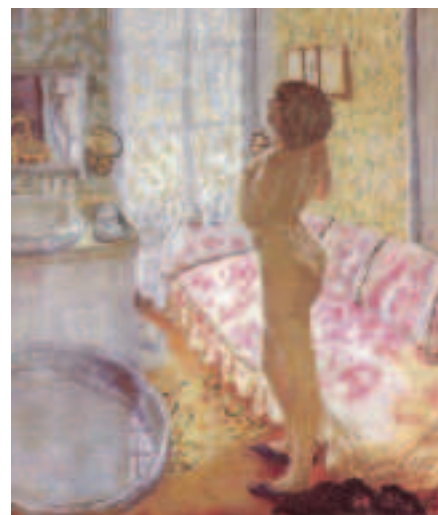
Exhibition Schedule

Paris: Museum of Modern Art of the City of Paris, January-March 2006



Bonnard was not interested in competing with contemporary painters. He was interested in competing with the history of art.

—Sarah Whitfield, Tate Gallery, London





Klee and America

Edited by Josef Helfenstein and Elizabeth Hutton Turner.

Essays by Jenny Anger, Vivian Endicott Barnett, Michael Baumgartner, Charles W. Hazxthausen and Osamu Okuda.

Paul Klee was a leading figure in European Modernism, and his acclaim at home was quickly matched in the United States, where both private collectors and major museums sought out his work. *Klee and America* explores the reasons for that enthusiastic reception, especially during the 1930s and 1940s, while the artist was being targeted in Hitler's campaign against *Entartete Kunst* (degenerate art).

Just as the European market for Klee's work was collapsing, American patrons and curators were gobbling it up. And after he had been removed from his teaching post in Düsseldorf and had returned to his childhood home in Switzerland, Klee continued to be represented by a number of German-Jewish art dealers who had emigrated to the U.S. Eventually his work landed in the collections of The Museum of Modern Art and the Guggenheim, among others. Foremost among Klee's earliest American collectors was Katherine Dreier, whose *Société Anonyme*, founded with artists Marcel Duchamp and Man Ray, sponsored the exhibitions of pioneering abstract art in which his paintings were first shown in America. In Los Angeles, Walter and Louise Arensberg assembled a vast collection of Klee's paintings. In 1939, Alfred Barr Jr. bought a first canvas for MoMA. *Klee and America* examines this history and offers an impressive selection of Klee's finest "American" works, both paintings and drawings.

Paul Klee was born in Münchenbuchsee near Bern in 1879. In the early 1910s, he met Wassily Kandinsky and Franz Marc in Munich, and together they founded the Blaue Reiter movement. Through his involvement with Cubism, Klee then began to move towards abstract representation and to add greater depth of differentiation to his palette by using watercolor painting. He taught at the Bauhaus under Walter Gropius and later at the Düsseldorf Academy of Fine Arts, leaving his post to escape the Nazis for Bern, where he died in 1940.

Klee and America

ISBN 3-7757-1723-4 U.S. \$55.00

Hardcover, 9.75 x 11.5 in. / 320 pgs / 100 color and 50 b&w.

March / Art

Exhibition Schedule

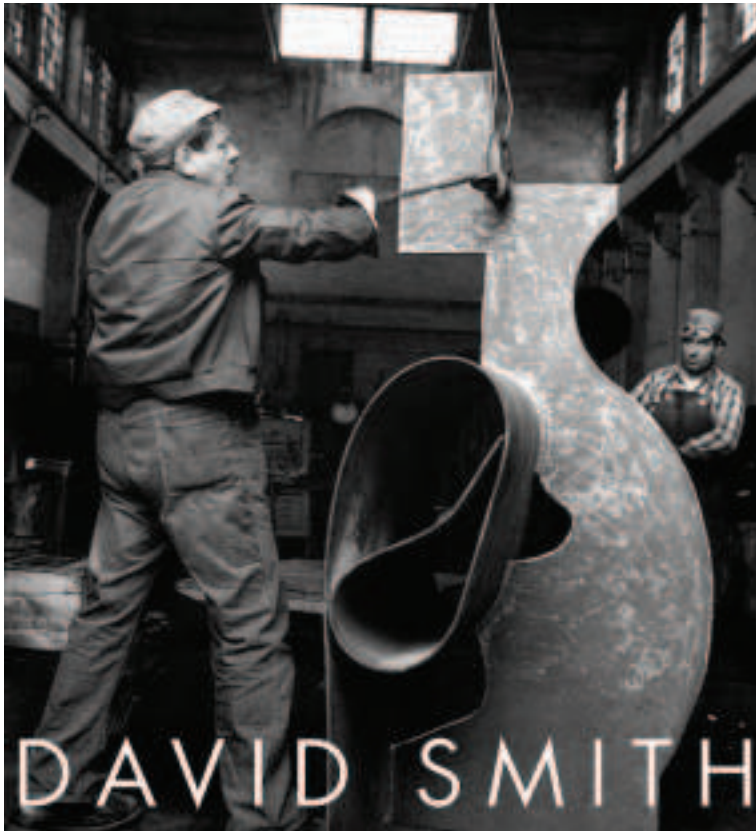
New York: Neue Galerie, 3/10/06-5/21/06

Washington D.C.: Philips Collection, 6/17/06-9/10/06

Houston: The Menil Collection, 10/6/06-1/14/07

One eye sees, the other feels. —*Paul Klee*





David Smith: A Centennial

Essays by Carmen Giménez, Rosalind E. Krauss, David Anfam, Michael Brenson and Paul Hayes Tucker.

Deemed the “foremost sculptor of his generation” by art critic Clement Greenberg, David Smith, who lived from 1906 to 1965, is about to be celebrated in his first retrospective since 1969—to be held at the Guggenheim Museum, New York, from February through May of 2006. *David Smith: A Centennial* features new photographs of nearly every selected sculpture—110 pieces dating from 1932 to 1965, including important examples from each period, many rarely seen in public. Essays from writers including David Anfam, Michael Brenson, Rosalind Krauss and Paul Hayes Tucker tackle key areas, such as Smith’s relationship to the painters of the New York School, the dual development of his family life and series sculpture through the 1950s and 60s, and his use of the landscape outside his studio in formulating his late works. Perhaps most importantly, *David Smith: A Centennial* also features the most comprehensive research on Smith yet published, including a newly compiled and extended bibliography; a comprehensive exhibition history; a chronology; and an illustrated checklist tracking provenance, exhibition history, and bibliographic references for each featured sculpture, finally bringing scholarship on Smith to the level of that on other important American artists of his generation, such as Barnett Newman, Jackson Pollock and Mark Rothko. *David Smith: A Centennial* considers Smith’s oeuvre as a totality, and offers readers the chance to understand the complexity of his aesthetic concerns as well as his impact on the course of American sculpture, and American art at large.

David Smith was born in 1906, in Decatur, Indiana. After time at Ohio University and Notre Dame, he moved to New York, where he studied at the Art Students League. In 1931 and 1932 in the Virgin Islands, Smith made his first sculpture from pieces of coral, and in 1933 he began making completely metal sculptures. His first solo show was held at Marion Willard’s East River Gallery in 1938. By the late 1950s, The Museum of Modern Art was presenting a Smith retrospective and organizing a major traveling exhibition. Smith died May 23, 1965 in an automobile accident. His work has been presented since at the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Hirshhorn Museum and Sculpture Garden, and The Metropolitan Museum of Art.

David Smith: A Centennial

ISBN 0-89207-343-8 U.S. \$85.00

Hardcover, 9.5 x 10.75 in. / 460 pgs / 300 color.

March / Art

Exhibition Schedule

New York: Guggenheim Museum, 2/13/06–5/14/06

The foremost sculptor of his generation

—Clement Greenberg





Things as They Are

Photojournalism in Context Since 1955

Afterword by Christian Caujolle.

Introduction by Mary Panzer.

Preface by Michiel Munneke.

Things as They Are presents the story of photojournalism over the past five decades, from 1955 until today. Published in collaboration with World Press Photo on the occasion of its fiftieth anniversary, the book takes us from the golden era of the illustrated press—the heyday of *Life* magazine and *Picture Post*, and the moment of The Museum of Modern Art's defining *Family of Man* exhibition—to the twenty-first century's explosion of digital media. This history is told through the presentation of 125 photojournalistic features shot and published around the world, shown in context on the pages of newspapers and magazines as the public originally experienced them. In this way, *Things as They Are* reveals how the events of the world, the art of photographers and the interests of publishers and the press converged on the printed page. It traces how photojournalism has developed over time alongside changing technology, media, fashions in photography, and a changing world. And it does so using landmark photo-essays from some of the greatest photographers in the world, including W. Eugene Smith, Sebastião Salgado, Mary Ellen Mark, James Nachtwey, Annie Liebovitz, Nan Goldin and Henri Cartier-Bresson. Each project is accompanied by expert commentary. An international panel of 100 specialists—photographers, editors, art directors, historians and magazine collectors—made the final selections. They chose stories that exemplified the highest quality of work published internationally during each period, stories that demonstrated important innovations in photography and in publishing, and stories that played a key role in shaping the history of photojournalism itself.

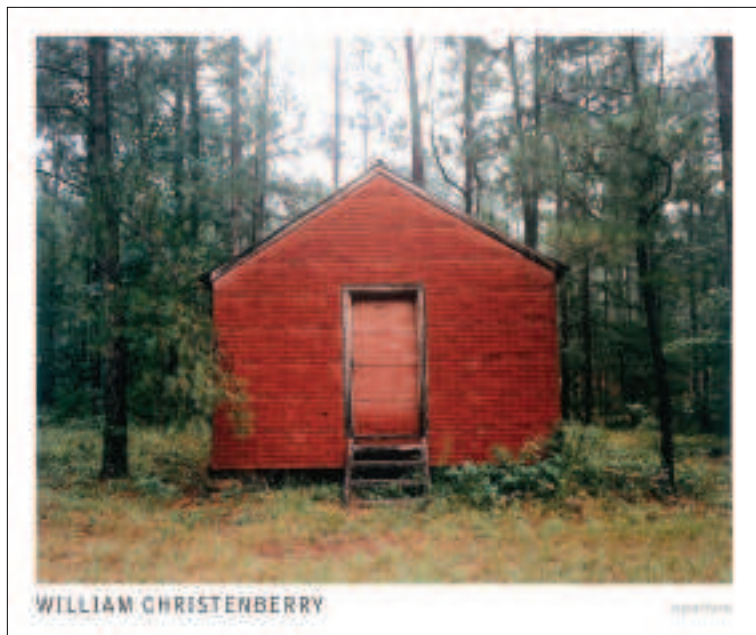
Things as They Are

ISBN 1-59711-014-0 U.S. \$75.00

Hardcover, 9 x 11.75 in. / 384 pgs / 500 color.

March / Photography





William Christenberry

Essays by Elizabeth Broun, Howard N. Fox, Andy Grundberg and Walter Hopps.

Since the early 1960s, William Christenberry has plumbed the regional identity of the American South through his work in Hale County, Alabama, where he was raised. Although he is most often associated with—and recognized as a pioneer in—American color photography, he also works in an unorthodox mix of media that includes sculpture, drawing, painting and found-object assemblage. This comprehensive survey of his work considers all those practices together, and in doing so gives readers access to the full scope and complexity of his vision. In every medium, Christenberry's theme is unified: the history, the story of place, is at the heart of his project. His poetic documentation of vernacular architecture, signage and landscape captures moments of quiet beauty in a sometimes mythic terrain that, with its worn iconography and buildings turned ramshackle, evokes the form and power of the passage of time. Since relocating to Washington, D.C., in 1968, Christenberry has dutifully returned to photograph the same locations annually—the green barn, the palmist building, the Bar-B-Q Inn—fulfilling a personal ritual and documenting the physical changes wrought by the passing of a year. More than half the photographs in this comprehensive survey are previously unpublished, including new and vintage images and a stunning selection of never-before-seen Kodachrome work. An essay by Walter Hopps, the artist's lifelong friend and the founding director of the Menil Collection, who passed away in 2005, will draw attention as well.

Born in 1936 in Tuscaloosa, Alabama, **William Christenberry** is recognized as an artist, photographer, teacher and arts advocate. Greatly influenced by *Let Us Now Praise Famous Men*, Walker Evans and James Agee's 1936 masterpiece on life in the Dust Bowl during the Great Depression, Christenberry has spent the last 30 years making pictures in and around Hale County, Alabama, documenting rural southern landscapes and the worn, remote margins of small-town life. He has lived and worked in Washington, D.C., since 1968, where he is a professor at the Corcoran College of Art + Design. His work can be found in the collections of, among others, the Smithsonian American Art Museum, the J. Paul Getty Museum, the Whitney Museum of American Art, and The Museum of Modern Art.

William Christenberry

ISBN 1-931788-89-8 U.S. \$50.00

Hardcover, 12.25 x 10.25 in. / 204 pgs / 160 color.

June / Photography

Exhibition Schedule

Washington, D.C.: Smithsonian American Art Museum, 7/4/06-7/07

New York: Aperture Gallery, 7/6/06-8/17/06



Christenberry hasn't lived in Alabama for almost 40 years,
but he returns every summer to photograph the same
Bar-B-Q Inn, to document the power of the passage of time.





Shirin Neshat: The Last Word

Edited by Octavio Zaya.

Essays by Hamid Dabashi and Octavio Zaya.

The first monograph to thoroughly document Shirin Neshat's video production, *The Last Word* provides both a beautiful reminder of her work's color and intensity and a crucial tool for her increasing number of fans and scholars. Neshat, who studied in the United States and has lived in New York for many years, found international success following the explosive release of her images of Muslim women wrapped in chadors with verses by rebel Persian poetesses traced on their faces, hands and feet. She became renowned when her short film *Turbulent* was awarded the Leone d'Oro at the 1999 Venice Biennale. With her camera persistently focused on the veiled women of the Muslim world, Neshat has continued to make striking and courageous work of rare beauty and intensity, and has presented it to continuing acclaim. She goes fearlessly into the widening gulf between conformism and revolt, submission and compliance, that characterizes the women of the Muslim world, seeking out images from the far sides of the divide that will both narrow the distance and help viewers sound its depths. *The Last Word* is a necessity for those who would approach, informed, the poetic works and the fierce commitment of an extraordinary artist.

Shirin Neshat was born in 1957 in Qazvin, Iran. As a teenager she moved to the U.S. to study art at the University of California, Berkeley. Five years later, following Iran's Islamic Revolution, she found herself in unintentional exile, unable to return home. It would be another 15 years before she went back, and before she began to make the art for which she is best known. Her first solo show, at Franklin Furnace, was followed by a long list of others, including exhibitions at the Whitney Museum of American Art, The Art Institute of Chicago, the Walker Art Center and the Tate Gallery. She has participated in the Venice Biennale, the Carnegie International, and the Whitney Biennial, and in film festivals including Tribeca and Sundance. Her work has won the International Center of Photography's Infinity Award and the First International Prize at the Venice Biennale.

Shirin Neshat: The Last Word

ISBN 88-8158-551-0 U.S. \$75.00

Clothbound, 11 x 11 in. / 252 pgs / 67 color and 47 duotones

January / Art





Annette Messenger: Word For Word

Texts, Writings, and Interviews

Edited by Marie-Laure Bernadac.

Interviews with Harald Szeemann, Robert Storr, Bernard Marcadé and Suzanne Pagé.

Texts and words are of crucial importance to Annette Messenger's work—for her, "words are images." And so words—at once autonomous from, parallel to, and the sources of her visual creativity—are woven throughout her production. She has looked directly at our diverse relationships to language in forms ranging from the early scrapbooks of the 1970s to the large sculpted words of the late 1990s, and others including personal diaries, letters, calligraphy, alphabets and primers. She works with the repeated, drawn, framed and sculpted word; newsprint, collage and montage of texts and photographs; and handwritten texts. Plays on words and palindromes turn up in her exhibition titles and, more recently, in her children's books. All of these uses of language stem as much from Dada and Surrealism as from the aesthetics of the banal and the everyday, and they give rise to unclassifiable texts, which call somewhere between a literature of the news item or photo-essay and poetic maxims for personal use. Messenger's frequent recourse to copying down and to repetition then serves as a kind of exorcism: in those cases, writing is something like sewing, with a soothing function. The first section of *Word for Word* focuses on writing in Annette Messenger's artworks. The second includes numerous texts published in magazines or catalogues, as well as unpublished notes on her work and personal reflections on art and life. All of her interviews from 1974 to the present are also included.

Annette Messenger, born in France in 1943, has been working since the 1960s and showing since the 1970s. Her portfolio includes painting, embroidery, sculpture, assemblage, collage, film montage and writing. She says of her work that, "Conceptual art interests me in the same way as the art of the insane, astrology, and religious art. It's not the ideologies which these areas perpetuate [that] interest me: they are for me, above all else, repertoires of forms. I make fun of sorcery and alchemy even if I make full use of their signs."

Annette Messenger: Word For Word

ISBN 1-933045-35-3 U.S. \$65.00

Hardcover, 7.75 x 10.25 in. / 416 pgs / 280 color and 20 b&w.

June / Art

Conceptual art interests me in the same way as the art of the insane, astrology and religious art. It's not the ideologies which these areas perpetuate [that] interest me: they are for me, above all else, repertoires of forms. I make fun of sorcery and alchemy even if I make full use of their signs.

—Annette Messenger





Guy Bourdin: A Message For You

Edited by Shelly Verthime.

Essay by Nicolle Meyer.

Introduction by Alber Elbaz.

With the eye of a painter and the freedom of a photographer, Guy Bourdin created images full of fascinating stories, compositions, and colors. Using fashion and fashion photography as his vehicle, he explored the realms between the absurd and the sublime, taking cues from the theater and Surrealism. Along the way he became famous for his suggestive narratives and fantastic aesthetics—he broke conventions of commercial photography with a relentless perfectionism and sharp humor. Given total creative freedom, Bourdin captured the imagination of a generation.

The late 1970s, recognized as the highest note in Bourdin's career, are the focal point of this two-volume edition. Volume I is dedicated to the legendary, nearly forgotten images he made with Nicolle Meyer as his model, and to their rarely seen variants. Meyer appeared in over 30 of his famous campaigns for Charles Jourdan and in iconic French *Vogue* editorials. Volume II is a road trip through Bourdin's visual landscape, a collage of images mapping his artistic search and vision. Texts, Polaroids, poems, sketches and contact sheets unfold in time with Nicolle Meyer's memories, and inscribe moments of Bourdin's working process that would otherwise be lost. To this day, Guy Bourdin, remains an enigma, and he leaves a provocative and compelling legacy. *A Message for You* examines that oeuvre and, perhaps more importantly, it provides insight into the complex workings of the photographer's mind.

Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spanned more than three decades, until his death in 1991. Today his work appears in venues such as the Victoria & Albert Museum, the Jeu de Paume, and the National Museum of China.

Guy Bourdin: A Message For You

ISBN 3-86521-197-6 U.S. \$150.00

Slipcased, Two Volumes, 10.5 x 10.75 in. / 312 pgs / 175 color.

July / Photography

Guy Bourdin broke the conventions of commercial photography with a relentless perfectionism and sharp humor.





Warhol's World

Edited by Anthony d'Offay, Gregor Muir and Timothy Hunt.

The power in Warhol's portraits stems in part from the depth of his engagement with the society his subjects moved in. Nowhere is this involvement more clearly demonstrated than in his late photography. These previously unpublished images from the Andy Warhol Foundation reveal the reality behind the curtain at Studio 54 and the Factory, and look into the bloodshot eyes of the endless throng of celebrities that came to make up the artist's social life. If there had remained in Warhol something of the true voyeur, an alternately detached and star-struck watcher, that role largely shifted as he himself became visible in celebrity's funhouse mirrors, and became a more profoundly involved and then again more fascinated participant; *Warhol's World* finds the artist at the far end of that transition, at one with his subjects, all lost to themselves and found by the camera. Warhol's own position in the New York scene brought him unparalleled access to subjects like Jean-Michel Basquiat, Mick Jagger, Debbie Harry, Diana Ross, Robert Rauschenberg, Jerry Hall, Bianca Jagger, Grace Jones, Demi Moore, David Hockney, Kenny Scharf, Diana Vreeland, Paloma Picasso and Ozzy Osbourne, and this extensive book establishes—if there was any doubt—that Warhol cared deeply about human society, human interaction, and human frailty, and took intense joy in documenting them in the microcosm that was his Village.

Andy Warhol began his career as a very successful commercial illustrator and became a painter, photographer, printmaker, film and video maker, magazine publisher, author and celebrity. He had his first art exhibition in 1962, at the Ferus Gallery in Los Angeles, which showed his 32 *Campbell's Soup Cans*. From that point on, Warhol's work revolutionized the art world. Nothing has ever been the same. The artist died of complications from an earlier gun shot wound (inflicted by Valerie Solaris) in 1987.

Warhol's World

ISBN 3-86521-241-7 U.S. \$35.00

Paperback, 10 x 10 in. / 224 pgs / 300 tritones.

April / Photography

Exhibition Schedule

London: Hauser & Wirth, 1/26/06-3/11/06

New York: Zwirner & Wirth, May 2006

Featuring Jean-Michel Basquiat,
Mick Jagger, Debbie Harry, Diana Ross,
Robert Rauschenberg, Jerry Hall,
Bianca Jagger, Grace Jones, Demi Moore,
David Hockney, Kenny Scharf, Diana Vreeland,
Paloma Picasso and Ozzy Osbourne.





Lee Friedlander: Apples & Olives

The master photographer best known for his extensive, insightful documentation of “the American social landscape”—from jazz musicians to factory hands to New York pedestrians and office workers zoning out at their keyboards—has recently been spending more time looking at the literal, natural landscape. His monumental 2005 MoMA retrospective showed, for the first time, a new series of landscapes made in the American West, while for *Olives and Apples*, he has looked back over the last decade’s work and culled a forest, tree by tree. His docile subjects, apple trees photographed in New York State and olive trees photographed in France, Italy and Spain from 1997-2004, are presented in circumstances ranging from sunny, leafy summer health to glittering winter ice-storm glory. Some of the most striking compositions are shot from just inside the reach of a tree’s furthest twigs, so that expanding branching limbs fill the frame, stretching out around the viewer.

Lee Friedlander is one of the most important living American photographers. Among his many awards are a MacArthur Foundation Award, National Endowment for the Arts awards, three Guggenheim Fellowships and the 2005 Hasselblad Award. He has published two dozen books, including *American Musicians*, *Letters From the People*, and, most recently, the catalogue for his Museum of Modern Art retrospective, *Friedlander*. He lives in New York State.

Lee Friedlander: Apples & Olives

ISBN 1-933045-32-9 U.S. \$45.00

Hardcover, 9.75 x 10.25 in. / 64 pgs / 55 tritones.

Available / Photography

Steidl/Steven Kasher Gallery

Mike Disfarmer: Original Disfarmer Photographs

Edited and with a forward by Steven Kasher.

Essay by Alan Trachtenberg.

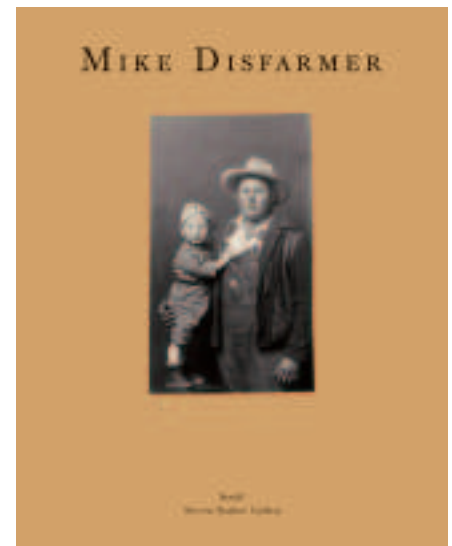
Last year, as *The New York Times* has reported, a young couple from Heber Springs, Arkansas offered a collector 50 family photographs, unassuming black-and-white studio portraits dating from the mid-twentieth century. That quiet sale, which raised the possibility that there were other vintage prints of Mike Disfarmer’s work in area family albums, set off a competitive buying frenzy that had collectors going door to door through rural Arkansas, spending more than a million dollars on several thousand prints. Disfarmer’s work had originally been discovered in crates of glass-plate negatives, found by the speculator who purchased his estate. It was brought to light decades later in a series of books and exhibitions that set off consistent, continuing critical acclaim, but known only in posthumous reprints. *Original Disfarmer Photographs* is the first publication to present these vintage prints, made by Disfarmer’s own hand at the time the pictures were taken—at once family mementos and the original work of one of America’s greatest portraitists. Disfarmer spent half a century making studio portraits at pennies a picture to satisfy his rural clients, and creating a style of portraiture all his own. As one subject describes its genesis, “There wasn’t much of a greeting when you walked in, I’ll tell you that. Instead of telling you to smile, he just took the picture. No cheese or anything.”

Mike Disfarmer: Original Disfarmer Photographs

ISBN 3-86521-189-5 U.S. \$45.00

Hardcover, 7.75 x 10 in. / 240 pgs / 209 color and 4 b&w.

Available / Photography





African American Vernacular Photography

Selected From the Daniel Cowin Collection

Essays by Brian Wallis and Deborah Willis.

These selections from the Daniel Cowin Collection make up an extraordinary group of images of African Americans in a variety of genres and poses, including formal studio portraits, casual snapshots, images of children, images of uniformed soldiers, wedding portraits and so-called "Southern-views" made for tourist consumption, all dating from 1860 to 1960. While some of the sitters are celebrities of their day, the majority are unnamed Americans posing for their portrait. They attest to photography's ability to both record personal history for private uses and to become a document—to document history in a wider context. The Daniel Cowin Collection, given to ICP in 1990 by its namesake, is made up of about 1600 photographs spanning from the mid-nineteenth century to the mid-twentieth, and spanning that era's range of commercial processes and formats—from postcards to stereographs, cartes-de-visite, tintypes, albumen prints and gelatin silver prints. Together they provide an important window into African American life during the period. *African American Vernacular Photography* reproduces 70 of Cowin's most exceptional color plates with essays by Brian Wallis, Director of Exhibitions and Chief Curator at the International Center of Photography, and Deborah Willis, MacArthur Fellow and author of *Reflections in Black: A History of Black Photographers 1840 to the Present* and, with Carla Williams, *The Black Female Body: A Photographic History*.

African American Vernacular Photography

ISBN 3-86521-225-5 U.S. \$25.00

Hardcover, 9 x 10 in. / 120 pgs / 70 color.

March / Photography

Exhibition Schedule

New York: International Center of Photography, 12/9/05-2/26/06



Includes studio portraits, casual snapshots, images of children, images of uniformed soldiers, wedding portraits and so-called "Southern-views" made for tourist consumption.





Inge Morath: The Road To Reno

Essay by Lucy Raven.

Afterword by Arthur Miller.

Inge Morath's first trip across the United States followed a red grease-pencil line drawn by her traveling companion, Henri Cartier-Bresson. In 1960 the two drove from New York through Gettysburg, Memphis, and Albuquerque to Reno. They were among 18 photojournalists commissioned by Magnum to document the Nevada set of Arthur Miller's *The Misfits*. The destination was momentous for Morath—she took remarkable photographs, and later married Miller after his divorce from Marilyn Monroe—but it is the trip, the 18 days she spent traveling, as documented in both photographs and journal entries, ("written each night at the table in a motel room that was always in a different place but always looked the same"), that in its casualness can unfold for readers her carefully observed, insightful, and compassionate approach to reportage. Traveling westward, Morath combines a foreigner's awe of alien terrain with the curiosity of small-town life, offering glimpses into rather than encapsulations of her experience at each stop. This is the first publication of her work to include her writing alongside her photographs, and it includes an afterword by Arthur Miller.

Inge Morath was born in Graz, Austria, in 1923. As a young woman, she joined the just-founded Magnum agency as an editor, and then in 1951 began taking her own photographs. After assisting Henri Cartier-Bresson as a researcher for two years and working independently throughout that time, she became a member of the agency in 1955. Throughout her life, Morath was a prolific diarist and letter writer, and in her extensive travels in Europe, North Africa, the Middle East, China and the USSR, she kept copious written notes along with her many photographs. She married Arthur Miller in 1962 and settled in New York and Connecticut, though she continued to travel and publish photographic essays, pursuing both assignments and independent projects until her death in 2002.

Inge Morath: The Road To Reno

ISBN 3-86521-203-4 U.S. \$55.00

Hardcover, 9.5 x 10 in. / 144 pgs / 10 color and 60 tritones.

July / Photography



Photographs from Morath's legendary 1960 road trip across the United States with Henri Cartier-Bresson.

Alec Soth: Niagara

Essays by Richard Ford and Philip Brookman.

By way of follow-up to his critically acclaimed debut monograph *Sleeping by the Mississippi*, Alec Soth turns his eye to another iconic body of water, Niagara Falls. And as with his photographs of the Mississippi, these images are less about natural wonder than human desire. "I went to Niagara for the same reason as the honeymooners and suicide jumpers," says Soth, "the relentless thunder of the Falls just calls for big passion." The subject may be hot, but the pictures are quiet, the rigorously composed and richly detailed products of a large-format 8x10 camera. Working over the course of two years on both the American and Canadian sides of the Falls, Soth edited the results of his labors down to a tight and surprising album. He depicts newlyweds and naked lovers, motel parking lots, pawnshop wedding rings and love letters from the subjects he photographed. We read about teenage crushes, workplace affairs, heartbreak and suicide. Oscar Wilde wrote, "The sight of the stupendous waterfall must be one of the earliest, if not the keenest, disappointments in American married life." Niagara brings viewers both the passion and the disappointment—a remarkable portrayal of modern love and its aftermath.

Alec Soth, born 1969, is a photographer living in Minneapolis, Minnesota. His photographs are in major public and private collections, including the San Francisco Museum of Modern Art, The Museum of Fine Arts Houston and the Walker Art Center in Minneapolis. Soth's work has been featured in numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials. He has received fellowships from the McKnight and Jerome Foundations and was the recipient of the 2003 Santa Fe Prize for Photography. Steidl published his first book, *Sleeping by the Mississippi*, in 2004. He is a member of the Magnum agency.

Alec Soth: Niagara

ISBN 3-86521-233-6 U.S. \$60.00

Hardcover, 10 x 13 in. / 144 pgs / 50 color.

July / Photography



ALSO AVAILABLE:

Alec Soth: *Sleeping by the Mississippi*

Hbk, ISBN 3865210074

U.S. \$45.00

Steidl





Ed Ruscha: Photographer

Edited by Margit Rowell.

Ed Ruscha's relationship to photography is complex and ambivalent. The world-class painter—and author of a 1972 *New York Times* article called “I’m Not Really a Photographer”—has been known to refer to his work in this second medium as a “hobby,” despite considerable, persistent critical interest.

Whether he likes it or not, the small albums of plainly-shot, snapshot-sized images he produced in the 1960s and 70s, including *Twenty-Six Gasoline Stations*, intrigued his contemporaries and earned him an unshakable reputation. How? His subject matter was neither purely documentary nor solely artistic, in fact it was stereotypical and banal, with motifs drawn from the car-dominated western landscape. That rebellious material, along with his serial presentation, made for a mythical road-movie or photo-novel effect with Beat Generation overtones. The combination attracted artists and critics both, especially while serial logic was prominent in Pop art and Minimalism, and then retained that interest later as serial work became prominent in Conceptual art. Critics have remained attentive for decades, and Ruscha's influence remains apparent in new work in Europe and North America.

Ed Ruscha, Photographer departs from earlier collections to explore how these images—and all of Ruscha's work in disciplines including painting, drawing, printmaking and photography—are guided and shaped by a single vision.

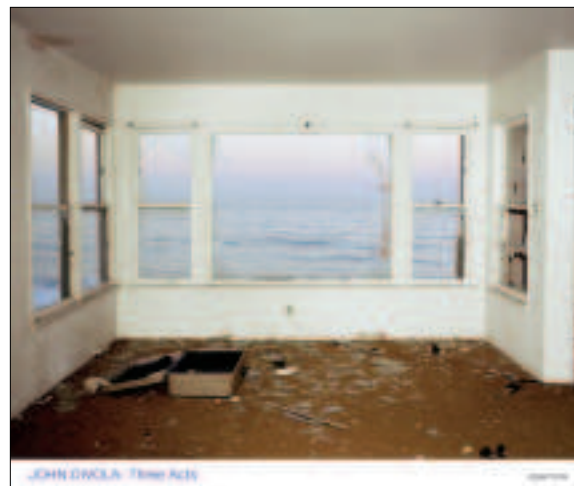
Ed Ruscha, one of the most influential artists working today, and one of the great West Coast Pop artists, was born on December 16, 1937, in Omaha, Nebraska, but grew up in Oklahoma City. In 1956 he moved to Los Angeles, attending the Chouinard Art Institute. Under the influence of teachers such as Robert Irwin, Ruscha gave up his original intention of becoming a cartoonist and instead began to focus on fine art. Working as a graphic designer, Ruscha began using words in his paintings. He also produced a number of artist's books in the 60s and 70s that have been deeply influential. His work has been the subject of exhibits at major museums around the world.

Ed Ruscha: Photographer

ISBN 3-86521-206-9 U.S. \$35.00

Hardcover, 8 x 10 in. / 200 pgs / 140 color.

June / Photography



John Divola: Three Acts

Essay by David Company.

Interview by Jan Tumlr.

In 1973, California artist John Divola began the first of three highly ambitious and original bodies of work that form *Three Acts*, the first book dedicated to them. His *Vandalism* series comprises black-and-white photographs of interiors of abandoned houses. Entering illegally, Divola spray-painted markings that referenced action painting as readily as the graffiti that was then becoming a cultural phenomenon. For the following year's *Los Angeles International Airport Noise Abatement* series, he photographed a condemned neighborhood bought out to serve as a noise buffer for new runways, focusing on evidence of previous unsanctioned entries by other vandals. His final work, *Zuma*, documents the destruction of an abandoned beachfront property by the artist and others, as it deteriorates frame by frame and eventually burns. Divola has much in common with artists such as Bruce Nauman and Robert Smithson who have used photography to investigate other topics. He describes his innovative practice succinctly: “My acts, my painting, my photographing, my considering, are part of, not separate from, this process of evolution and change. My participation was not so much one of intellectual consideration as one of visceral involvement.”

John Divola is the recipient of a Guggenheim Fellowship, four National Endowment for the Arts Fellowships, a California Arts Council Individual Artist Grant and other awards. His work is in numerous museums, including The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; and The Museum of Fine Arts, Houston. He is represented by Charles Cowles Gallery in New York, G. Gibson Gallery in Seattle and Patricia Faure Gallery in Los Angeles. He teaches photography at the University of California, Riverside.

John Divola: Three Acts

ISBN 1-931788-95-2 U.S. \$50.00

Hardcover, 11 x 9.25 in. / 144 pgs / 38 color and 62 duotones.

May / Photography



Overlook: Exploring the Internal Fringes of America with the Center for Land Use Interpretation

Edited by Matthew Coolidge and Sarah Simons.

Essay by Ralph Rugoff.

The Center for Land Use Interpretation is a research-based educational organization that produces public programs about the built landscape of the United States from its sites in Los Angeles, Utah and the Mojave desert, with an upstate New York location opening in 2006. The Center's aim is to increase and diffuse information about how the nation's lands are apportioned, utilized and perceived. Recent examples of their work include a two-day "Tour of the Monuments of the Great American Void" by bus and the exhibit *Immersed Remains: Towns Submerged in America*. This book takes readers on a tour through the strangely unfamiliar land that Americans live in, demonstrating that we can understand ourselves and the nation by examining the clues on display all around us, often clearly visible but ignored. Each chapter explores a different topic, from an in-depth look at Ohio ("the most all-American state"); through scale shifts in model landscapes, exemplified in the three largest hydraulic models in the world; and law-enforcement training environments that "simulate" public space. Readers can dive into the hidden and enchanting world of show caves, where America is on display underground; and come up into the Great Basin, a zone covering most of Nevada, and portions of Utah, California, Oregon, Idaho and Mexico, whose network of watersheds has no outlet to the ocean. Following lines and edges, through cities, suburbs, small towns and wide-open spaces, the Center guides us upstream, toward the heart of another America—the same, but different.

Overlook: Exploring the Internal Fringes of America with the Center for Land Use Interpretation

ISBN 1-933045-33-7 U.S. \$34.95

Paperback, 8 x 10 in. / 240 pgs / 310 color.

June / Art

Through close encounters with hundreds of unsung landmarks—from show caves and shoelace factories to open-pit mines and nuclear test sites—the Center for Land Use Interpretation explores how the nation's lands have been parceled out, put to use, and understood.





Peter Bialobrzeski: Heimat

Essay by Ariel Hauptmeier.

Preface by Peter Bialobrzeski.

Peter Bialobrzeski's fascinating and disturbing collection of photographs from the skyscraper landscapes of Asian megacities, *Neon Tigers*, enchanted many. It was selected as one of the best-designed German books of 2004 and awarded the German Photography Book Prize. After his return from Asia, Bialobrzeski spent more than two years traveling through his native Germany. *Heimat*, which is German for "homeland," is the result. For Germans, *Heimat* is a rather difficult term, embodying conflicting tendencies: destiny and coincidence, sentimental kitsch for pensioners and revisionists, and lost paradise or childhood trauma. In Bialobrzeski's own words, "Having a home means having roots, which is not the same as being rooted to the spot." And since he is more interested in creating images than in detailing the places from which they spring, *Heimat* is "not a book about Germany as homeland per se." Rather, it creates a fixed image of "a personalized bit of visual and cultural history that goes beyond Germany's dark past, its reunification, and the 'German disease.'" Bialobrzeski's haunting new photographs act as projection surfaces for modern humankind's yearning for home and for nature—an homage at once to German Romanticism and to the works of contemporary American color photographers.

Peter Bialobrzeski was born in Wolfsburg, Germany, in 1961. He was awarded first prize in the Art category at the prestigious World Press Photo Awards in 2003. His previous books are *XXX Holy: Journeys into the Spiritual Heart of India* and *Neon Tigers*.

Peter Bialobrzeski: Heimat

ISBN 3-7757-1673-4 U.S. \$55.00

Hardcover, 12.75 x 10.5 in. / 88 pgs / 34 color.

February / Photography



Andrea Robbins & Max Becher: The Transportation of Place

Essays by Maurice Berger and Lucy Lippard.

Andrea Robbins and Max Becher draw on a rich visual vocabulary gleaned as much from travel brochures, postcards and *National Geographic* as from the photography of Walker Evans, Edward Curtis and Stephen Shore. Their work, a somewhat surreal nonfiction, uses documentary images to examine contradictions of place and cultural identity: that is, when Germans tie on Native American headdresses and Midwesterners parade in Bavarian costumes, Robbins and Becher are there. In their own words, "The primary focus of our work is what we call the transportation of place—situations in which one limited or isolated place strongly resembles another distant one. Everywhere, not only in the new world, such situations are accumulating and accepted as genuine locales. Traditional notions of place, in which culture and geographic location neatly coincide, are being challenged by legacies of slavery, colonialism, holocaust, immigration, tourism and mass-communication. Whether the subject is Germany in Africa, Germans dressing as Native Americans, American towns dressed as Germany, New York in Las Vegas, New York in Cuba or Cuba in exile, our interest tends to be a place out of place with its various causes and consequences." Their work posits vital questions for a globalized world and for photography.

American-born artist **Andrea Robbins** and German-born artist **Max Becher** both received BFAs from Cooper Union in New York City. They have had solo exhibitions at the Museum of Contemporary Photography, Chicago; Yerba Buena Center for the Arts, San Francisco and elsewhere. Their work has appeared in group exhibitions in venues including the Guggenheim Bilbao, the International Center of Photography, the New Museum, Dia Art Foundation, the Whitney Museum of American Art and The Museum of Modern Art. They are represented in New York by Sonnabend Gallery, and their work is in major collections such as the International Center of Photography, the Whitney Museum of American Art, the Guggenheim and the Jewish Museum.

Andrea Robbins & Max Becher: The Transportation of Place

ISBN 1-59711-010-8 U.S. \$50.00

Hardcover, 11.75 x 10 in. / 156 pgs / 130 color.

May / Photography



Hans van der Meer: European Fields

The Landscape of Lower League Football

Edited by Michael Mack.

Essay by Simon Kuper.

At the beginning of the 1995 soccer season, Hans van der Meer set out to take photographs of the game that dodged the clichéd traditions of modern sports photography. In an attempt to record the sport in its original form—a field, two goals and 22 players—he sought matches at the bottom end of the amateur leagues. He avoided tight telescopic details and the hyperbole of action photography, pulled back from the central subject of the pitch, and set the playing field and its unfolding action in the context of local elements. Over the last 10 years, Van der Meer has continued this project across the playing fields of Europe, traveling to every country with a significant history of the game. The Netherlands yielded 1998's *Dutch Fields*, and the odyssey that brings forth *European Fields* has since taken him from Biharia in Romania to Björkö, Sweden, from Torp, Norway to Alsóörs, Hungary, from Bartkovo, Poland to Beire, Portugal, and to urban and suburban Greece, Finland, England, France, Germany, Scotland, Switzerland, Holland, Slovakia, Denmark, Ireland, Wales, Belgium, Spain and Italy. Van der Meer's understated observations of the poetry and absurdity of human behavior on the field use soccer to consider—and provoke a laugh at—the human condition.

Also available in a large-format hardcover edition.

Hans van der Meer was born in Leimuiden in the Netherlands in 1955. He has published numerous books of his own photographs and archival ones, including 1988's *Interland*, whose images of the Dutch national team between 1911 and 1955 inspired his current projects. His work is included in major international collections and has appeared in solo exhibitions in venues such as the National Museum for Photography, Film and Television in the UK, Stedelijk Museum Amsterdam and the National Museum of Modern Art in Kyoto. He is a contributing editor at *Useful Photography*.

Hans van der Meer: European Fields

ISBN 3-86521-238-7 U.S. \$30.00

Paperback, 8 x 11.5 in. / 176 pgs / illustrated throughout.

July / Photography

Large format hardcover edition.

Hans van der Meer: European Fields

ISBN 3-86521-191-7 U.S. \$100.00

Hardcover, 10.5 x 15 in. / 176 pgs / illustrated throughout.

July / Photography

Exhibition Schedule

Rotterdam: Museum Boijmans Van Beuningen, 3/18/06-5/7/06

Santiago Melazzini's short moving pictures—

flip books—of literally black-and-white and figuratively colorful Mexican life are as low-tech as it gets: watch the masked *luchadores* bounce off the wrestling-ring ropes and then fall to the mat, watch the boxer punch, the Mariachi band play, or the tequila have its way, and then watch it all again backwards. An elemental pleasure and an ideal gift.



Day of the Dead

ISBN 950-889-118-1 U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



Knock Out

ISBN 950-889-119-X U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography

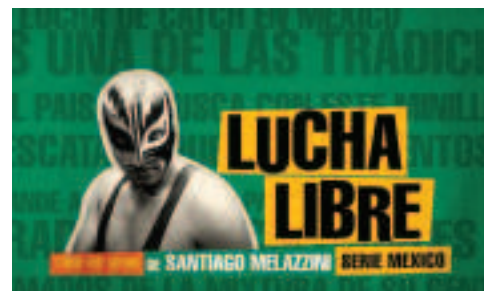


Chile

ISBN 950-889-116-5 U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



Lucha Libre

ISBN 950-889-120-3 U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



Mariachi

ISBN 950-889-121-1 U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



Ole!

ISBN 950-889-117-3 U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



Tequila

ISBN 950-889-122-X U.S. \$5.99 SDNR 50%

Paperback, 4 x 2.25 in. / 150 pgs / 75 b&w.

February / Photography



El Super

Edited by Kurt Hollander.

Photographs by Adam Wiseman.

If you are what you eat, then it would follow that grocery shopping is the way you construct your identity, and that markets and grocery stores are the laboratories in which whole cultures build theirs—as well as an early place to spot changes. This small, chunky and completely charming gift book presents portraits of Mexican consumer products alongside photographs of the supermarkets, stores, markets and street vendors where they are sold. The accompanying text places all this graphically striking raw material in the context of its historical antecedents and contemporary food trends, and considers the situation of locally conceived, designed and distributed products like these in the age of global consumerism. In Mexico traditional design, like the work showcased here, is competing with digital media and work done by international corporate design firms. Culturally specific images are being displaced by global ones, the Virgin of Guadalupe by Disney cartoons, literally changing the face of the food and beverages that Mexicans eat. Mexican industry is holding its own against the onslaught for now, and Mexican products still serve the needs of the vast majority of the country's population. That is: Mexican products sold in packaging that is less than environmentally friendly, displaying images that are not politically correct, and using ingredients that are banned in other countries still serve their needs. As *El Super* confirms, bad things come in great packages.

El Super

ISBN 968-5208-47-6 U.S. \$19.95

Flexi-bound, 6 x 6 in. / 216 pgs / 165 color.

March / Design/Popular Culture

Cigarettes, beer, snacks, sodas, sweets, salsas
and lots more super stuff from Mexico!





Russian Criminal Tattoo Encyclopedia Volume II

Introduction by Anne Applebaum.

Drawings by Danzig Baldaev.

Photographs by Sergey Vasiliev.

Foreword by Alexel Pluster-Sarno.

Danzig Baldaev's father was an academic, an ethnologist who found himself imprisoned under Soviet rule as an enemy of the people. In fact much of Baldaev's family moved through the Soviet prison system, while he became a guard. At his father's suggestion, he used his access to document and study the tattoos that were pervasive among the truly criminal portion of the prison population, the *vory v zakonye*, or legitimate thieves, a semi-professional class who keep their own brutal laws. During his 30 years supervising inmates in St. Petersburg's notorious Kresty Prison, Baldaev recorded over 3,000 of their tattoos and parsed their meaning—the nihilistic creativity of a closed society—in the drawings and text that made the first volume of the *Russian Criminal Tattoo Encyclopedia* a bestseller. This essential second volume, which collects all new, previously unseen photographs and drawings, goes to the extremes of his incredible collection. Sergey Vasiliev's photographs authenticate the images, Baldaev's drawings make sense of them, and through them both we glimpse an extraordinary world where the criminal's position, history and even sexual preference are displayed indelibly on his body, and that marked body serves as a passport into the underworld.

Russian Criminal Tattoo Encyclopedia Volume II

ISBN 0-9550061-2-0 U.S. \$25.00

Hardcover, 4.75 x 8 in. / 400 pgs / 350 b&w.
June / Popular Culture



ALSO AVAILABLE:

Russian Criminal Tattoo Encyclopedia
Hbk, ISBN 3882439203 U.S. \$25.00
Steidl

Fuel Publishing

Home-Made: Contemporary Russian Folk Artifacts

Edited by Vladimir Arkhipov.

Foreword by Susan B. Glasser.

The clever, bizarre and poignant DIY housewares that fill the pages of *Home-Made: Contemporary Russian Folk Artifacts* have stories to tell. They communicate the textures of the lives of ordinary Russians during the collapse of the Soviet Union, they highlight alternatives to factory design and disposable goods, and they speak volumes about what goes on in other people's homes—how they spend and scrimp, how they make do.

Home-Made highlights the best of the everyday objects made by ordinary Russians during and around the time of the Soviet Union's decline. Many were inspired by a lack of access to manufactured goods. Among the hundreds of idiosyncratic constructions for inside and outside the home are a back massager from a wooden abacus, a television antenna from unwanted forks, and a tiny bathtub plug from a boot heel. The author is himself a self-taught artist: he began exhibiting his own objects and installations in 1990, and collecting and cataloging these everyday, utilitarian objects handmade from modern materials a dozen years ago, in 1994. He accompanies each invaluable artifact with a photograph of the maker and his or her story. Foreword by Susan B. Glasser of the *Washington Post* Foreign Service.

Home-Made: Contemporary Russian Folk Artifacts

ISBN 0-9550061-3-9 U.S. \$32.00

Clothbound, 4.75 x 8 in. / 304 pgs / 180 color.

June / Design





Surfing Photographs from the Seventies Taken by Jeff Divine

Introduction by Scott Hulet.

As a teenager taking pictures of fellow surfers in 1960s La Jolla, Jeff Divine got to know the original alternative sport before the X-Games were even a gleam in a producer's eye. Through this rare collection of photographs from the momentous decade that followed, he conveys the feeling of being on the beach in its most creative era, being present at the inception of a subculture too large and photogenic to stay down long. The style, the athleticism and the escapism in these images will be familiar to those with even a lazy eye on pop culture: surfing is on the rise again. Of its first time around, Divine says, "Yes, I had long hair. And Pendletons, Mexican wedding shirts, bell bottoms, Wallabies, Zig Zags and tuna, wheat bread, and sprouts in the fridge. Santana, The Dead, Jesse Colin Young, Steppenwolf, Moby Grape, The Stones, Beatles and Clifton Chenier on the stereo. Hippie seamstresses made us custom shirts with embroidered necks and coconut buttons. I had a beaded curtain through which you entered my den. No, I didn't have any black light posters, but I did have the Juan O. Gorman poster "Flores Imaginarias" and Ortnor at 3M's on the wall. Reading material? The *Life* Photography Series, *The Tibetan Book of the Dead*, M.C. Escher art books, Zap comics, or the Carlos Castaneda series. But our prize possessions were our garage-made surfboards all lined up in the side yard. They mattered the most."

Jeff Divine has been shooting surfing for over 30 years. He started in his hometown of La Jolla in the 1960s and soon became a Senior Staff Photographer at *Surfer Magazine*. After 17 years, he moved on to become Photo Editor at the *Surfer's Journal*, where he is still working today. His work has been published worldwide editorially and commercially by clients including *The New York Times*, *Life*, *Billabong* and *Quicksilver*. Divine is one of a handful of truly elite, A-list photographers in the sport, and has amassed an unmatched record of its growth and transitions over the course of the last four decades.

Surfing Photographs from the Seventies Taken by Jeff Divine

ISBN 1-890481-23-8 U.S. \$40.00

Hardcover, 12.5 x 9.5 in. / 96 pgs / 94 color.

March / Surfing/Photography



ALSO AVAILABLE:

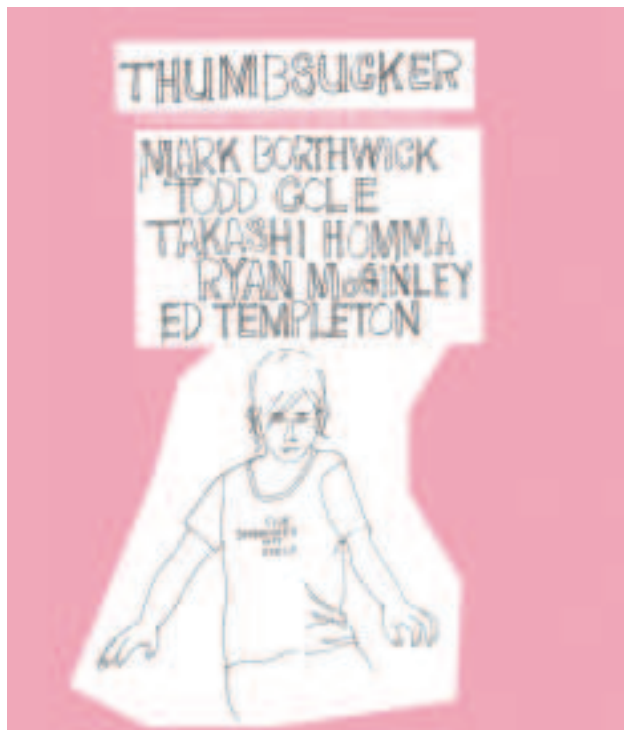
Dora Lives: The Authorized Story of Miki Dora

Hbk, ISBN 1890481173

U.S. \$45.00

T. Adler Books





Thumbsucker

Photography From The Film By Mike Mills

Edited by Mike Mills.

Essays by Aaron Rose and Mike Mills.

Justin Cobb, the main character of Mike Mills's directorial debut, is still sucking his thumb at 17. He wants to stop, but when he finally does—thanks to hypnotherapy administered by his new-age orthodontist, played by Keanu Reeves—it throws his life and his family's into complete disarray. *Thumbsucker*, which documents the eponymous film's production, is art in itself, packed with work from a group of super-hip, internationally known young photographers including Takashi Homma, Ed Templeton, Todd Cole, Mark Borthwick and Ryan McGinley. The art scene it records is close kin to that presented by the recent bestseller *Beautiful Losers*, this time offering readers a hit of the Lower East Side's aesthetic and social life by way of Hollywood. If *Thumbsucker* the film offers an honest and funny look at those who feel deeply flawed, both in youth and middle age, *Thumbsucker* the photo book offers an honest and funny behind-the-scenes look at the heartbreaking and uplifting process of producing such a project. With an introduction from Tilda Swinton, who stars—in both movie and book—alongside Vincent D'Onofrio, Benjamin Bratt and Vince Vaughn.

Thumbsucker

ISBN 0-9770610-0-0 U.S. \$29.95

Paperback, 8 x 9.75 in. / 144 pgs / 130 color.

Available / Film/Photography

Greybull Press

Now in paperback

Joseph Szabo: Teenage

Photographer Joseph Szabo's subject is adolescence; his rare gift is capturing the spirit of his students at Malverne High School, caught between puberty and the precipice of adulthood. Taken in the 70s and 80s, the photographs in *Teenage* represent a remarkable evocation of that period, and yet there is something timeless and endlessly compelling about Szabo's portrait of almost-adulthood. Some kids are painfully self-conscious, others are self-assured beyond their years—all have allowed Szabo the unique trust of seeing them as they are. The fine line between intimacy and exploitation that other photographers approach is not in evidence here—Szabo has no agenda beyond the recording of these moments of extreme loveliness, bravado and confusion. With an introduction by writer/director Cameron Crowe—himself an expert chronicler of the excitement and heartbreak of youth, having directed *Fast Times at Ridgemont High*, and, more recently, *Almost Famous* and *Elizabethtown*—*Teenage* is a poignant record of Szabo's work spanning two decades, a timeless evocation of almost-adulthood.

Joseph Szabo: Teenage

ISBN 0-9727788-7-X U.S. \$25.00

Paperback, 8.5 x 8.5 in. / 168 pgs / 148 duotones.

June / Photography





Ed Templeton: Deformer

In *Deformer*, artist Ed Templeton explores his upbringing in suburban Orange County, California, through photographs, stories and ephemera from his youth and teen years, giving readers—as he did viewers of the short Mike Mills film of the same name—an intensely close and personal look at his coming of age. He weaves disciplinary letters from his grandfather and religious notes from his mother in with telling images and brutal stories, creating an unresolved narrative that offers more questions than answers. Or perhaps the answers are these photographs, paintings, drawings and sketchbook pages, which plunge readers headlong into not just Templeton's chaotic existence but also his use of art to address its stresses and joys. *Deformer* is the culmination of a vision 11 years in the making, and collects over 30 years of material. Its photographs illuminate being young and alive in the “suburban domestic incubator,” and provide—in the tradition of Nan Goldin or Larry Clark, with a sharp eye for the streets that recalls Garry Winogrand or Eugene Richards—a raw and unflinching glimpse into the artist's own life and the lives around him.

Ed Templeton was born in Orange County, California, in 1972. His parents divorced when he was eight. At age 13 he was introduced to skateboarding, which he credits with changing the course of his life forever. With a month left of high school, he dropped out to start skateboarding professionally in 1990. Soon after, his first trip to Europe significantly changed his worldview, clarifying a love/hate relationship with his hometown that continues to be a source for his work. Templeton started Toy Machine Bloodsucking Skateboard Company in 1993. His first solo exhibition took place in 1994 at Aaron Rose's Alleged Gallery in New York. In 1995 he took up photography in earnest. His first book of photographs, *Teenage Smokers*, 1999, from Alleged Press, won the \$50,000 first prize in the 2000 “Search for Art” in Milan. In 2002 his second book of photographs, *The Golden Age of Neglect*, was published by Drago in conjunction with an exhibition at the Palais de Tokyo in Paris. More recently, his work was featured in the bestselling *Beautiful Losers*, published by Iconoclast. Templeton currently lives and works in Huntington Beach, California, and continues to exhibit, run Toy Machine and skate professionally.

Ed Templeton: Deformer

ISBN 0-9727788-6-1 U.S. \$55.00

Hardcover, 9.5 x 11.5 in. / 228 pgs / Illustrated throughout.

June / Photography/Art



ALSO AVAILABLE:

Ed Templeton: The Golden Age of Neglect
Pbk, 8888493026

U.S. \$46.95

Drago Arts & Communication





Peter Greenaway: Nightwatching

Nightwatching is the screenplay for a new film written and directed by Peter Greenaway, to be completed for the Cannes Film Festival in May 2006. Its release will coincide with the 400th anniversary of Rembrandt's birth, and with an installation of Greenaway's work presented at the Rijksmuseum in Amsterdam alongside the film's subject, Rembrandt's *The Night Watch*. *Nightwatching* proposes that Rembrandt's most famous painting eventually became the central focus of his existence, and that it broke him even as it made him: *The Night Watch*, an enormous, groundbreaking group portrait, marks the fulcrum of his life, dividing it into two halves. Greenaway follows the story of the painting's manufacture from start to finish, twining a plot around the reasons Rembrandt might have been ruined, a social and financial vendetta springing from the era's high-minded Calvinism and from envy that he, a lowly out-of-town craftsman, could play the markets like a merchant. Greenaway looks at the ways a tightly knit society, through a concerted effort, was able to punish a man who broke its rules. Rembrandt exhibited overt success, lived openly in sin with a servant, and was not prepared to kneel before patrons. They in turn were mortified that—in paintings commissioned for all to see—he could mock and scorn their self-righteousness and taint them with insinuations of moral and legal lapse.

Peter Greenaway: Nightwatching

ISBN 2-914563-23-X U.S. \$24.95

Paperback, 8.25 x 7 in. / 128 pgs / 32 color.

May / Film



Kim Ki-Duk

Kim Ki-Duk is the first monograph devoted to the South Korean filmmaker, who has completed 12 astonishing works in just nine years, including the widely acclaimed masterpiece of minimalism, *Spring, Summer, Winter, Fall . . . and Spring*, of which Peter Brunette of *IndieWire* said, "By focusing so simply but so obsessively on the natural world, it attends to what the great German film theorist Siegfried Kracauer called the true vocation of the cinema: the redemption of physical reality. After seeing this film, you will be changed." Ki-Duk has won a host of top prizes, including the 2004 Berlin Film Festival's Golden Bear for best director (*Samaria*), and the Venice Film Festival's Golden Lion (*3-Iron*). *The Bow*, presented at Cannes in 2005, comes out this year.

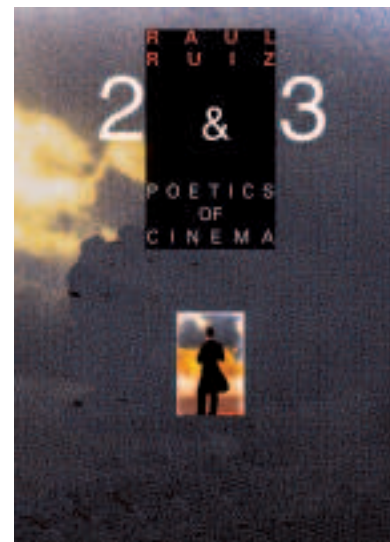
Kim Ki-Duk pursues work dictated above all by his own artistic vision, and in doing so brings viewers to a universe defined by symbolic and poetic cruelty. He foretells a new contemporary cinema.

Kim Ki-Duk

ISBN 2-914563-21-3 U.S. \$40.00

Paperback, 8.75 x 11 / 128 pgs / 100 b&w.

June / Film



Poetics of Cinema 2 & 3

By Raul Ruiz.

Following his research in *Poetics of Cinema 1* on new narrative models as tools for apprehending a fast-shifting world, Raul Ruiz makes an appeal for an entirely new way of filming, writing and conceiving the image. His *Poetics of Cinema 2 & 3* is made up of parodies and conceptual simulations. It proposes a working model for the writing of films, and then is composed of exercises and formulae that propose a method of filming. As Ruiz writes, "A shot is equally a *paradigm* and an *allegory*. / A self-reflexive (and *critical*) image. / *Centripetal* and *centrifugal*. / It alludes to and synthesizes the totality of shots and the stories they tell, that is to say, it is *holistic*. / It has combinatory potentiality. It will not always be internally coherent with the shots that precede or follow it."

Over the most prolific 20 years of his career,

Raul Ruiz made more than 50 films: he claimed to write one in a weekend and shoot it the next week. He had had a similarly fruitful playwriting stint in his youth, completing 100 works in a little over five years. Between those two golden eras, during the 1970s, Ruiz fled Chile's Fascist coup and set up camp in Paris, where he lives and continues to work.

Poetics of Cinema 2 & 3

ISBN 2-914563-25-6 U.S. \$25.00

Paperback, 6 x 8.25 in. / 128 pgs

July / Film



Pasolini and Death: Pier Paolo Pasolini 1922-1975

Life-Work-Myth

Edited by Bernhard Schwenk and Michael Semff.

Essays by Roberto Chiesi, Peter Kammer, Loris Lepri and Giuseppe Zigaina.

One of the most outstanding, enigmatic characters of the European intelligentsia in the latter half of the twentieth century, Pier Paolo Pasolini holds an important place in Western cultural history, particularly the history of the 1960s. As the author of poetry in the local language of his Italian province, as well of novels and theoretical essays, and as the director of remarkable films, and also as a graphic artist and painter, Pasolini concentrated on timeless, archaic themes: the fate of humanity, peasant life, religion, sexuality, death. By moving outside of accepted norms, and by creating images of extraordinary clarity and focus on the subjects of religion, sex and politics, he became one of the greatest provocateurs in Italian society.

Pasolini and Death, published in commemoration of the thirtieth anniversary of his death, provides insight into his moral concepts and ideals through his essays, films, drawings and paintings. One of the provocative propositions raised here is that, from an early point, Pasolini's understanding of art and his worldview carried within them the idea of violent death, and that he might have consciously sought that fate—sought out the circumstances in which he was murdered—in order to reconcile his life and work. Following the 2005 retraction of a central suspect's confession, the Rome police have reopened his case.

Pier Paolo Pasolini was born in Bologna in 1922. After finishing his degree in art history and literature, he moved to Casara, a town in Friuli, the region in northern Italy where his mother was born. There he taught and worked on regional cultural issues. When his homosexuality became known, Pasolini, who was still in his twenties, fled local discrimination by moving to Rome. During the early 60s, Pasolini began working with film as an actor, author and director. His credits include *Medea* (1969), *Il Decameron* (1971) and *Salò o le 120 giornate di Sodoma* (1975), which likened Mussolini's Fascist Italy to the work of the Marquis de Sade. On November 2, 1975, Pasolini was found murdered in a field near Ostia.

Pasolini and Death: Pier Paolo Pasolini 1922-1975

ISBN 3-7757-1633-5 U.S. \$45.00

Hardcover, 8.75 x 10.75 in. / 208 pgs / 30 color and 60 b&w.

February / Film

Exhibition Schedule

München: Pinakothek der Moderne, 11/17/05-2/5/06



The mark which has dominated all my work is this longing for life, this sense of exclusion, which doesn't lessen but augments this love of life.

—Pasolini



Pierluigi on Cinema

Essay by Greta Scacchi.

Pierluigi Praturlon was born in Rome in 1924, and grew up to become a photographer in the city's cinematic golden age, the prime of *la dolce vita*. As Fellini's on set collaborator—shooting both stills and proto-paparazzi candid—legend has it that Pierluigi was the one to suggest that Anita Ekberg climb into the Fontana de Trevi. Before the 1950s and 60s were over, he had collaborated with nearly every important Italian director and with the scads of Americans then making movies in Italy. This survey of Pierluigi's work is also, perforce, a survey of cinema and celebrity during the 50s and 60s: *Ben Hur*, *La Dolce Vita*, *Matrimonio all'italiana*, *Pink Panther* and many others. His studio portraits include actors such as Marcello Mastroianni, Claudia Cardinale, Anita Ekberg, Peter Sellers and Raquel Welch, and he spent many years as Sophia Loren's official photographer. As the 60s drew to a close and American productions abandoned Italy, Pierluigi resumed his relationship with Federico Fellini, and was there for his last films, *Amarcord*, *Casanova*, *Orchestra Rehearsal*, *City of Women*, *And the Ship Sails On*, and *Ginger and Fred*. When he withdrew from the profession, he gave away his immense archives, and in 1999, the last year of the century he had documented so well, he died in Rome.

Pierluigi on Cinema

ISBN 88-88359-17-6 U.S. \$65.00

Clothbound, 11 x 9 in. / 288 pgs / 250 tritones.

May / Film and Photography

A survey of cinema and celebrity during the 50s and 60s, from *La Dolce Vita* to *The Pink Panther*.



Visionaire #48: Magic

What are the limits of paper? Can a two-dimensional image move? Transform? Lift off the page? Following lavish multimedia issues including *Scent*, which featured vials of original perfumes, and *World* which came in an exclusive Gap satchel, Visionaire's 48th edition, *Magic*, brings the still picture to life in 25 unbound cards, 5 1/2 by 8 1/2 inches each, printed in the latest lenticular technology, a process that captures motion on a page. Visionaire invited filmmakers, photographers and artists to explore the magic of motion. Contributors include Spike Jonze, Wong Kar Wai, Pedro Almodovar, Gus Van Sant, Viktor & Rolf, Mario Sorrento, Karl Lagerfeld and Moriko Mori. Their three-second clips were transformed into lenticular images, images that shift when seen from different angles. Remove them from the case, which features an 18-karat gold Van Cleef & Arpels Alhambra on a satin ribbon, and tilt each one to and fro to watch it move. To be released in February, just in time for Valentine's Day, in a numbered limited edition of 3000 copies.

Visionaire #48: Magic

ISBN 1-888645-57-1 U.S. \$175.00 SDNR 30%

Slipcased, 5.5 x 8.5 in. / 25 cards / 25 lenticular color images.

With 18-karat gold Van Cleef & Arpels Alhambra.

February / Fashion



Steidl



David Bailey: Bailey's Democracy

Essay by Desmond Morris.

Everyone is equal before the law. And anyone who accepted David Bailey's recent invitation to his studio to be photographed in the nude became part of this astonishing book. Bailey laid down some strict rules: he shot all subjects in the same light and without props. Makeup and retouching were shunned. He took six photographs of each person, and selection and composition were his own affair. These rules, his imposed democracy, result in a celebration of the naked body in all its lovely (and not-so-lovely) splendor. Naked, Bailey specifies, not nude: "All that worrying about poncy lighting, making people look like landscapes or rocks. If I wanted to photograph a fucking rock, I'd photograph a fucking rock." And of the project's conception 30 years ago? "This is going to sound pretentious, but I was reading Plato's *Republic* and I thought, why not *Bailey's Democracy*? I wanted to do something organic. I didn't cast it, I didn't tell people where to sit or how to stand. They chose their own pose. I didn't worry about Rembrandt lighting or any crap like that. You could almost do it in a photo booth."

David Bailey, born in London in 1938, is one of the most successful fashion photographers of his generation. By the 1960s his work, especially for *Vogue*, had already made him a cult figure. His numerous books include *Trouble and Strife*, *Nudes*, *If We Shadows*, *The Lady Is a Tramp*, *Birth of the Cool*, *Chasing Rainbows*, *Location*, and *David Bailey's Rock 'n' Roll Heroes*.

David Bailey: Bailey's Democracy

ISBN 3-86521-192-5 U.S. \$55.00

Hardcover, 10.25 x 13 in. / 160 pgs / 147 tritones.

May / Photography



Ma Ke: Point One

A Designer and A Story About Chinese Fashion

While many readers will associate Chinese textiles with low-end exports, some may already know that the new generation of Chinese young people, who have grown up with greater and greater exposure to luxury goods and the brands of the West and Japan, are beginning to make fashion. They are digesting an array of new influences and readying themselves to conquer the world. Ma Ke, who is considered the most important young fashion designer in China today, founded her brand, EXCEPTION de MIXMIND, nine years ago. *Point One*, the first book about her work and the first book in English on Chinese fashion, is divided into two volumes: The first part presents a wide range of Ma Ke's creative work; the second part beautifully illustrates a fashion show held in Beijing last winter.

Ma Ke: Point One

ISBN 988-98395-6-3 U.S. \$80.00

Slipcased, Two Volumes, 10.25 x 12.75 in. / 880 pgs
800 color.

March / Fashion



The Fashion Generation

Expedition to the Fashion Schools of the World

Edited and with essays by by Susanne Anna, Eva Gronbach and Miriam Matuszkiewicz.

Does international fashion design still show the influence of culture and socio-ethnology—that is, elements of local significance—or is it, like so many other spheres, now dominated by global currents? *The Fashion Generation* seeks answers to these questions in the prototypes and designs of graduates of design schools all over the world, and thereby also presents a fascinating parade of new talent and trends. It includes work from the renowned fashion schools of London, New York and Antwerp as well as designs created by representatives of the largely unknown avant-garde from Africa, Eastern Europe, Australia/Oceania, South America and Asia. The contributing authors also discuss new, interactive forms of presentation that could well replace traditional ideas about clothing display in museum settings.

The Fashion Generation

ISBN 3-7757-1614-9 U.S. \$35.00

Paperback, 6.5 x 9.5 in. / 192 pgs / 120 color.

March / Fashion



Le Book 2006

Designed this year by renowned fashion designer Yohji Yamamoto, *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 all in one place, right here, in *Le Book*. Displaying the work of some of the hottest and most enduring photographers of our time, *Le Book* serves not only as a reference, but also as a time capsule for this year's best in photography and design. With thousands of images, it's a virtual who's who of creative talent. With practical contact information, it's also a whose who. 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.

Le Book 2006

ISBN 2-905190-49-3 U.S. \$190.00

Slipcased, Two Volumes, 9 x 8 in. / 1,800 pgs
400 color and 200 b&w.

May / Fashion

Influence: Chris Von Wangenheim 1977



Nina Ricci campaign 2005



Elspeth Diederix

Th(e) Influencer

Visual Trends Report

Edited by Beatrice Dupire.

Fashion imagery is omnipresent. It is in the very DNA of our visually based information society, exerting an influence on art, design, architecture and entertainment. As the boundaries between those disciplines blur, and as information gains speed, creative decision-makers need more than ever to be able to predict how that shared visual DNA will evolve, to see as early as possible the images that will influence their work and to ascertain the meaning of these images in the context of our continually changing visual landscape. *Th(e) Influencer*, a biannual report on visual trends, was created to fulfill these needs. The first section classifies the key images of the season into different chapters and themes, illustrating both the origin of these new images and their reference points in recent and retro art and culture. The second section is "the Compass," which opens the door to the future by publishing relevant and inspiring images that tap into emerging themes coming up on the horizon. "The Compass" will present new photographers, models, designers and artists. *Th(e) Influencer* is a tool to be shared between decision-makers, advertising and creative departments, and everyone involved in image, brand identity and the mixed marketing of cutting-edge companies. It is designed for those who want to continue to deliver a sophisticated, strong, and most of all, a relevant message.

Beatrice Dupire, founder of *Th(e) Influencer*, has been swimming in the deep sea of image for many years. After launching *le prix de la Communication Publique* with Young & Rubicam, where she started her career, she created The International Festival of Fashion Photography in 1989. This groundbreaking show traveled from Paris to Tokyo via Budapest, Barcelona and New York, among other cities. Dupire also worked as a curator with established and upcoming photographers such as Helmut Newton, Karl Lagerfeld, Jean Loup Sieff, Steven Meisel, Peter Lindbergh, Herb Ritts, Juergen Teller, Mario Sorrenti and many others. She curated *Yves Saint-Laurent's 40 Years of Creation*, an exhibition and book in 1999, and followed in 2000 with *New Fashion Photography*, an exhibition of emerging talents. Today Dupire works as a creative consultant for major corporate leaders as well as emerging companies. In addition to her work with *Th(e) Influencer*, Dupire is currently organizing an exhibition at the National Museum of Photography in Tokyo, Japan, and a book and exhibition examining the fashion legacy of Marisa Berenson.

The Influencer

ISBN 1-56466-151-2 U.S. \$7,500 SDNR 20%

Slipcased, 8.5 x 11 in. / 189 pgs / 700 color / Audio CD.

February / Fashion



Back in Print



In Youth is Pleasure & I Left My Grandfather's House

By Denton Welch

Foreword by William Burroughs

"Welch has achieved a curious kind of cult status, his name bandied about by critics but little known among the public at large. This exquisitely designed reissue is an exhilarating literary event."

—*New York Newsday*

First published in 1945, *In Youth is Pleasure* is a beautiful and unassuming coming-of-age novel by the English writer and painter Denton Welch (1915-1948). Painfully sensitive and sad Orville Pym is 15 years old, and this novel recounts the summer holiday after his first miserable year at public school--but as in all of Welch's work, what is most important are the details of his characters' surroundings. Welch is a Proustian writer of uncanny powers of observation who, as William Burroughs writes, "makes the reader aware of the magic that is right under his eyes." Also included in this edition is the first U.S. publication of "I Left my Grandfather's House." This first-person account of a idyllic walking tour in the British countryside undertaken when Welch was 18 makes a fascinating companion piece to the fictionalized, though no less autobiographical, *In Youth is Pleasure*.

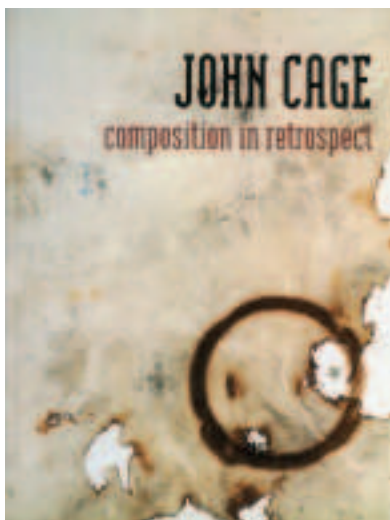
**In Youth is Pleasure
& I Left My Grandfather's House**

ISBN 1-878972-13-8 U.S. \$15.95

Paperback, 6 x 8 in. / 272 pgs

May / Fiction

Back in Print



Composition In Retrospect

By John Cage

"Masterful and wise composition, playful and serious, and absolute music despite being made of language."

—*L.A. Reader*

Written in his characteristic "mesostics" (linked lines of prose poetry) *Composition in Retrospect* is a statement of methodology in which composer John Cage examines the central issues of his work: indeterminacy, nonunderstanding, inconsistency, imitation, variable structure, contingency. Finished only shortly before his death in 1992, *Composition in Retrospect* completes the documentation of Cage's thought that began with his classic book *Silence* (1961), but it is an introduction and invitation to his work as much as a summary or conclusion. Also included in this volume (at Cage's request) is "Themes and Variations," a piece written in 1982 about friends and heroes such as Jasper Johns, Buckminster Fuller, Marcel Duchamp and Erik Satie. Together these pieces form a book that is both a testament to the artists Cage admired, and a clear statement of his own *ars poetica*.

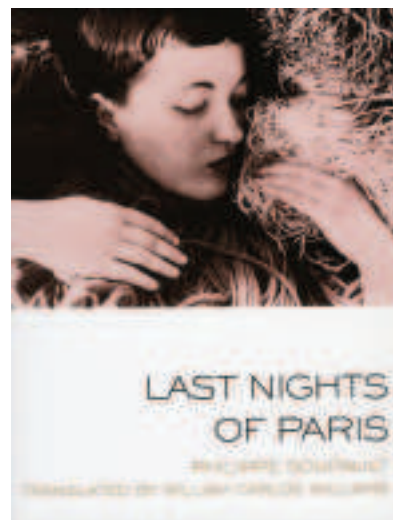
Composition In Retrospect

ISBN 1-878972-11-1 U.S. \$13.95

Paperback, 6 x 8 in. / 184 pgs

March / Music

Back in Print



Last Nights of Paris

By Philippe Soupault

"Soupault's nocturnal ramblings include street murders, stopped clocks, and unexpected breezes. This sweet strangeness may very well make you sentimental."

— *Voice Literary Supplement*

Written in 1928 by one of the founders of the Surrealist movement, and translated the following year by William Carlos Williams (the two had been introduced in Paris by a mutual friend), *Last Nights of Paris* is related to Surrealist novels such as *Nadja* and *Paris Peasant*, but also to the American expatriate novels of its day such as *Day of the Locust*. The story concerns the narrator's obsession with a woman who leads him into an underworld that promises to reveal the secrets of the city itself... and in Williams' wonderfully direct translation it reads like a lost Great American Novel. A vivid portrait of the city that entranced both its native writers and the Americans who traveled to it in the 20s, *Last Nights of Paris* is a rare collaboration between the literary circles at the root of both French and American Modernism.

Last Nights of Paris

ISBN 1-878972-05-7 U.S. \$13.95

Paperback, 6 x 8 in. / 192 pgs

April / Fiction



Concerning the Spiritual in Art

By Wassily Kandinsky.

Translation by Michael T.H. Sadler.

With a new introduction by Adrian Glew.

Wassily Kandinsky was one of the most influential painters of the twentieth century, and this text, in which he laid out the tenets of painting as he saw them and made the case for nonobjective artistic forms, is universally recognized as an essential document of Modernist art theory. A brilliant philosophical treatise and an emphatic avant-garde tract, it provides the theoretical underpinnings for Kandinsky's own work and that of his associates in the Blaue Reiter movement. While Michael Sadler's masterful translation has been available and authoritative since its original publication in 1914, what hasn't been published until now is the significant correspondence between the translator and the artist, who followed the progress of his book's transformation closely, and who offered numerous insights into and explanations of its meanings. These letters, from the archives of Tate Britain, have here been appended to Kandinsky's text to provide the first comprehensively annotated edition of this seminal work. This volume, which supersedes any previous edition, includes the letters, Kandinsky's prefaces and prose poems relating to the period in which the book was written and Sadler's selected writings on art. It is more than an expanded edition—it is a major event, the first full account of a remarkable literary collaboration.

Concerning the Spiritual in Art

ISBN 0-87846-702-5 U.S. \$24.95

Clothbound, 6.25 x 8.5 in. / 192 pgs / 18 b&w.

July / Art



Every work of art is the child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated.

—Wassily Kandinsky



ALSO AVAILABLE:

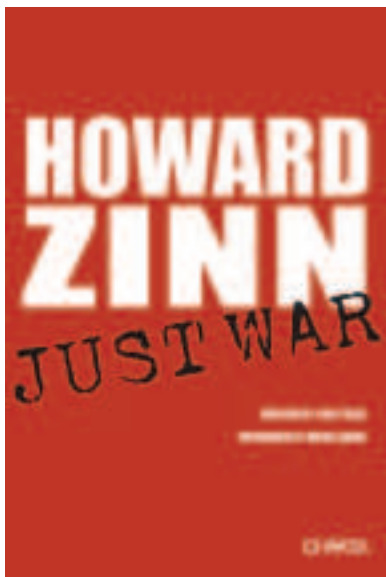
The Blaue Reiter Almanac

Hbk, ISBN 0878467009

U.S. \$22.50

MFA Publications





Just War

By Howard Zinn.

Introduction by Gino Strada.

Photographs by Moises Saman.

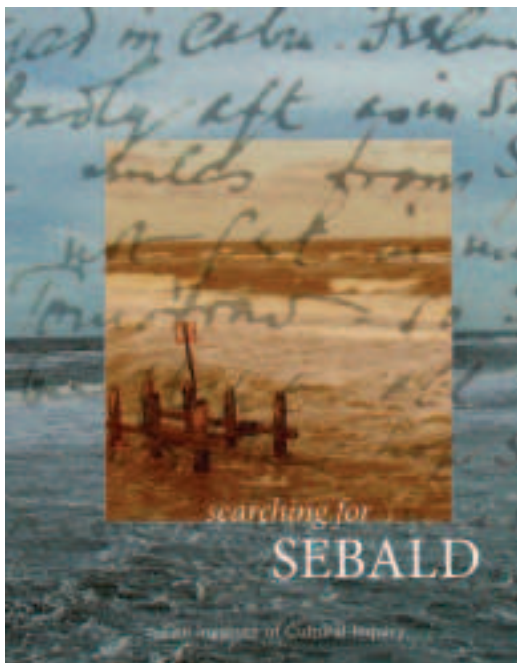
From the author of the classic college campus favorite and perennial seller *A People's History of the United States* comes a short, intense polemic on the political direction of those United States, leading toward what seems to Zinn like perpetual war. *Just War* is based on a lecture given in Rome, where, as Zinn addressed an Italian audience, a public known for its negative opinions of recent American foreign policy, he could be direct about his own feelings. "I come from a country which is at war, as it has been almost continuously: and for that I feel shame." His rousing call to the only "just war," the "war against war," which concludes that "perhaps it will take a combination of factors to end war: but we must all play a part," is a must-read for those who know and trust his work, and, for those concerned about current events and looking for strong and morally driven perspectives, it is an excellent introduction to a great thinker.

Just War: A Lecture by Howard Zinn

ISBN 88-8158-572-3 U.S. \$9.95

Paperback, 5.5 x 8.25 in. / 72 pgs / 17 b&w.

February / Politics



Searching for Sebald

Photography After W.G. Sebald

Edited by Lise Patt.

Essays by Richard Crownshaw, Adrian Daub, Lisa Diedrich, Florence Feiereisen, Mattias Frey, Chris Gregory-Guider, Avi Kempinski, Christina Kraenzle, Christa-Maria Lerm Hayes, Anneleen Masschelein, Bettina Mosbach, et al.

W.G. Sebald's books are *sui generis* hybrids of fiction, travelogue, autobiography and historical exposé, in which a narrator (both Sebald and not Sebald) comments on the quick blossoming of natural wonders and the long deaths that come of human atrocities. All his narratives are punctuated with images—murky photographs, architectural plans, engravings, paintings, newspaper clippings—inserted into the prose without captions and often without obvious connection to the words that surround them. This important volume includes a rare 1993 interview called "But the written word is not a true document": A Conversation with W.G. Sebald about Photography and Literature," in which Sebald talks exclusively about his use of photographs. It contains some of Sebald's most illuminating and poetic remarks about the topic yet. In it, he discusses Barthes, the photograph's "appeal," the childhood image of Kafka, family photographs, and even images he never used in his writings.

In addition, *Searching for Sebald* positions Sebald within an art-historical tradition that begins with the Surrealists, continues through Joseph Beuys and blossoms in the recent work of Christian Boltanski and Gerhard Richter, and tracks his continuing inspiration to artists such as Tacita Dean and Helen Mirra. An international roster of artists and scholars unpacks the intricacies of his unique method. Seventeen theoretical essays approach Sebald through the multiple filters of art history (Krauss), film studies (Kluge), cultural theory (Benjamin), psychoanalysis (Freud), and especially photographic history and theory (Barthes, Kracauer), and 17 modern and contemporary art projects are read through a Sebaldian filter. If Sebald's artistic output acts as a touchstone for new critical theory being written on "post-medium" photographic practices, *Seaching for Sebald* suggests a model for new investigations in the burgeoning field of visual studies.

Searching for Sebald

ISBN 1-889917-11-7 U.S. \$39.95

Paperback, 8 x 10 in. / 450 pgs / 120 color and 350 b&w.

May / Literary Criticism



Art Czar: The Rise and Fall of Clement Greenberg

By Alice Goldfarb Marquis.

In the years of his greatest dominance, Clement Greenberg almost single-handedly established Jackson Pollock and the New York School at the center of the American art world. His work set the tone for art criticism for half a century to come. This biography, based on unpublished and previously unavailable documents, interviews and archives, presents a riveting story of imagination and grandiosity, of vision and tragic excess. With clarity and insight, Alice Goldfarb Marquis, author of the widely acclaimed *Marcel Duchamp: The Bachelor Stripped Bare* (which the *Washington Times* called “the one indispensable Duchamp companion”) and *Art Lessons* (named best nonfiction book of the year by the San Diego Book Awards), explores Greenberg’s complex relations with numerous friends and lovers, including Pollock, Lee Krasner, Helen Frankenthaler and Harold Rosenberg. It also recreates the heady art scene in America from the 1940s through the 1980s, detailing the ways in which a generation of critics, with Greenberg at the helm, used personal conviction and innate notions of taste to set the course of modern art. Greenberg remains an indispensable reference in any discussion of art criticism, and *Art Czar* is the first biography to provide a complete, evenhanded portrait of the man, his work and his times.

Alice Goldfarb Marquis, an award-winning journalist and historian, was born in Munich, Germany, and is now a visiting scholar at the University of California at San Diego. Her published works include *Art Lessons: Learning from the Rise and Fall of Public Arts Funding*, *The Art Biz: The Covert World of Collectors, Dealers, Auction Houses, Museums, and Critics*, and *Alfred H. Barr, Jr.: Missionary for the Modern*. In 2002, she published *Marcel Duchamp: The Bachelor Stripped Bare* (MFA Publications), which the *Washington Times* called “the most sober appraisal yet of this artist.”

Art Czar: The Rise and Fall of Clement Greenberg

ISBN 0-87846-701-7 U.S. \$35.00

Clothbound, 5.5 x 8.25 in. / 336 pgs / 35 b&w.

June / Biography and Art

Ms. Marquis has done a superlative job of setting the bare facts of the man’s monklike concentration and tireless industry against the glitz and screaming egos of collectors, dealers and artists.

—*The New York Times Book Review* on
Alfred H. Barr, Jr.: *Missionary for the Modern*





Secret Publicity

Essays On Contemporary Art

By Sven Lüttiken.

These thought-provoking essays from the first laureate of the Netherlands Foundation for Visual Arts, Design and Architecture's Prize for Art Criticism consider the central role of publicity as both a subject of and a power in contemporary art, and ask whether artists could create a publicity opposed to the mass media. How open are such alternatives? Would art that attempts to develop its own counter-publicity become a secret society? Lüttiken, who teaches at the University of Amsterdam and stokes the media machine himself by writing regularly for *Artforum*, the *New Left Review* and *Afterimage*, considers the work of artists including Stan Douglas, Andrea Fraser, Tino Sehgal, Jeff Wall, Marcel Broodthaers, Andy Warhol, Georges Bataille and Guy Debord. To mark the publication of this, his first book, debates are being organized in Amsterdam, Brussels, London and New York.

Secret Publicity

ISBN 90-5662-467-9 U.S. \$32.50

Paperback, 5.25 x 7.75 in. / 208 pgs / 38 b&w.

March / Art



Harald Szeemann: The Exhibition as Fine Art

By Hans-Joachim Müller.

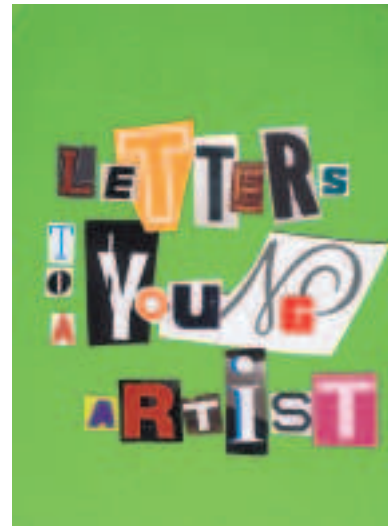
A generation of curators and viewers has been inspired by Harald Szeemann's independently organized exhibitions and his emphatic methods of presenting contemporary art. This volume describes the "Szeemann principle," the visions of an enlightened curator, and provides an overview of the most important stations of his singular curatorial career: the legendary exhibitions "When Attitudes Become Form" and Documenta 5; the great thematic explorations such as "Bachelor Machines"; and his discoveries of young Eastern European scenes. In retrospect, Szeemann's infallible interest in artistic loners with strong attitudes and powerful personalities seems like a vehement contradiction of an art market that focuses on trends and movements. In the last 10 years of Szeemann's life, he sought the new as avidly as ever, as viewers will note in documentation of his fourth Lyon Biennale, second Kwangju Biennial, both the 1999 and 2001 Venice Biennales, and the first Seville Biennial, which closed two months before his death: it was themed "The Joy of My Dreams."

Harald Szeemann: The Exhibition as Fine Art

ISBN 3-7757-1705-6 U.S. \$35.00

Paperback, 6 x 8 in. / 176 pgs / 60 b&w.

April / Art



Letters to a Young Artist

Edited by Peter Nesbett and Sarah Andress.

This pocket-sized book contains a collection of two dozen letters all commissioned from established artists to a fictitious "young artist," a recent art-school graduate who is struggling with the moral and practical implications of being an artist in New York. The "young artist" asked a selection of his heroes, "Is it possible to maintain one's integrity and freedom of thought and still participate in the art world?" Responding artists—including Gregory Amenoff, Jo Baer, John Baldessari, Jimmie Durham, Joan Jonas, Adrian Piper, William Pope, Lawrence Weiner and Richard Tuttle wrote back with advice (Gregory Amenoff: "Keep away from art fairs."); encouragement (Joan Jonas: "The answer is the Work. To Work. To care about the Work."); and cautionary tales (Adrian Piper: "Young artist, it is highly unlikely that you will be rewarded professionally for reaching this point. Nor will it make you popular. On the contrary: you will develop a reputation for being 'difficult,' 'uncooperative,' 'inflexible,' or even 'self-destructive,' and treated (or mistreated, or ostracized, or blacklisted) accordingly"). Twelve of these letters were originally published in *Art on Paper*. This book expands considerably upon that project.

Letters to a Young Artist

ISBN 0-9773680-0-9 U.S. \$15.00

Paperback, 5 x 7 in. / 80 pgs / illust. throughout.

April / Art

Singular Images

Essays on Remarkable Photographs

Edited by Sophie Howarth.

Essays by Darsie Alexander, Geoffrey Batchen, David Campany, Roger Hargreaves, Sophie Howarth, Liz Jobey, Sheena Wagstaff, Mary Warner Marien, Val Williams, Nigel Warburton and Dominic Willson.

Spanning 170 years, from William Henry Fox Talbot's first negative to Jeff Wall's latest constructed tableau, *Singular Images* collects thought-provoking essays on individual photographs, one image per writer. The essayists consider, sometimes in highly personal ways, the artist's intention, their own response, the work's technical complexities, its historical context or its formal properties. Each text captures a sense of how challenging it is to create a perfect single piece.

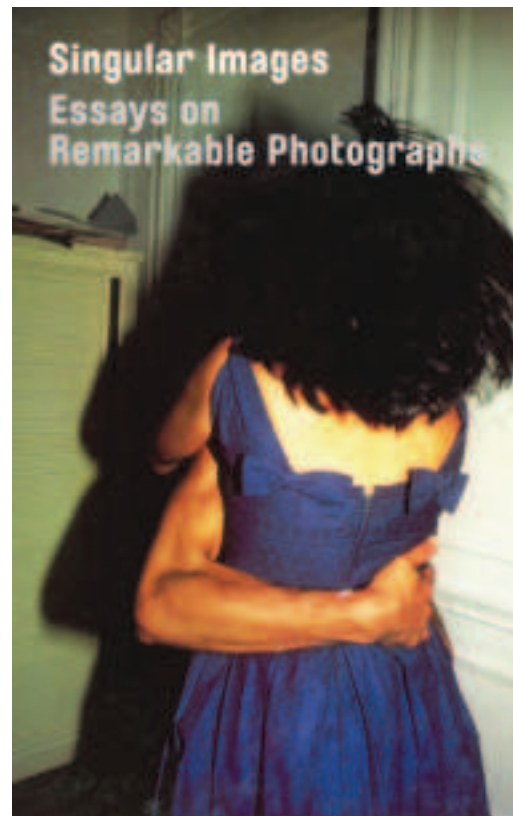
Art photography has been increasingly well-surveyed in recent years, but individual works have rarely been written about at length, perhaps because of lingering doubt that a single photograph can command the kind of sustained attention often given to individual paintings or sculptures. *Singular Images* is a lively inquiry into the value of analyzing individual photographs, and it persuasively encourages the reader to engage at length and in depth with one remarkable piece at a time. With its broad scope and diverse range of issues, it can also be read as an informal—and thoroughly entertaining—introduction to art photography. Featuring essays by some of the most brilliant critical minds in the field, including David Campany on Man Ray and Marcel Duchamp, Darsie Alexander on Nan Goldin and Liz Jobey on Diane Arbus.

Singular Images

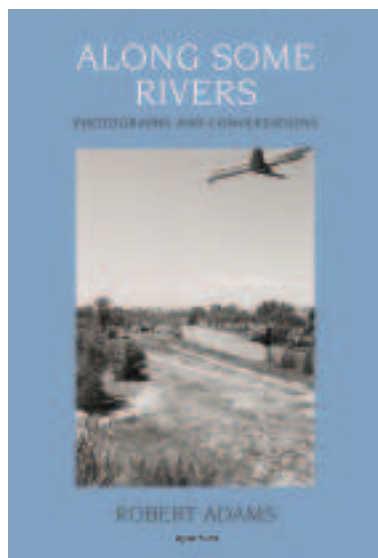
ISBN 1-59711-017-5 U.S. \$19.95

Paperback, 5.5 x 8.5 in. / 128 pgs / 11 color.

February / Photography



Aperture



Along Some Rivers

Photographs and Conversations

By Robert Adams.

Robert Adams, one of America's foremost living photographers, has spent decades considering and documenting the landscape of the American West and the ways it has been altered, disturbed, or destroyed by the hand of man. A professor of English before turning to photography, Adams is also a skilled writer and acute thinker on aesthetic questions. Aperture's previous bestselling collections of his essays, *Beauty in Photography* and *Why People Photograph*, assembled his thoughts on a range of subjects, including writing, teaching, photography's place in the arts and a host of fellow photographers. *Along Some Rivers* collects Adams's correspondence and conversations—some of which have never been published before—with writers and curators including William McEwan, Constance Sullivan and Thomas Weski. In so doing, it provides another point of entry, offering a portrait of the artist in debate and elucidating his thoughts on a number of his now legendary projects, including *Cottonwoods* and *What We Bought*. Adams also expounds on why, in his view, Marcel Duchamp has not been a helpful guide for art, and he discusses which filmmakers and painters have influenced him, which cameras he prefers and how he approaches printing his pictures. *Along Some Rivers* also includes a selection of 28 unpublished landscapes.

Along Some Rivers

ISBN 1-59711-004-3 U.S. \$24.95

Hardcover, 5.5 x 8.25 in. / 96 pgs / 28 duotones.

May / Photography



Looking at Dada

Essays by Sarah Ganz Blythe and Edward D. Powers.

Born in the midst of World War I, Dada posed a fundamental challenge to established social values and artistic norms. The 1910s and early 20s marked the birth of the illustrated press and radio broadcasting, the commercial cinema, and the industrial assembly line—phenomena that all contributed to shaping this extraordinarily dynamic movement, which had an enormous influence on the art and culture of later decades. *Looking at Dada* is intended as an accessible introduction to Dada and its times. The book examines some 30 major, representative artworks from each of the principal cities where the movement took hold: Zürich; Berlin, Cologne, and Hannover; Paris; and New York. Largely drawing on the unparalleled collection of Dada artworks in the collection of The Museum of Modern Art, it investigates all of the major areas and processes in which the Dada artists worked, including abstraction and figuration; painting, sculpture, printmaking and photography; the ready-made, collage and photomontage; as well as poetry, performance and the applied arts.

The book's sequences of handsome color plates and accompanying clear discussions focus on major social and artistic questions that contributed to Dada's consistent practice of subverting expectations, including: how Dada fundamentally reshaped our understanding of painting as a "window on the world;" how it both addressed and rewrote traditional histories of portraiture and still life; how, through the photomontage and the rayograph, it expanded our understanding of the artistic potential of photography by exploring its relationship less to sight than to touch; how it reversed the traditionally oppositional relationship between photography and painting; how it deployed chance to protest the inhumane uses to which science and technology were put during World War I and to subvert cherished notions of artistic expressivity, intention and "genius;" how its interest in chance came to play a pivotal role in twentieth-century art history, poetry, performance, graphic design and typography; and how it set off an entire century of questioning not only the role and identity of the artist, but, more broadly, the norms of culture, politics and gender in shaping modern society.

Looking at Dada

ISBN 0-87070-705-1 U.S. \$14.95

Paperback, 9 x 11 in. / 72 pgs / 60 color.

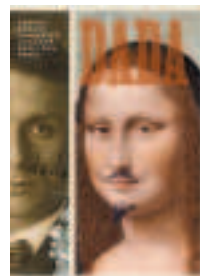
February / Art



Exhibition Schedule

Washington, D.C.: National Gallery of Art, 2/19/06-5/14/06

New York: The Museum of Modern Art, 6/16/06-9/11/06



ALSO AVAILABLE:

Dada: Zurich Berlin Hanover Cologne

Hbk, ISBN 1933045205

U.S. \$65.00

National Gallery of Art,
Washington/D.A.P.



ALSO AVAILABLE:

The Dada Seminars

ISBN 1933045132 U.S. \$25.00

Pbk, 7 x 10 in./320 pgs / 127 b&w

National Gallery of Art, Washington/D.A.P.

D.A.P. is pleased to carry six classic children's books—with work from Picasso, O'Keeffe, Hopper and many more—from the Museum of Modern Art, New York.

These bright, compact hardcovers introduce young readers and their parents to six visual building blocks—*Lines, Shapes, Colors, People, Places* and *Stories*—via an assortment of the great masterpieces of twentieth century art. Author Philip Yenawine, the longtime Director of Education at The Museum of Modern Art, is currently co-director of Visual Understanding in Education, a developmentally based education research organization. He has also been affiliated with education programs at the Metropolitan Museum of Art and the Museum of Contemporary Art, Chicago.

In *Shapes* Yenawine asks questions like, "Can you find buildings? And roofs?" while looking at a Picasso study. Other *Shapes* artists include Seurat, Gauguin, Malevich, Mondrian, Arp, Klee, Smith and Dali. *Colors* looks at Monet, de Kooning, Kandinsky, Albers, Stella and Johns, among others. *Places* includes 21 artworks by artists such as Hopper, Munch, Klimt, and Bonnard, while *People* highlights works by Balthus, Degas, Freud, Cezanne, Neel and Rivera. *Lines* features 16 works by van Gogh, Matisse, Pollock, Morandi, O'Keeffe and others. And *Stories* includes Chagall, Wyeth, Lichtenstein, Dubuffet, Shahn, Moore and Magritte. Each volume comes with an illustrated summary of artworks.



Places by Philip Yenawine

ISBN 0-87070-173-8 U.S. \$9.95

Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 17 color and 25 b&w.
May / Juvenile Non-Fiction/Art



Colors by Philip Yenawine

ISBN 0-87070-176-2 U.S. \$9.95

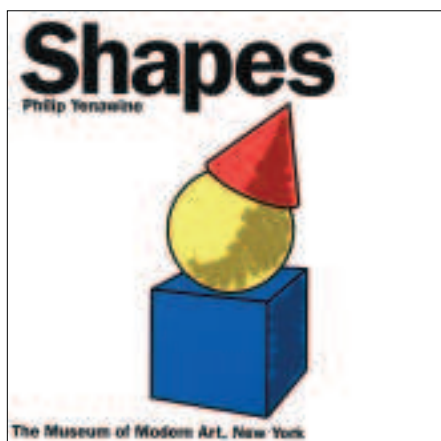
Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 20 color and 20 b&w.
May / Juvenile Non-Fiction/Art



People by Philip Yenawine

ISBN 0-87070-174-6 U.S. \$9.95

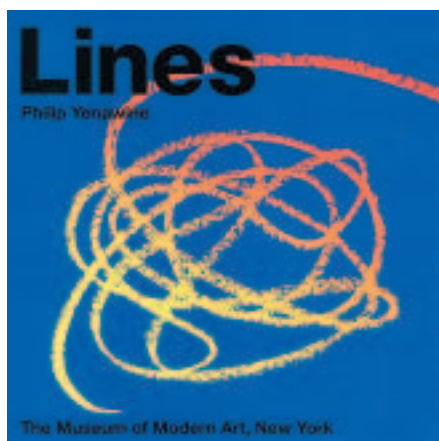
Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 15 color and 23 b&w.
May / Juvenile Non-Fiction/Art



Shapes by Philip Yenawine

ISBN 0-87070-177-0 U.S. \$9.95

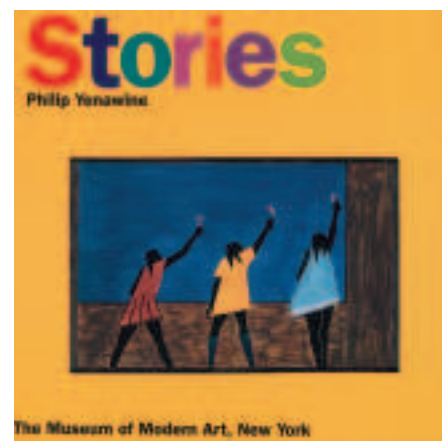
Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 10 color and 22 b&w.
May / Juvenile Non-Fiction/Art



Lines by Philip Yenawine

ISBN 0-87070-175-4 U.S. \$9.95

Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 10 color and 24 b&w.
May / Juvenile Non-Fiction/Art



Stories by Philip Yenawine

ISBN 0-87070-178-9 U.S. \$9.95

Hrdcvr, 8.5 x 8.5 in. / 24 pgs / 16 color and 25 b&w.
May / Juvenile Non-Fiction/Art



Richard Hutten: Works In Use

Essays by Paola Antonelli, Aaron Betsky and Brigitte Fitoussi.

Interviews with Humberto Campana, Konstantin Grcic, Karl Lagerfeld, Karim Rashid, et al.

The Dutch designer Richard Hutten is barely 38 and has already made an indelible mark in the international design world. In 2008, if everything goes according to plan, a design academy carrying his name will open in Seoul. Orders for his contemporary version of the Berlage chair are difficult to keep up with, and his Domoor mug, Bronto chair and Zzzidt chair (also known as the “skippy”) remain very successful. At the Central Museum in Utrecht, the Netherlands, he has designed the restaurant, the garden furniture and the bookshop. Hutten’s designs, or “works in use,” as he likes to call them, are sought after by celebrities and colleagues alike, and several of his colleagues testify to their strong feelings about his oeuvre in this exceptional monograph: Jeffrey Bernett, Aaron Betsky, Humberto Campana, Konstantin Grcic, Masamichi Katayama, Karl Lagerfeld, Karim Rashid, Marcel Wanders and many others. Paola Antonelli introduces.

Richard Hutten opened his own studio the year he finished school, in 1991, and began working on furniture, product, interior and exhibition design. Philippe Starck has since used Hutten’s work in more than one hotel, and other clients include MOSS New York, Donna Karan and Karl Lagerfeld. Hutten’s work has appeared in *Blue Print* and *Wallpaper* and is part of the permanent collections of, among others, the Stedelijk Museum in Amsterdam and the San Francisco Museum of Modern Art.

Richard Hutten: Works In Use

ISBN 90-5856-176-3 U.S. \$70.00

Boxed, 10.75 x 8.5 in. / 240 pgs / 700 color.

May / Design



Claudy Jongstra: Matter and Meaning

Edited and essay by Toon Lauwen.

Introduction by Ingeborg de Roode.

Part primitive, part animal, part magic, Claudy Jongstra’s felt textiles are unique in their rough sophistication. Some seem to come straight from the back of the beast, while others are worked with a finesse that makes them a statement in raw elegance. Jongstra uses unrefined materials—wild silk, linen, camel, cashmere and especially wool—which she treats with original techniques, resulting in sensationally creative fabrics. She raises a herd of 150 sheep in the Dutch countryside, many representing rare indigenous breeds like the long-haired Drenthe Heath, whose shorn locks she felts along with the straw and lanolin accumulated on their original owners’ wanderings. Her fabrics have been used by Christian Lacroix, John Galliano and Donna Karan. She has produced wall coverings for the architect Rem Koolhaas and costumes for the Jedi warriors in *Star Wars: The Phantom Menace*. In September, her work was shown at Moss in New York.

Claudy Jongstra: Matter and Meaning

ISBN 90-8546-040-9 U.S. \$55.00

Paperback, 10.75 x 13.5 in. / 142 pgs

33 color and 21 b&w.

March / Design



Petra Blaisse: Inside Outside: Reveiling

Essays by Kayoko Ota, Tim Ronalds, Cecil Balmond, Renz van Luxemburg, Sylvia Lavin, Hélène Lemoine, Gaston Bekkers and Chris Dercon.

This first extensive survey of the work of Petra Blaisse, the internationally known Dutch garden and interior designer, comes at the right time. Blaisse, who has been collaborating with Rem Koolhaas's Office for Metropolitan Architecture and other major architectural concerns for many years, just finished her largest and best-known project in the U.S., the much-lauded Seattle Public Library's gardens and interior. A "library" of local plant life surrounds the building, and a tiled carpet designed after a garden leads patrons in. Blaisse is passionate about uniting interior and exterior space. She sees them as continuous, and says of her unusual synergy of design roles, that "They are totally different professions, yet they are completely connected: open the window and the garden comes in, the curtain comes out." Her work, situated in the margin between design and architecture, indicates new directions and possibilities for each field. A conversation between Blaisse and curator Kayoko Ota runs throughout *Inside Outside*, while the balance of the book documents 20 projects ranging from contained interior interventions to larger landscape designs, each described in photography, sketches and drawings.

Petra Blaisse began her design career in museum exhibitions, and then worked for many years as the Office for Metropolitan Architecture's exclusive exhibition and interior designer. Collaborator Rem Koolhaas has said of her interior and garden design work that "What is interesting . . . is that an entity that is always treated like an afterthought—or as a decoration, or as a form of weakness—can be almost overpowering in its effect." Blaisse founded her own interior and garden design firm, *Inside Outside*, in Amsterdam in 1991. Her recent projects include the Dutch Embassy in Berlin, the Casa da Musica in Porto and the Hackney Empire Theatre in London. She has also worked on both landscapes and interiors for the McCormick Tribune Center in Chicago, OMA's first completed project in the United States, and the Seattle Public Library, for which she designed a series of carpets patterned after her family's Amsterdam garden.

Petra Blaisse: Inside Outside: Reveiling

ISBN 90-5662-453-9 U.S. \$55.00

Paperback, 7.5 x 11.25 in. / 320 pgs / 250 color.

June / Architecture/Design



What OMA has done—specifically Rem with Petra—is allow her to inhabit this space and install another project within it . . . Petra has turned the domestic arts into public events in a spectacular way.

—Metropolis Magazine





Verb 1
Flexi, ISBN 8495273551 U.S. \$29.95
Actar



Verb Connection
Flexi, ISBN 8495951061 U.S. \$29.95
Actar



Verb Matters
Flexi, ISBN 8495273764 U.S. \$29.95
Actar



Verb Conditioning
Flexi, ISBN 849595186X U.S. \$40.00
Actar



Metapolis Dictionary of Advanced Architecture
Hbk, ISBN 8495951223 U.S. \$64.95
Actar



Verb Natures

Edited by Albert Ferré, Tomoko Sakamoto, Michael Kubo, Ramon Prat, Anna Tetas and Irene Hwang.

Colorful, tactile, dense and covered in a seductive semi-transparent rubber bookjacket, *Verb Matters* remains devoted to cutting-edge issues in architecture and design. In this issue, the editors look at how buildings and cities grow, are transformed and dissolve. How can this evolution be generated, controlled, enhanced or imagined? Is our environment programmable? How does the fusion of natural and artificial materials produce new architectural organisms, new environments, new natures? How does technology animate space and how do users and programs animate matter? Because everything grows, especially cities, the fifth volume of Actar's *Verb* series looks for a new definition of the organic through architecture, graphics and photography as well as visual and digital art. *Verb Natures* follows *Verb 1*, which tackles issues of authorship and information; *Verb Matters*, which explores the formal and material possibilities for construction in the information era; *Verb Connection*, which considers the impact of electronic technology on urban reality; and *Verb Conditioning*, which investigates the ramifications of architectural signification.

Verb Natures

ISBN 84-96540-21-9 U.S. \$39.95

Paperback, 6.75 x 8 in. / 280 pgs / illustrated throughout.

April / Architecture



Design Anarchy

Edited by Kalle Lasn.

This radical new aesthetic vision from the founder of *Adbusters Magazine* looks unflinchingly at contemporary art and graphic design and implicates their seemingly innocuous practitioners in crimes against our culture and our planet. *Design Anarchy* pioneers a hybrid graphic/text language that is by turns intimate, anarchic, abstract and accusatory, to explore the responsibility of the visual designer and artist in the pollution and redemption of our mental and physical commons. It makes an urgent call for artists, graphic and industrial designers and architects to reengage with the world. And it includes work from some who have already heard that call: Jeff Wall, Andres Serrano, Robert Mapplethorpe, Ryan McGinley, Gregory Crewdson and Barbara Kruger. Kalle Lasn is the founder of Adbusters Media Foundation, and as its head has launched international social marketing campaigns such as Buy Nothing Day and TV Turnoff Week, and has pioneered the spoof ads, billboard liberations and TV mind-melters featured here. In the battle for a new kind of meaning, *Design Anarchy* is a 400 page mind bomb without precedent.

Design Anarchy

ISBN 0-9680743-8-3 U.S. \$65.00

Hardcover, 12 x 13 in. / 400 pgs / 1200 color.

March / Design



Actar



12" Sleeves: Disco Graphics

Edited by Toni Rubio.

Essay by Jaume Pujagut.

As a DJ, Toni Rubio had always wondered if some records got played more just because they looked good. Rubio, now a graphic designer, has selected these hundreds of vinyl maxi-single sleeves—the covers for 12-inch remixed singles—to be reproduced in glossy color for further study and pure enjoyment. The artists range from Grandmaster Flash & the Furious Five, shown on the front of “The Message” carrying a boom box and wearing gold chains, to Depeche Mode and Moby, by way of scores of forgotten bands of the 80s whose one good-looking record is having an unexpected second moment in the spotlight. Work is paired for harmony in theme, font and composition, like Sylk 130’s “Last Night a DJ Saved My Life” and The Reason’s “When the Funk Hits the Fan,” which share a bull’s-eye motif. Engelbert Humperdink and Simply Red’s leading man, on the other hand, lounge in studio recliners. References to visual and musical trends of the late twentieth century—pop, minimalism, hardcore, hyperrealism, electronica—will speed readers on a journey through the recent past and replay, with pleasant nostalgia, the soundtrack for some classic audio moments.

12" Sleeves: Disco Graphics

ISBN 84-95951-94-0 U.S. \$39.95

Hardcover, 7 x 7 in. / 360 pgs / 340 color.

March / Music/Design



Dutch Touch

Edited by Angelique Westerhof.

Essays by Jan Hoekema and Angelique Westerhof.

It's not just Viktor & Rolf anymore. When the Dutch Touch fashion showcase came to New York, exhibits included *Dutch at the Edge of Design: Fashion and Textiles from the Netherlands*; *Stretching Boundaries: Beyond Fashion*; *Hermetica* and *Finding Netherland*, an atelier and showroom. Among the venues were the Museum at the Fashion Institute of Technology and the Diane von Furstenberg Gallery. Previous events in Rome and Paris had been just as intense, and just as lavish. *Dutch Touch*, which highlights important recent and current Dutch contributions to fashion, is an initiative coordinated by the Dutch Fashion Foundation and organized in close collaboration with designers, artists and local partners; The book brings readers the work of featured designers, and considers contemporary fashion and its interaction with other modern design disciplines such as 3-D photography, graphic design, video art and performance.

Dutch Touch

ISBN 90-8546-061-1 U.S. \$36.00

Paperback, 9.25 x 12 in. / 96 pgs / 72 color.

March / Design/Fashion



Pictoplasma: Characters in Motion

Introduction by Peter Thaler and Lars Denicke.

Traditional animation's system of interchangeable characteristics and predictable limited movements is being overturned by a new breed of character designers who are redefining the craft. Berlin-based Pictoplasma documents that revolution in this NTSC DVD and book set, which showcases over 50 forward-looking, stylistically outstanding studios, animators and designers in three hours of programming and 80 pages of text. The DVD is divided into chapters, but a specially designed menu allows viewers to create their own playlist sorting by artist, studio, character, style or genre. The book provides in-depth information on and context for the creators and their latest work, featuring contributions by Friends With You and Saiman Chow of the U.S.; Studio aka, Tokyo Plastic, and Passion Pictures of the U.K.; Nathan Jurevicius of Australia; Pleix of France; Ghostmilk Studios of Canada; Studio Soi of Germany and many more.

Pictoplasma: Characters in Motion

ISBN 3-9810458-2-3 U.S. \$45.00

Hardcover, 5.5 x 7.5 in. / 80 pgs / 80 color / DVD.

March / Design



Colour Me, Pictoplasma!

Character Colouring and Activity Book

Foreword by Peter Thaler and Lars Denicke.

This limited edition, *Colour Me, Pictoplasma! Character Colouring and Activity Book*, allows you to join forces with the international masters of cute and cool: its 80 pages of illustration outlines are hungry for color, its connect-the-dots mysteries and spot-the-difference games cry out for your pencil, and its character puzzles and labyrinths are printed on rough 'n' tough coloring paper covered in a high-gloss dust jacket and packed in a lovingly customized bag with a surprise poster and other mouth-watering goodies. Includes illustrated double spreads by the global superstars of contemporary graphics, illustration, character design and urban art, including Genevieve Gauckler of France, The London Police of the Netherlands, Gary Baseman and Dalek of the U.S., Jon Burgerman of the U.K., Nathan Jurevicius of Australia, and many, many more. Rainy-day fun for your inner child.

Colour Me, Pictoplasma!

ISBN 3-9810458-1-5 U.S. \$18.00

Paperback, 6.75 x 9.5 in. / 80 pgs / 100 b&w.

March / Design



Buenos Aires City Bus

El Libro de los Colectivos

Edited by Guido Indij.

Essay by Carlos Achával.

Buenos Aires's public transportation has never fared well under government control, so today, as for most of the last century—since the stagecoach days—its buses are owned and run by private companies, the collectives. Not only do these ancient machines not come in a single, municipal color scheme, but also no one bus is the same as any other. *Buenos Aires City Bus* catalogues the painted motifs and altered hood ornaments that identify the buses, and presents interior photographs of their gleaming upholstery. Hearts, flowers, horses, lizards, stars, crowns, top hats and Virgin Marys adorn every surface, as do figure-heads, stuffed animals and heart-shaped mirrors. Modifications to lights, gas-tank covers, and manufacturer logos will bring readers' inner hot-rodders to life. Each piece of bouncing, exhaust-belching folk art is signed in curly script.

Buenos Aires City Bus

ISBN 950-889-114-9 U.S. \$25.00

Paperback, 6 x 6 in. / 240 pgs

700 color and 6 b&w.

February / Design



FlyerSoziotope: Topography of a Media Phenomenon

Edited by Mike Riemel.

Essays by Marc Wohlrabe, John Boerger and Anett Frank.

If posters were rock and roll's early, defining visual hallmark, then flyers, which range from the size of a business card to larger than a greeting card, never too large to be distributed by hand, are the equivalent for contemporary club music. The cheerful, home-cooked visual parody and appropriation enabled by electronic media—"Come to where the flavor is," reads one Berlin handout reproduced here—have spawned a whole new genre, akin to the electronic music it often advertises. These flyers, examples of which range over 20 years on more than 600 pages, are at once art, advertising, branding and community building, and they reflect the fashion, music, art, politics, news, graphics and literature of their eras.

FlyerSoziotope is the world's largest catalogue of them, and it illustrates the entire spectrum of a new media culture with work from Europe and around the world. Editor Mike Riemel, who studied economics, planning and urban sociology, put his education to use by founding Berlin's Foto-Shop gallery and the Internet radio station, Klubradio, which webcasts from clubs in Berlin. He has marshaled more than a dozen writers whose essays take closer looks, both academic and entertaining, at aspects of the medium's development, its success and its future.

FlyerSoziotope: Topography of a Media Phenomenon

ISBN 84-96540-03-0 U.S. \$65.00

Paperback, 7.75 x 10 in. / 608 pgs / 1800 color.

March / Design



Nest: Design for the Interior **Proposal for Municipal Art Acquisition**

Edited by Ingeborg de Roode.

Foreword by Gijs van Tuyl.

When the Stedelijk Museum put out a call for Dutch design for the interior, seeking items for its renowned permanent collection, it got more than 500 entries. The jury selected 51 designers or studios—94 pieces of work total, from vacuum cleaners to linoleum to a mobile kitchen—and the museum's final decisions were made based in part on the materials in these pages. The title of the book, *Nest*, is derived from the *Vogelkasthuis* (nesting box) by Jurgen Bey, an indoor cabin in which children can play or nap, and the seating object *Tak* (branch) by Frank Tjepkema and Janneke Hooymans, which looks like a nest—and, of course, the title also refers to the home. Other featured designers include Marcel Wanders, Jurgen Bey, Hella Jongerius, Petra Blaisse, Claudy Jongstra, Joep van Lieschout and Maarten Baas.

Nest: Design for the Interior

ISBN 90-5662-452-0 U.S. \$30.00

Pbk, 8.75 x 11.75 in. / 54 pgs / 200 color
accordian foldouts.

March / Design



Dutch Resource: Collaborative **Exercises in Graphic Design**

Essays by Paul Elliman and Maxine Kopsa.

Eleven participants in the Dutch Werkplaats Typografie's design program recently asked an equal number of more accomplished graphic designers to join forces with them in collaborations destined for France's Chaumont Graphic Arts Festival. *Dutch Resource* reports on that collaboration. Each of the 11 different pairs show-cases both designers' working methods and the innovative, experimental aesthetic that unites them. The book as a whole offers a clear overview of the uncompromising practice of today's graphic designer, a specialist and jack-of-all-trades who is not only master of his or her own work but often works as a writer, researcher, editor, curator, critic and photographer as well.

Dutch Resource: Collaborative
Exercises in Graphic Design

ISBN 90-808185-7-7 U.S. \$40.00

Paperback, 6.75 x 9.25 in. / 384 pgs
200 color and 150 b&w.

March / Design



All that Dutch: **International Cultural Politics**

**Edited by Ben Hurkmans, Gitta Luiten,
Taco de Neef, Henk Pröpper
and Femke van Woerden-Tausk.**

**Essays by George Lawson, Aaron Betsky,
Catherine David, Chris Dercon and Els Van Der Plas.**

Dutch international cultural policy is unusually generous, an international exemplar. And it has recently become the subject of heated debate at home. Though there are no plans to cut back, there are questions: the government's primary role has been providing favorable conditions for a highly varied collection of individual artists and arts institutions. Should a firmer hand be taken? Should the policy be more results-oriented? Should political, economic or societal considerations be involved or is culture an independent sphere of public duty? In *All That Dutch*, art professionals, academics and policy-makers—including Aaron Betsky—share their insights and views on this subject along four themes: culture and politics, culture and the economy, international reflection and cultural profiling. PLUS: the design of this reader is very cool: each essay comes with a 4 x 6 inch four-page artists' illustration booklet bound in—and it actually works.

All that Dutch: International Cultural Politics

ISBN 90-5662-463-6 U.S. \$29.50

Paperback, 6.25 x 8.75 in. / 118 pgs / 26 color.

March / Nonfiction and Criticism



Omega Watches

Edited by John Goldberger.

Essay by Giampiero Negretti.

John Goldberger has been collecting and studying vintage watches for over 25 years, which means he's spent many happy hours at jewelers' shops, flea markets, conventions and auctions around the world. His comprehensive and detailed illustrated book on the Omega family of Swiss timepieces is an indispensable asset to others who share his obsession, and to those who would love to—to armchair collectors.

Omega Watches covers the history of more than 240 vintage models, with emphasis on their outer aspects—including the shape and outline of each case and its dial and movements, which are governing features for the collector, as well as clues to exceptional internal design. Goldberger has created a beautiful visual guide to Omega timepieces from the classic pocketwatch to the modern chronograph. Starting with the first models of the past century, *Omega Watches* displays the beauty, complexity and the collectibility of classic watches such as the Speedmaster, first produced in 1957, and the Seamaster, both of which are still produced today. All examples depicted are from private collections.

Omega Watches

ISBN 88-89431-27-X U.S. \$89.00

Hardcover, 8 x 11 in. / 25.6 pgs / 260 color.

March / Design



Chic by Accident

Edited by Alexandra Garcia Ponce.

Essays by Emmanuel Picault.

Introduction by Philippe Starck.

Travel + Leisure calls *Chic by Accident* "an incredibly stylish store." Then again, Rotterdam's Witte de With Center for Contemporary Art calls it a "working group." It is all that and more—a furniture and object store in *la colonia Roma*, at the heart of the starkly divided Mexico City, and the home of the exceptional antique dealer and design mastermind Emmanuel Picault. Picault's collaboration with Philippe Starck in these pages constitutes his first book. Starck's prologue and Picault's text are accompanied by the work of six young photographers commissioned for the occasion, including Erwan Fichou, Guillermo Merino, Khaled Aboumrar, Fernando Etulain, Fabien Bijou and Carlos Ranc. The book itself is designed by Michel Mallard of M/M studios, half of the team that recently took the helm as art directors at *French Vogue*. The result is an exceptionally beautiful volume on what Picault calls "antiquities of the twentieth century."

Chic by Accident

ISBN 84-7506-726-3 U.S. \$50.00

Hardcover, 9.75 x 12.5 in. / 220 pgs / 220 color.

March / Design



Maria Pergay: Between Ideas and Design

Edited by Paul B. Franklin.

Essay by Suzanne Demisch.

Interview by Patrick Favardi.

At a recent auction, after two of Maria Pergay's 1970s steel chairs sold for seven times their high estimate, an observer told *The New York Times* that was "the most exciting bidding of the sale, because it was fashion." Over Pergay's 50-year-and-counting career, her sophisticated objects, furniture and décor have brought her a following that has included Salvador Dalí, Pierre Cardin and King Fahd of Saudi Arabia, but they have only recently gained recognition among design collectors, curators and aficionados. *Maria Pergay: Between Ideas and Design* is the first in-depth survey of the designer's remarkable life and work. Beginning with the 1950s and continuing to the present, it features over 200 photographs of interiors and furniture, archival illustrations from her personal collection—most of which have never before been published—and a candid interview. The end product is equal parts authoritative reference, source of rare insight and aesthetic journey into the lifestyle of the cultural and social elite of the late 60s and early 70s.

Maria Pergay: Between Ideas and Design

ISBN 0-9773297-0-4 U.S. \$85.00

Hardcover, 9.75 x 10.75 in. / 144 pgs

150 color and 50 b&w.

June / Design

New in Hardcover

**Future Retro**

Drawings from the Great Age of American Automobiles

Essay by Frederic A. Sharf.

Afterword by Richard Arbib.

Now in a hardcover edition, this book of enchanting vintage drawings showcases the beauty and ingenuity of American automobile design in the landmark period from the 1940s to the 1960s. The work ranges from rough, revealing preliminary sketches to carefully drafted, full-color illustrations, which were the presentation drawings auto makers used to showcase concepts, present new design ideals and act as selling tools. Many of these images have never before been published, and each offers a rare glimpse into the thinking of premier Detroit automakers. Includes an informative text on auto styling, the demands and expectations of the major manufacturers, and the ways in which airplanes, rockets, emerging technologies, and popular media influenced postwar car design. Just in time for Father's Day.

Future Retro

ISBN 0-87846-690-8 U.S. \$27.50

Hardcover, 10.5 x 8 in. / 88 pgs / 50 color.

February / Design

**American Decorative Arts****MFA Highlights**

Essays by Gerald W.R. Ward, Nonie Gadsden and Kelly H. L'Ecuyer.

American Decorative Arts features over 100 carefully selected masterpieces of furniture, silver, glass, ceramics, base metals, coins and medals, basketry and sculpture from one of the world's preeminent collections. The Museum of Fine Arts, Boston, is renowned for its high-style works from New England, but in fact its collection is encyclopedic, featuring significant pieces from a wide geographic area and all time periods. This survey includes monuments such as Paul Revere's Sons of Liberty bowl, Tiffany and Gorham silver, sculpture from William Rimmer and Augustus Saint-Gaudens, furniture by Gustav Stickley and Charles Eames, and craft objects from contemporary creators including Sam Maloof and Judy McKie, plus selected examples from Central and South America. Through these objects, handsomely illustrated and intelligently discussed, *American Decorative Arts* offers a unique window into the beauty and meaning of the decorative arts as they have flourished in the American context.

American Decorative Arts

ISBN 0-87846-698-3 U.S. \$19.95

Paperback, 7 x 9 in. / 224 pgs / 130 color and 10 b&w.

August / Decorative Arts

**Textile and Fashion Arts****MFA Highlights**

Essays by Pamela A. Parmal, Lauren D. Whitley, Susan Ward, Alexandra B. Huff and Tiffany Webber-Hanchett.

Humans have been producing textiles since the days of hunting and gathering. Over time, those primitive woven baskets, animal-skin garments and woolen coverings have given way to the increasingly sophisticated and varied clothing, furnishings, accessories and decorations that surround us today. This comprehensive introduction presents 100 of the finest textiles and fashion arts produced by weavers, embroiderers and designers around the globe. Twenty-nine short essays introduce some of the major techniques and genres of the last 25 centuries, weaving links between the objects and the context of their creation. Topics range from the expansion of medieval silk production throughout the Islamic empire to the transformation of Andean weaving under Spanish domination, and from the political and Confucian symbolism of Chinese dragon robes to the reemergence of French couture after World War II. Richly decorated, finely crafted, and extraordinarily varied, the textiles featured in this concise, handsome volume demonstrate the artistry and innovation that elevate these functional objects to works of art.

Textile and Fashion Arts

ISBN 0-87846-699-1 U.S. \$19.95

Paperback, 7 x 9 in. / 224 pgs / 130 color.

July / Decorative Arts



From the South Seas

Oceanic Art from the Teel Collection

Edited by Christraud M. Geary.

Essays by Michael Gunn
and Christraud M. Geary.

From New Guinea to New Zealand, Easter Island to Hawaii, the Pacific region known as Oceania has long excited the Western imagination, but its traditional sculptures, pots and paintings have only recently been studied and appreciated as fine art. While much about these works and the cultures that produced them remains mysterious, we do know that most items were created for use in daily life rather than as products for the art market. Nonetheless, their beauty and craftsmanship elevate the best of them to objects of contemplation and wonder. This catalogue presents some 80 Oceanic works of art, each illustrated with its form and function described. Michael Gunn's introduction places the works in context; Christraud Geary discusses provenance; and contextual photographs throughout show many of the objects in situ, aiding in a growing understanding of these intriguing but still elusive works, and adding to the scholarship on, and interest in, Oceania.

From the South Seas

ISBN 0-87846-697-5 U.S. \$50.00

Clothbound, 9 x 11 in. / 192 pgs

90 color and 40 b&w.

August / Decorative Arts/Pacific Arts



Fragile Remnants: Egyptian Textiles of Late Antiquity and Early Islam

Edited by Peter Noever.

Essays by Regina Hofmann de Keijzer, Regina Knaller, Veronika Mader, Christine Stühnenberg, Angela Völker and Anke Weidner.

Curtains, blankets, pillows, tunics—most Coptic textiles, the ancient and early Islamic fabrics unearthed at burial grounds and other archaeological sites in Egypt, are woven wool or linen. They were produced between the third and eighth centuries AD and unearthed in the nineteenth century, and they convey both a vivid impression of ancient life and of early Egyptology. This new genre of archaeological find was presented for the very first time at what is now the MAK museum in Vienna in 1883, accompanied by a catalogue compiled by its discoverers, Orientalist Josef von Karabacek and art dealer Theodor Graf. The MAK (then the Imperial and Royal Austrian Museum of Art and Industry) purchased the core of Graf's collection that same year, bringing its significant collection of Coptic textiles to more than 1000 objects. The 115 items selected for presentation in *Fragile Remnants* offer a representative overview, a look back in time and inspiration for present-day designers.

Fragile Remnants: Egyptian Textiles of Late Antiquity and Early Islam

ISBN 3-7757-1699-8 U.S. \$40.00

Paperback, 8.5 x 10.5 in. / 198 pgs / 130 color.

March / Decorative Arts

Exhibition Schedule

Vienna: MAK, 12/7/05-6/5/06



Ceramic Millennium

Critical Writings on Ceramic History, Theory and Art

Edited by Garth Clark.

Essays by Clement Greenberg, Nancy Selvage, Doris Shadbolt, Philip Rawson, John Bentley Mays, Paul Greenhalgh, Michael McTwigan, Mark Pennings, Justin Clemens, George Woodman, David Hamilton, Susan Tunick, Edward Lebow, et al.

Over the last two decades of the twentieth century, the Ceramic Arts Foundation (formerly the Institute for Ceramic History) presented International Ceramics Symposiums in New York, Toronto, London and Amsterdam, among other cities. In the course of that work, it fundamentally changed the approach of ceramics to the field's modern history, to scholarship, and to criticism. The first symposium was held in conjunction with the groundbreaking exhibition, *A Century of Ceramics in the United States 1878-1978*, in Syracuse, New York, and opened with a keynote address by Clement Greenberg. The most recent attracted 3,500 participants, 65 national delegations and involved an arts festival spanning 73 museums and galleries. Garth Clark, the CAF's founding director and a noted ceramics scholar, has selected these symposium essays from eminent voices in mainstream art and design as well as the finest specialty writers on ceramics, past and present.

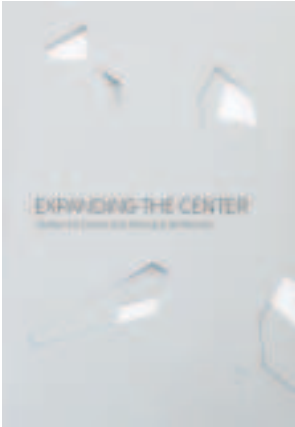
Ceramic Millennium

ISBN 0-919616-45-3 U.S. \$45.00

Paperback, 7 x 9 in. / 430 pgs / 140 b&w.

April / Decorative Arts/Ceramics





Expanding the Center: Walker Art Center and Herzog & de Meuron

Edited by Andrew Blauvelt.

Essays by Andrew Blauvelt, Steve Dietz, Sarah Schultz and Robin Dowden.

Conversations with Philippe Vergne, Richard Flood, Doryun Chong,
Pitor Szhakski and Rich Shelton.

Foreword by Kathy Halbreich.

The Walker Art Center recently opened its expanded space, which includes a new theater, a new restaurant, and more galleries, but is best known for being Herzog & de Meuron's first public building in the United States. The project drew national coverage from media including *The New York Times*. *Expanding the Center* caters to and piques public interest in the building with a generous selection of images, including sketches, renderings, and photographs of the construction process and the completed work. Herzog & de Meuron's shimmering but grounded design mirrors the textures and shades of the Walker's original space, and an institutional philosophy based in innovation and risk-taking, the exploration of alternative approaches to learning, the experimental use of technologies to communicate information, and the design of spaces to enhance a variety of museum experiences. The book is organized around the decisions and actions of the architects, builders, Walker staff and the audience—i.e. designing, constructing, unveiling, staging, gathering, patterning, framing, collecting—and highlights the thinking that led to the visible form of the Center as well as the innovative projects and initiatives that give it its inimitable character.

Jacques Herzog & Pierre de Meuron have had nearly parallel careers. They were born in 1950, in Basel, Switzerland, attended the same schools, and formed a partnership in 1978. Recipients of the 2001 Pritzker Architectural Prize, their most visible realized project to date is the Tate Modern, for which they transformed the giant Bankside power station in London into a suite of new galleries. Current works-in-progress include an expansion of the Walker Art Center, the New de Young Museum in San Francisco, and the Prada Headquarters and exhibition space in New York. A recent exhibition of their work was held at the Canadian Center for Architecture in Montreal.

Expanding the Center: Walker Art Center and Herzog & de Meuron

ISBN 0-935640-84-3 U.S. \$34.95

Paperback, 6.5 x 9.25 in. / 256 pgs / 225 color and 25 b&w.

Available / Architecture



Lebbeus Woods: System Wien

Edited by Peter Noever.

Essays by Manuel DeLanda and Anthony Vidler.

"*System Wien* is an experimental sketch of Vienna's first District, and shows how it might find a way to change, even radically . . ."

New York architect Lebbeus Woods, founder of the Research Institute for Experimental Architecture (RIEA), is deeply involved in architectural theory and experimental work. Rather than approach individual building plans, he develops visionary projects that embrace science, philosophy, and art. His design process, a complex intellectual model also inspired by science-fiction icons, has influenced generations of architects. Woods sets his hypothetical projects in zones of crisis—he believes that the architect's task is to design spaces and urban structures that react to the full range of human living conditions.

The transdisciplinary treatment documented here is a series of architectural interventions, on the urban structure of Vienna's first district. The accompanying essays provide a broader context for the project, and analyze the work and ideas of one of the most important architects of our time. Bound with exposed boards and an open spine, the book's stitches, glue and fragmented images draw a parallel between Woods's work and the architecture of the book.

Lebbeus Woods, born in 1940, was trained as an engineer and architect. He worked with major architectural firms before entering private practice. Since 1976, he has focused exclusively on experimental projects. Woods has designed more than 50 architectural projects and installations, participated in 60 exhibitions, written or edited over 100 books and articles, made nearly 200 public appearances and held more than 20 academic appointments. He also established the Research Institute for Experimental Architecture.

Lebbeus Woods: System Wien

ISBN 3-7757-1664-5 U.S. \$40.00

Hardcover, 11.75 x 8.5 in. / 116 pgs / 65 color.

February / Architecture



On Site

New Architecture in Spain

Edited and with essay by Terence Riley.

This publication and the exhibition it accompanies feature 36 current architectural projects throughout Spain, a country that in recent years has become known as a center for design innovation and excellence well beyond Bilbao. The projects are seen in relation to 16 other major architectural accomplishments recently completed in Spain. They reflect diversity in the geography of their sites; in scale, from private houses to a new international airport; and in the architects who have conceived them, from relative newcomers to established practitioners, both Spanish and from other countries in Europe, Asia, and the United States. *On Site: New Architecture in Spain* includes an introductory essay by Terence Riley, the Philip Johnson Chief Curator of the Department of Architecture and Design at The Museum of Modern Art. His recent publications include *Yoshio Taniguchi: Nine Museums and Tall Buildings*.

On Site

ISBN 0-87070-499-0 U.S. \$45.00

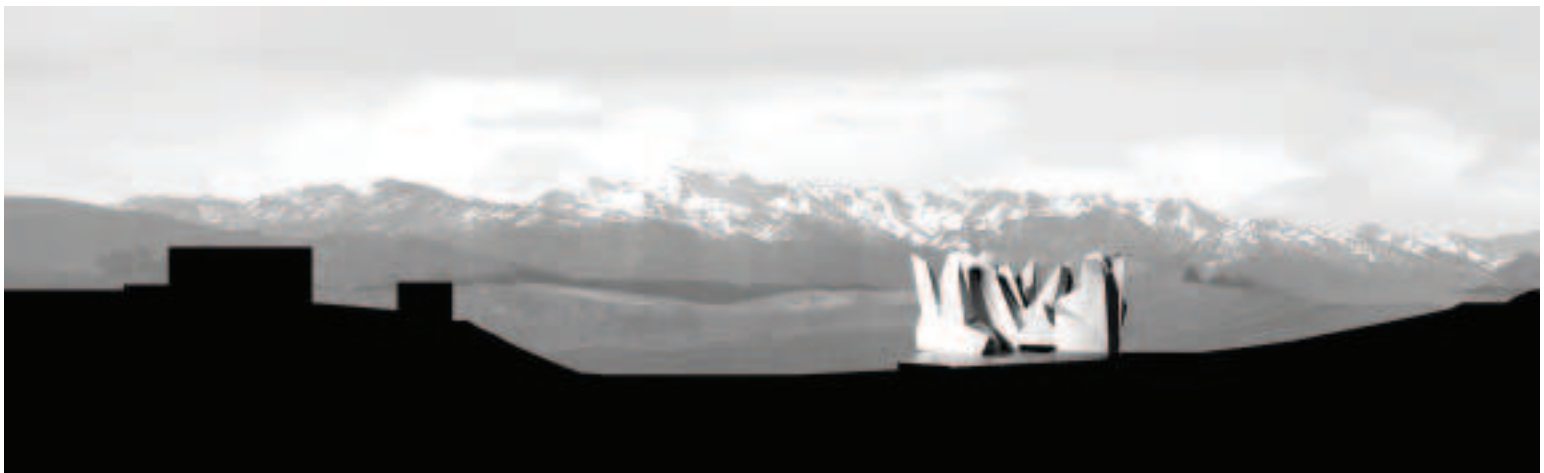
Paperback, 9 x 10.5 in. / 280 pgs / 295 color and 165 b&w.

February / Architecture

Exhibition Schedule

New York: The Museum of Modern Art, 2/12/06-5/1/06

Featuring 36 buildings that have made Spain a center for architectural innovation and excellence.





Atlas of Shrinking Cities

Essays by Elke Beyer, Anke Hagemann, Philipp Oswalt and Tim Rieniets.

Between 1990 and 2000, every fourth city in the world was shrinking, and this tendency is on the rise. Which urban areas are people leaving? How is it happening? And why now? The *Atlas of Shrinking Cities* answers these questions and many more in some 30 world maps, 50 diagrams, 30 city portraits and 15 encyclopedic essays, documenting a global phenomenon in innovative cartography and graphics that make complex information and conclusions easily visually comprehensible. Four chapters of maps, illustrations and statistics explain reasons for shrinkage ranging from demographic developments and migration flows to increasingly limited resources, the destruction of nature and the evolution of the character of human settlements. Case studies on all continents shed light on the real effects of the global transformation process, and the index lists population development over the past 50 years in all cities of more than 100,000 inhabitants.

Atlas of Shrinking Cities

ISBN 3-7757-1714-5 U.S. \$55.00

Hardcover, 9.75 x 12.5 in. / 160 pgs

100 color and 20 b&w.

June / Architecture



Shrinking Cities: Volume 1

International Research

Edited by Philipp Oswalt.

Essays by Regina Bittner, Robert Fishman, Dave Haslam, Wolfgang Kil, Walter Prigge, Klaus Ronneberger, Thomas J. Sugrue and Barbara Steiner.

From Great Britain, Belgium, Finland and Italy to Russia, Kazakhstan and China, cities are shrinking—while urban-planning debates focus on the growth of the megalopolis, many of the world's existing population centers are watching their citizens walk away. Between globalization, deindustrialization, suburbanization, the transition to post-Socialism, high unemployment and, in some cases, wider national population losses, the phenomenon is growing. *Shrinking Cities Volume 1* examines this phenomenon's causes and dynamics on an international level for the first time, exploring examples including Manchester and Liverpool, Detroit, Russia's Ivanovo, and Germany's Halle and Leipzig. Each site represents a specific issue: in Detroit, the consequences of suburbanization; in Manchester and Liverpool, deindustrialization; in Ivanovo, post-socialism. *Shrinking Cities: Volume 1* compares living conditions and cultural change in shrinking urban regions, and offers a range of artistic intercessions commissioned to help sensitize the public to this global phenomenon.

Shrinking Cities: Volume 1

ISBN 3-7757-1682-3 U.S. \$55.00

Paperback, 6.75 x 9 in. / 736 pgs

389 color and 114 b&w.

February / Architecture



Shrinking Cities: Volume 2

Interventions

Edited by Philipp Oswalt.

Essays by Will Alsop, Ruedi Baur, Jörg Dettmar, Wolfgang Engler, Robert Fishman, Susanne Hauser, Wolfgang Kil, Rem Koolhaas, William Neill and Wouter van Stiphout.

Shrinking cities have pushed urban design and classical city planning to their limits. The new challenges they pose require new approaches, joining the "hard" tools of construction with the "soft" tools of political, social, cultural and communications interventions. *Shrinking Cities: Volume 2: Interventions* provides an international overview of experimental concepts for taking action in shrinking cities, cataloguing tools from the fields of architecture, landscape architecture, urban construction, the media, performance and art. The approaches range from artistic intercessions and self-empowering projects to architectural and landscape interventions, and from strategies of media communication and city marketing to new legal regulations and utopian designs. A series of essays offers critical debate of both successful and failed projects of recent decades. Examples include the products of creative forces including William Alsop, Gordon Matta-Clark, Crimson, Jeremy Deller, OMA, Cedric Price, Andreas Siekmann, Robert Smithson, Stalker, Superflex and O. M. Ungers, in countries including the United States, Great Britain, the Netherlands, Austria, Russia and Japan.

Shrinking Cities: Volume 2

ISBN 3-7757-1711-0 U.S. \$55.00

Paperback, 6.75 x 9 in. / 736 pgs / 400 color.

June / Architecture



Team 10

In Search of a Utopia of the Present 1953-1981

Edited by Max Risselada and Dirk van den Heuvel.

Essays by Kenneth Frampton, Jos Bosman, Christine Boyer,

Tom Avermaete, Zeynep Celik and Ben Highmore.

Team 10, 1953-1981 brings together the complete history of this influential European architectural fellowship for the first time, delving into hitherto closed collections and archives, and bringing readers formerly unavailable documents and the insights that come with them. From the mid-1950s well into the 1970s, the ongoing debate on Modern architecture and the city found new life in this crowd of young architects spun off from Le Corbusier's influential Congrès Internationaux d'Architecture Moderne (CIAM). The members of Team 10 had assembled as a subgroup within CIAM, but soon began to hold their own meetings. Their lively crowd—which included Dutch architects Aldo van Eyck and Jaap Bakema, Alison and Peter Smithson from the UK, Giancarlo de Carlo from Italy, and Georges Candilis and Shadrach Woods from France—debated the architect's role in issues of modernization, the welfare state and consumer society. Their influential and inspiring exchanges were often sparked by the members' also influential and inspiring projects. Team 10 left a body of thought and work that still speaks to architectural practice today, and will for generations. *Team 10, 1953-1981* opens with an abundantly illustrated survey of the group's meetings, events, and projects, includes essays from leading scholars on its work and its legacy, and concludes with a series of interviews with former Team 10 members—an unparalleled self-portrait of the group.

Team 10

ISBN 90-5662-471-7 U.S. \$85.00

Hardcover, 9.5 x 12 in. / 368 pgs / 400 color and 280 b&w.

March / Architecture

Exhibition Schedule

Rotterdam: Netherlands Architecture Institute, 9/25/05-1/8/06

Triennale: Milan, 2006

Paris: IFA, 2006

New York: Columbia University, 2006.



Another Modern: The Post-War Architecture and Urbanism of Candilis-Josic-Woods

Essay by Tom Avermaete.

Introduction by Joan Ockman.

Another Modern focuses on the theory and practice of the architects Georges Candilis, Alexis Josic and Shadrach Woods, the French contributors to the influential architectural think tank, Team 10. Drawing for the first time on the archives of both Candilis and Woods, it re-situates the work of the Candilis-Josic-Woods partnership (1952-1970) within the international framework of CIAM (Le Corbusier's Congrès Internationaux d'Architecture Moderne) as well as within the French context of decolonization and modernization during *Les trente glorieuses*, the 30 glorious years between 1945 and 1975. Author Tom Avermaete argues that the work of Candilis, Josic and Woods entails a new way of analyzing, understanding and conceiving the built environment—an approach that is radically different from those previously propagated within CIAM. He reveals how this new approach to the built environment was elaborated in architectural and urban projects for three realms that changed drastically during the post-war period: residential culture, urban culture and mass leisure culture.

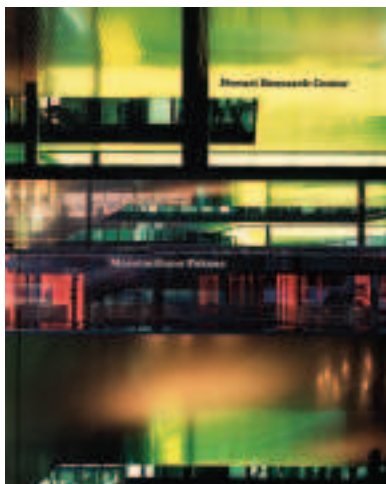
The firm of **Candilis-Josic-Woods** was founded by Georges Candilis, Alexis Josic and Shadrach Woods, who worked together from 1952 to 1970. Candilis, who was Greek, and Woods, who was American, met in 1948 while working on Le Corbusier's Marseille unité d'habitation. Later, while designing low cost housing in Morocco, they befriended Josic, who was Yugoslavian. The three formed a formal partnership in 1955. Before the end of the 1960s, they had designed almost 40,000 dwellings in France, including a great deal of low cost housing. All three architects remained disciples of Le Corbusier, and all three served as French contributors to the international architecture group, Team 10. Woods died in 1973, and Candilis in 1995.

Another Modern: The Post-War Architecture and Urbanism of Candilis-Josic-Woods

ISBN 90-5662-473-3 U.S. \$55.00

Paperback, 6.75 x 9.25 in. / 400 pgs / 35 color and 215 b&w.

March / Architecture



Massimiliano Fuksas: Ferrari Research Center

The Ferrari Industrial Complex, an extraordinary campus devoted to designing and testing Ferrari cars, has been testing some major design changes of its own. World-renowned Italian architect Massimiliano Fuksas's new research center, built between the wind tunnel and the mechanics' building, will now host the offices of Ferrari Technical Management. Its rectangular bamboo forest and ground-level reflecting pool are meant to offer a micro-climate for "the realization of a dream." The floor plans, construction photos and renderings collected here suggest that Fuksas has succeeded, as does a shot of a crowd of Ferrari-ans in dark suits filing up one of the building's apparently unsupported staircases in a line, while one of their number bolts joyfully, blurrily, past them to the top. This book, with its yellow endpapers and metallic-red-edged pages, succeeds both in capturing Fuksas's work and tapping into readers' intense interest in one of the world's most recognizable luxury brands.

Architect **Massimiliano Fuksas** was born in Rome in 1944. Together with Doriana Mandrelli, his wife, he has realized important urban planning projects in major European cities, including Clichy La Garenne and the Nagasaki harbor. Fuksas was the Director of the International Architecture Exhibition at the 2000 Venice Biennale. He now lives and works in his native Italy.

Massimiliano Fuksas: Ferrari Research Center

ISBN 84-95951-96-7 U.S. \$40.00

Hardcover, 7 x 8.5 in. / 144 pgs / illustrated throughout.

March / Architecture



Victor Gruen: From Urban Shop to New City

Essay by Alex Wall.

Commercial architect Victor Gruen (1903- 1980) is known as the father of the modern American shopping mall. Having emigrated from Nazi Austria to the United States in 1938, he changed the American landscape forever with his 1956 Southdale Center, the first fully enclosed bi-level shopping mall. Featuring air-conditioning for the summer and heat for the winter, two-tiered parking, a "garden court" under a skylight, complete with café, fishpond, trees, balconies with hanging plants, and an enormous cage filled with colorful birds, Southdale was a response to changes in (sub)urban form dictated by the automobile in postwar America.

Following this breakthrough, which was the first of many similar edge-city enclosed malls and competing downtown pedestrian malls by his firm, Gruen went on to champion urban redevelopment projects, and, later, the environment. This book focuses on Gruen's theories and projects from the time he reached America until 1968, with particular attention paid to his focus on the return of the city center and urban culture.

Victor Gruen: From Urban Shop to New City

ISBN 84-95951-87-8 U.S. \$49.95

Hardcover, 6.5 x 8.5 in. / 270 pgs.

illustrated throughout.

March / Architecture



Renzo Piano: Building Workshop Zentrum Paul Klee, Bern, The Architecture

The prominent Genovese architect Renzo Piano—recipient of the 1998 Pritzker Award and architect of the Whitney Museum of American Art and Morgan Library renovations, as well as the new New York Times building—has just completed a new and unusual museum building—the Zentrum Paul Klee on the outskirts of Bern. The center, says Piano, is dedicated to the "poet of silence," and thus it was fitting to consider building a museum that would speak softly. The Zentrum Paul Klee rises upward in the form of three hills connected by a 150-meter-long thoroughfare, the "Museum Street" serving as a path within the complex. The three structures make up a harmonious yet prominent landscape sculpture whose roofs are supported by innovative steel construction.

Includes photographs, design sketches, plans and models—a living image of a magnificent building.

Renzo Piano has designed residences, museums, concert halls, and megastructures the world over, including the Kansai Airport in Osaka, the reconstruction of Potsdamer Platz in Berlin, the New York Times Building in New York, the London Bridge Tower in London, the Maison Hermès in Tokyo, and the Centre Georges Pompidou in Paris.

Renzo Piano: Building Workshop

ISBN 3-7757-1550-9 U.S. \$35.00

Hardcover, 8.5 x 8.75 in. / 144 pgs

20 color and 130 duotones.

May / Architecture

The Felix Candela Lectures

Edited by Guy Nordenson.

Introduction by Terance Riley.

Since 1997, the Structural Engineers Association of New York and The Museum of Modern Art, together with the Massachusetts Institute of Technology and Princeton University, have hosted a lecture series in honor of the structural engineer Felix Candela, who led the early exploration of tensile shell structures. This book compiles the first eight of those lectures, which were given by some of the most prominent structural engineers working today. Each text is accompanied by images. Among the contributors are Jorg Schlaich (whom Frank Gehry calls the world's greatest structural engineer), Christian Menn, and Leslie Robertson, the engineer of the original World Trade Center towers, as well as Stanford Anderson, Professor of History and Architecture at MIT on the work of the great Uruguayan engineer Eladio Dieste. The editor of this volume, Guy Nordenson, is a structural engineer in New York City and an Associate Professor of Architecture and Structures at Princeton University. Among his many projects as a structural engineer are the World Trade Center Emergency Building Damage Assessment and the World Trade Center Tower I. Guy Nordenson, began his career as a draftsman in the joint studio of R. Buckminster Fuller and Isamu Noguchi in Long Island City. Currently, he is a structural engineer in New York City and associate professor of architecture and structures at Princeton University. He has collaborated with architects Steven Holl, Richard Meier and Yoshio Taniguchi, and, after 9/11, was responsible for organizing the damage inspection of the 400 buildings within the restricted zone around the World Trade Center site. His recent projects include The Museum of Modern Art's expansion in New York.

The Felix Candela Lectures

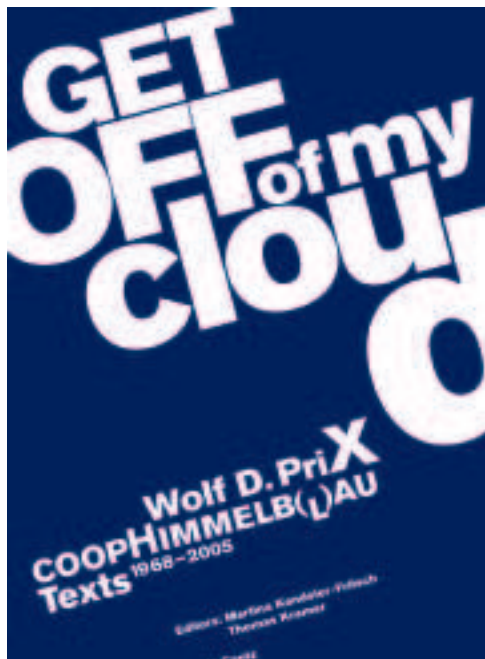
ISBN 0-87070-703-5 U.S. \$39.95

Paperback, 6 x 9.5 in. / 152 pgs / illustrated throughout.

May / Architecture



Hatje Cantz Publishers



Wolf D. Prix & Coop Himmelb(l)au: Get Off of My Cloud

Texts 1968-2005

Edited by Martina Kandeler-Fritsch and Thomas Kramer.

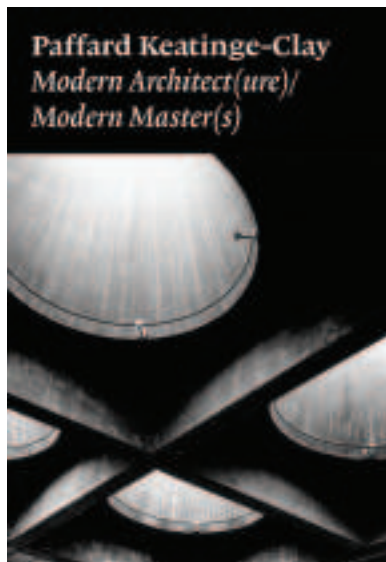
Coop Himmelb(l)au was founded in 1968 in Vienna, Austria, by Wolf D. Prix and Helmut Swiczinsky, and has been working steadily since in the fields of architecture, urbanism, design and art. Among the architectural projects that have helped to develop the firm's international reputation are the roof extension on Falkestrasse in Vienna and the UFA cinemas in Dresden. Its most recent undertakings include the headquarters of the European Central Bank in Frankfurt/Main, the JVC New Urban Entertainment Center in Guadalajara, Mexico, and a crop of new buildings in China. Those currently under construction include the Akron Art Museum in Ohio and the BMW entertainment center in Munich. Texts play a prominent role in the creativity of this distinguished pair of architects, and *Get Off of My Cloud* brings together a representative selection of their writings: plans, aphorisms, interviews, statements, critiques, speeches and lectures. The collection offers unequalled insights into the theoretical and artistic content of Coop Himmelb(l)au's extensive oeuvre.

Wolf D. Prix & Coop Himmelb(l)au: Get Off of My Cloud

ISBN 3-7757-1671-8 U.S. \$50.00

Paperback, 6 x 9 in. / 448 pgs / 300 color.

February / Architecture



Paffard Keatinge-Clay: Modern Architecture/Modern Masters

Edited and with essays by Eric Keune, Julianna Morais and George Mattson.

Introduction by Jean Louis Cohen.

Preface by Eric Owen Moss.

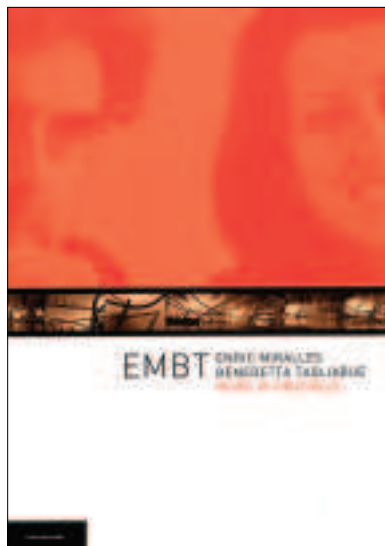
Keatinge-Clay is a unique figure in American architectural history. He was born in England, studied in London and Zurich, worked in both Le Corbusier's studio in Paris and at Frank Lloyd Wright's Taliesin, and then settled in the American West, where he worked for Skidmore, Owings & Merrill before starting out on his own. While he remained in the U.S. until the mid-1970s, and practiced there, his work remains largely unknown even in San Francisco, where he spent more than 20 years. His brand of orthodox Modernism was decidedly out of step with the prevailing "Bay Area Modernism" exemplified by figures like Moore, Wurster, McCue and Turnbull. Keatinge-Clay had to struggle to execute his own expressive, nonconformist architectural language, and when he did, he garnered minimal recognition. This book brings to light the importance of his work as representative of its time period and clarifies the influences of mentors like Mies van der Rohe, Richard Neutra and Charles and Ray Eames. This is the first retrospective study of Keatinge-Clay's architectural projects.

Paffard Keatinge-Clay: Modern Architecture/Modern Masters

ISBN 0-9760079-5-9 U.S. \$40.00

Pbk, 8 x 10.75 in. / 144 pgs / 10 color & 50 b&w.

April / Architecture



Enric Miralles & Benedetta Tagliabue: EMBT

Work in Progress

When Enric Miralles passed away at age 45, in 2000, he left behind these 11 buildings in various stages of design and construction scattered all over Europe—in Barcelona, Edinburgh, Amsterdam, Utrecht and Venice, among other cities. All were under the auspices of the Enric Miralles-Benedetta Tagliabue studio, or EMBT, and this catalogue is organized and introduced by his wife and partner, Benedetta Tagliabue. She has assembled a range of valuable and almost exclusively unpublished material on the projects, extending from their gestation, documented in Miralles's own unmistakable drawings and writings, to photographic records of their current progress, with some already completed and the rest well on their way. In between, readers will find photo collages, topographical maps, color swatches and project models, along with a previously unpublished text illustrated and signed by Miralles and a 30-minute DVD of a documentary directed by his friend Bigas Luna, depicting progress on the buildings in the years immediately following the architect's death. *EMBT: Work in Progress*, records the resonant legacy of a great architect.

Enric Miralles & Benedetta Tagliabue: EMBT

ISBN 84-961851-3-3 U.S. \$55.00

Paperback, 8.5 x 12 in. / 248 pgs / DVD.

March / Architecture



Fernando Romero: Translation

Essay by Aaron Betsky.

Fernando Romero graduated from architecture school in Mexico City in 1995, and then worked with Enric Miralles, Jean Nouvel and Rem Koolhaas before setting up his own firm in 1999, called Laboratorio de la Ciudad de Mexico. LCM soon became influential, as one of few offices—if not the only one—carrying out experimental projects in Mexico City's economically vulnerable environment. In 2005, Romero founded the Laboratory of Architecture, LAR. *Translation* divides LCM and LAR's projects into three categories. "Fluid Bodies" are long-lasting private projects, addressing specific situations with high-tech resources. The *Modern Wetdream* project from 2001, a villa with a view of the Pacific Ocean, is a perfect illustration of this. "Revised Boxes" are public buildings whose technology is based on industrial products. For example, at the Inbursa bank on Paseo de la Reforma, one of the most prestigious avenues in Mexico City, Romero used laminated glass which looks either opaque or transparent depending on where one stands. "Boxes," the third category of projects, create cheap, low-tech architecture and rapidly applicable designs from commercial wholesale products, the better to attain LAR's goal of addressing contemporary society via a process of architectural translation.

Fernando Romero: Translation

ISBN 84-95951-92-4 U.S. \$25.00

Hardcover, 4 x 6 in. / 160 pgs

illustrated throughout.

March / Architecture



Solar Design: Photovoltaics for Old Buildings, Urban Space, Landscapes

Edited by Ingrid Hermannsdörfer and Christine Rüb.

The future belongs to the sun. The use of solar energy in new construction has been growing rapidly, and in response to that success, interest in retrofitting the technology to older buildings is increasing. *Solar Design* features case studies of more than 30 realized projects, demonstrating how photovoltaic systems can be consciously and discriminatingly installed as structural design elements, and creatively integrated into historic buildings, monuments and existing urban landscapes. A survey of relevant technologies proves them increasingly compact and flexible. Hermannsdörfer and Rüb bring us essential inspiration for architects and authorities interested in using this environmentally friendly technology in creative new ways. Their work will be of equal interest to environmentally conscious design buffs and design-conscious environmentalists.

Solar Design: Photovoltaics for Old Buildings, Urban Space, Landscapes

ISBN 3-936314-49-7 U.S. \$25.00

Paperback, 8 x 8 in. / 144 pgs / 150 color & 25 b&w.
March / Architecture



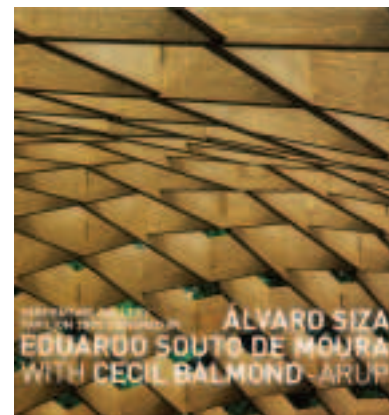
Elias Torres: Zenithal Light

Very few doctoral dissertations make for great books, books that readers cherish: architect Elias Torres's *Zenithal Light* is one of them. This album of thousands of photographs collected over years of research and travel, carefully classified, sometimes more than ten to a page, catalogues the tremendous variety of spaces that generate zenithal light, sunlight captured filtering downward from domes, skylights, towers and the tops of alleyways. Torres begins with intimate interior spaces and concludes in open city streets; in every case the effect is beautiful. The book's final chapter continues his playful codification, offering schematic drawings to accompany photographs of 11 cardboard boxes Torres filled with a wide variety of familiar, funny and strange objects and pierced to allow viewers to observe the effects of the zenithal light filtering through their interiors. A die-cut foldout cover allows readers to demonstrate the property themselves.

Elias Torres: Zenithal Light

ISBN 84-96185-43-5 U.S. \$60.00

Paperback, 7.75 x 10 in. / 296 pgs
illustrated throughout.
March / Architecture



Álvaro Siza and Eduardo Souto de Moura: Serpentine Gallery Pavilion 2005

Interviews by Hans-Ulrich Obrist and Stefano Boeri.

Five years ago the Serpentine Gallery in London's Hyde Park invited the world's leading architects to design a pavilion, even a folly, that represented the ethos of their work, and to construct it in the gallery's garden. To date Toyo Ito, Daniel Libeskind, Zaha Hadid and Oscar Niemeyer have taken them up on the offer. This year the celebrated Portuguese architect Álvaro Siza and his former assistant Eduardo Souto de Moura have built a giant and febrile carapace that spreads over the lawn. *Serpentine Pavilion 2005* records how and why they created this unsettling and frankly beautiful space, and charts their progress from its genesis through its virtuoso engineering and construction. The wide range of primary source materials includes an intuitive, incisive interview with Siza and de Moura by Hans Ulrich Obrist and Stefano Boeri, and the sketches, whims and detritus of the architects' ideas. It also includes drawings and discussions of the principals' previous work to date.

Serpentine Gallery Pavilion 2005

ISBN 1-904563-48-1 U.S. \$34.95

Hardcover, 8 x 8 in. / 144 pgs
Illustrated throughout.
March / Architecture



OASE #68: Home-Land

Edited by Pnina Avidar and Max Cohen de Lara.

Essays by Els Verbakel, Raul Bunschoten, Bert De Muynck, Anil Ramdas, Haroon Saad and Sophia Vyzoviti.

OASE considers the impact of migration on cities from an architectural perspective, focusing on urban development and issues of identity, subculture, territory, and tolerance.

OASE #68: Home-Land

ISBN 90-5662-466-0 U.S. \$25.00

Paperback, 6.75 x 9.25 in. / 144 pgs / 80 b&w.

March / Architecture



Andrew Zago: Zago Architecture and Office dA Two Installations

Edited by Dora Epstein Jones, Julianna Morais and Martha Read.

Foreword by Eric Owen Moss.

Monica Ponce de Leon and Nader Tehrani, who work together as Office dA, and Andrew Zago of Zago Architecture, were visiting professors at the Southern California Institute for Architecture (SCI-Arc) recently. Their site-specific, student-built installations at SCI-Arc are documented here.

Andrew Zago: Zago Architecture and Office dA

ISBN 0-9760079-1-6 U.S. \$40.00

Paperback, 9 x 9 in. / 141 pgs / 97 color & 69 b&w.

March / Architecture



Ammar Eloueini: CoReFab

Essay by Rodolphe el-Khoury.

Foreword by Greg Lynn.

Introduction by Luigi Prestinenza Puglisi.

This study of five polycarbonate structures designed by Chicago/Paris based architect Ammar Eloueini, documents a retail space for Issey Miyake in Berlin, installations in Kansas City and New York, a runway backdrop, and the portable interactive set for a dance production that traveled from Cannes to California and ended up at the Brooklyn Academy of Music.

Ammar Eloueini: CoReFab

ISBN 0-9746800-7-9 U.S. \$16.95

Flexi-bound, 5 x 7 in. / 64 pgs / 64 color.

February / Architecture



Situation: KCAP Architects & Planners

Kees Christiaanse, Han van den Born, Ruurd Gietma and Irma van Oort

Essays by Philip Ursprung, Wouter van Stiphout, Werner Sewing, Richard Marshall, Friedrich von Borries and Mark Michaeli.

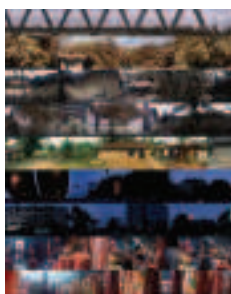
The first monograph on Dutch architect and urban planner Kees Christiaanse and his firm, KCAP.

Situation: KCAP Architects & Planners

ISBN 90-5662-447-4 U.S. \$60.00

Pbk, 8 x 10.5 in. / 352 pgs / 200 color & 100 b&w.

March / Architecture



Stani Michiels & Arjan van Helmond: Jakarta Megalopolis Horizontal and Vertical Observations

Essays by Charles Esche, Gerardo Mosquera and Agung Jenong.

Jakarta Megalopolis focuses on two projects in the title city by artist and architect Stani Michiels and artist Arjan van Helmond.

Stani Michiels & Arjan van Helmond:

Jakarta Megalopolis

ISBN 90-78088-01-X U.S. \$37.00

Pbk, 6.75 x 9.5 in. / 176 pgs / 250 color & 20 b&w.

March / Architecture



Hans van Heeswijk Architecten

Essays by Mels Crowwel, Hans Ibelings and Frank Tiesing.

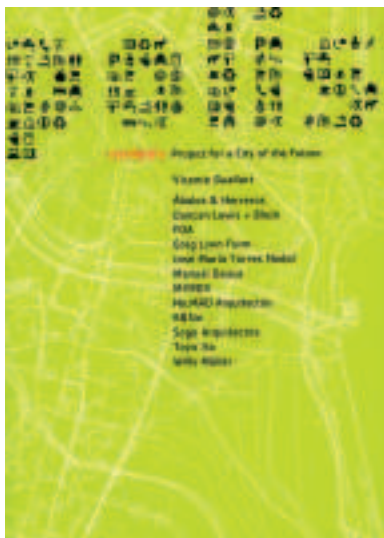
The Hans van Heeswijk architecture firm was founded in Amsterdam in 1985, and it has designed and realized a great variety of projects, among them offices, public buildings, museums, bridges, renovations, refurbishments, interiors and product design.

Hans van Heeswijk Architecten

ISBN 3-8030-0652-X U.S. \$58.00 SDNR 40%

Paperback, 7.5 x 10 in. / 530 pgs / 500 color.

March / Architecture



Sociopólis: Project for a City of the Future

Edited by Vicente Guallart.

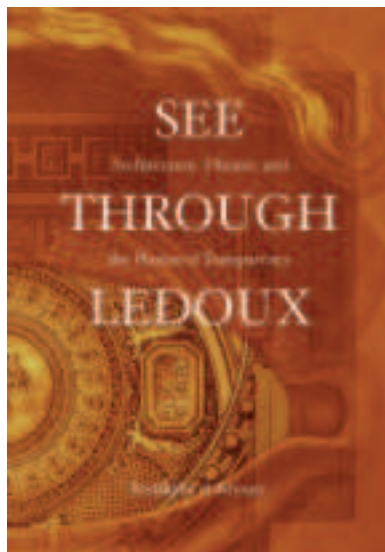
These designs for a "low speed," "rurban," neighborhood in Valencia, Spain, created by 13 international architecture firms (Toyo Ito, MVRDV, FOA, François Roche and others) under the direction of Vicente Guallart, look again at public housing as a site for architectural utopianism. Each contributor was asked to bring an agricultural sensibility to the high-density project, and to use as a guide the inhabited orchards and gardens that had once anchored local communities. The results include both open meadows and Toyo Ito's stacked lawns, a parking structure of vegetation. While these plans and drawings were gathered in time for the Valencia Biennial and shown there, they are not just art; the community plans to build them and thus to influence development elsewhere.

Sociopólis: Project for a City of the Future

ISBN 84-95951-83-5 U.S. \$45.00

Paperback, 6.75 x 9.5 in. / 294 pgs
illustrated throughout.

March / Architecture



Claude Nicolas Ledoux: See Through Ledoux

Architecture, Theatre and the Pursuit of Transparency

Essay by Rodolphe el-Khoury.

Illustrations by John Hans Lee.

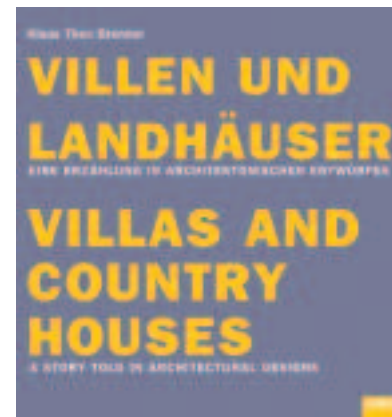
Claude-Nicolas Ledoux's engraving "Coup d'oeil du théâtre Besançon" in which the architect's building is seen reflected in the eye of a viewer, is the center piece in this intellectual archaeology. Rodolphe el-Khoury's close reading of Ledoux's celebrated icon uses it to excavate the foundations of architectural transparency, Modernism's most potent and lasting "invention," which is here traced back to an intellectual milieu that precedes the industrial revolution's glass and steel building technology. The image becomes a site of entry into the culture of the eighteenth century—debates in public health, the political ideas of Rousseau, the philosophy of Condillac, the project of the Encyclopédie—yielding insights into important philosophical, and architectural issues. The book includes a translation of Ledoux's chapter on the theater from his magnum opus, *Considérée Sous le Rapport de l'art, des Moers, et de la Legislation*.

Claude Nicolas Ledoux: See Through Ledoux

ISBN 0-9746800-8-7 U.S. \$16.95

Flexi-bound, 7 x 9 in. / 120 pgs / 68 b&w.

April / Architecture



Villas and Country Houses: A Story Told in Architectural Designs

Edited by Klaus Theo Brenner.

The iconic house, as children draw it, is freestanding. It has a peaked roof and one door. But as Ledoux, Le Corbusier, van der Rohe, Melnikov and Libera draw it, the peaks and doors and ideas multiply. These playful reimaginings, each stamped with the personality of architect, client and site, translate the universal concept of the single-family dwelling into new architecture—buildings with outstanding identification value. A document, an album and an inspiration, *Villas and Country Houses* raises the possibility that the application of creative, individualist design lies within reach for more architects, builders and clients than might believe so.

Villas and Country Houses:

A Story Told in Architectural Designs

ISBN 3-936314-70-5 U.S. \$25.00

Paperback, 7.75 x 8.5 in. / 96 pgs / 100 b&w.

March / Architecture



GMP: Ideal City: Real Projects

**Architekten von Gerkan,
Marg und Partner in China**

Edited by Winfried Nerdinger.

**Essays by Meinhard von Gerkan, Bernd
Pastuschka, Zheng Shiling and Xu Xiaofei.**

Over the last six years, the Hamburg firm of von Gerkan, Marg, and Partners—gmp, for short—has designed more than 100 projects for clients in China, five of which have been completed and 20 of which are in planning or construction stages. All are featured here.

GMP: Ideal City: Real Projects

ISBN 3-7757-1667-X U.S. \$48.00

Hardcover, 9 x 12.5 in. / 192 pgs / 37 color & 279 b&w.
February / Architecture



GMP: Stadia and Arenas: von Gerkan, Marg and Partner

Edited by Volkwin Marg.

Since the acclaimed modernization of Berlin's Olympic Stadium if not before, gmp has been thoroughly established as a star in the field of sports-arena construction. *Stadia and Arenas* is full of plans and color illustrations; it covers all of gmp's most recent work in this field as well as projects currently under construction. It also sheds new light on a massive and powerful class of structures, one whose long tradition reaches back to antiquity.

GMP: Stadia und Arenas

ISBN 3-7757-1677-7 U.S. \$55.00

Hardcover, 9.5 x 12 in. / 224 pgs / 200 color.
February / Architecture



GMP: Buildings and Projects in Berlin 1965-2005

Edited by Eva-Maria Barkhofen.

Essay by Bernd Pastuschka.

Foreword by Oliver G. Hamm.

In 40 years, the architecture firm gmp has designed and built a great deal of influential work worldwide, but nowhere is it more concentrated than in Berlin. This album includes more than 25 buildings, from Tegel Airport to the new main rail station.

GMP: Buildings and Projects in Berlin 1965-2005

ISBN 3-936314-46-2 U.S. \$35.00

Pbk, 8.25 x 11.25 in. / 160 pgs / 160 color & 50 b&w.
March / Architecture



Transit Spaces

**Edited by Regina Bittner, Wilfried Hackenbroich
and Kai Vöckler.**

"Transit spaces" like subways and airport lounges are always in temporary use and are inherently associated with flexibility and mobility. More and more cities now match that description. Here, case studies cover urban transformations in Eastern Europe since the fall of the Iron Curtain.

Transit Spaces

ISBN 3-936314-80-2 U.S. \$35.00

Paperback, 6.5 x 24 in. / 360 pgs / 80 color.
April / Architecture



The Architecture of Hospitals

Edited by Cor Wagenaar.

**Essays by Abram de Swaan, Stephen Verderber,
Charles Jencks and Aaron Betsky.**

The idea that hospital architecture can contribute to a patient's well-being dates back to the eighteenth century, and has influenced hospital design ever since. This richly illustrated book includes essays, historical studies, and groundbreaking new designs.

The Architecture of Hospitals

ISBN 90-5662-464-4 U.S. \$75.00

Paperback, 7 x 9.5 in. / 512 pgs / 300 color & 100 b&w.
March / Architecture



Power and Energy

Power Plant Rummelsburg-Berlin

Edited by Hans-Achim Grube.

Essay by Jörg Haspel.

Like Dia:Beacon and Mass MoCA, Berlin's Rummelsburg electric plant has been repurposed. It can now be rented for events and film production, but its future is not secure. Possible reutilization plans are published here.

Power and Energy

ISBN 3-936314-38-1 U.S. \$29.95

Paperback, 9 x 12 in. / 120 pgs / 300 color & 30 b&w.
April / Architecture



Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek

Essay by Michael Brawne.

Photographs by Jens Frederiksen.

Early in their careers, Jørgen Bo and Vilhelm Wohlert took on the expansion of a villa on the coast outside Copenhagen, the Louisiana Museum, which wanted more space for Modern art. The first stage was completed in 1958 and the last in 1991.

Jørgen Bo & Vilhelm Wohlert:
Louisiana Museum, Humlebaek

ISBN 3-8030-2703-9 U.S. \$40.00 SDNR 40%

Clothbound, 11 x 12 in. / 60 pgs / 49 color & 19 b&w.
March / Architecture



Lights in the Blue: Milano

Lighting the city—illuminating densely populated architecture and public space—is complex, difficult, necessary work. *Lights in the Blue* chronicles a fleeting exploration of possibilities, when four public, historical sites in the heart of Milan were “occupied” by well-known lighting designers exploring new ways of looking at everyday urban life. These squares, streets and gardens lived under a different light for four days, an experiment documented here by a host of contemporary photographers.

Lights in the Blue: Milano

ISBN 88-8158-550-2 U.S. \$34.95

Pbk, 8.75 x 8.75 in. / 96 pgs / 118 color & 34 b&w
April / Architecture



Onix: Awaiting Signification

Towards an Authentic Architectural Experience

Edited by Alex van der Beld.

The first 10 years of Onix, the remarkable young Dutch architecture firm. This monograph offers an overview of important projects including a much-discussed ecological farm for the disabled in Haren. It also includes *MaNUfest*, a text presenting the bureau's mission, which follows from its iconoclastic view that contemporary architecture is dominated too much by concepts and images, at the expense of actual architectonic experience.

Onix: Awaiting Signification

ISBN 90-5662-465-2 U.S. \$50.00

Hardcover, 6.75 x 9 in. / 328 pgs / 170 color & 50 b&w.
March / Architecture

Jovis



The Other Cities

IBA Stadtumbau 2010, Vol.3: Responses

The International Building Exhibition (IBA), which works to build up practical urban-redevelopment knowledge, has its offices in the refurbished rooms of Walter Gropius's former building studio at the Bauhaus in Dessau. *The Other Cities*, the IBA's third book, considers responses to its innovative planning work, revitalizing small and mid-sized cities.

The Other Cities

ISBN 3-936314-99-3 U.S. \$29.95

Pbk, 6.5 x 9.25 in. / 200 pgs / Illust. throughout.
May / Architecture

Jovis



Berlin, Genova: City, Street, House An International Experiment in Design

Edited by Klaus Theo Brenner.

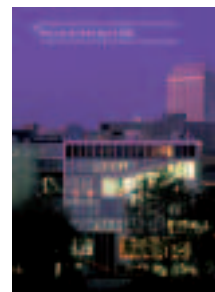
These 22 original house plans were drawn up under architect Klaus Theo Brenner's supervision with the “redensification” of historic urban space in mind. Young architects addressed Berlin and Genoa as urban areas where new construction must take into account—and take inspiration from—the living city.

Berlin, Genova: City, Street, House

ISBN 3-936314-39-x U.S. \$25.00

Pbk, 7.75 x 9.75 in. / 112 pgs / 100 color & 15 b&w.
March / Architecture

Actar/Fundacio Mies van der Rohe



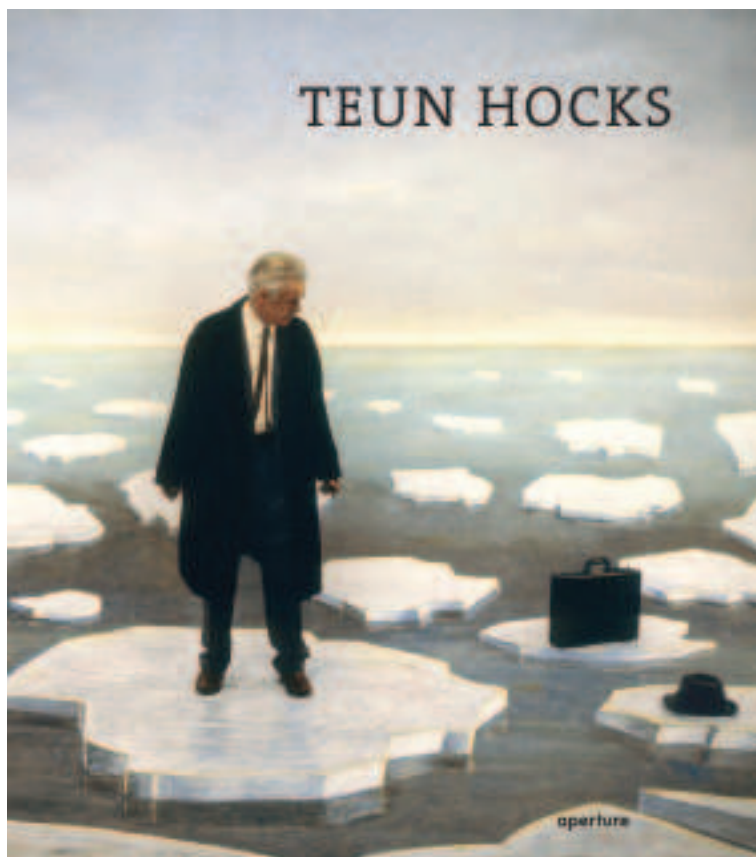
Mies van der Rohe Award: European Union Prize for Contemporary Architecture 2005

Every two years the European Union and the Mies van der Rohe Foundation grant an award for architecture in Europe. This year, Rem Koolhaas's Office for Metropolitan Architecture won and NL Architect took Special Mention.

**Mies van der Rohe Award: European Union Prize
for Contemporary Architecture 2005**

ISBN 84-96540-08-1 U.S. \$48.00

Pbk, 6.75 x 9.5 in. / 224 pgs / Illust. throughout.
March / Architecture



Teun Hocks

Essay by Janet Koplos.

Though Dutch artist Teun Hocks—performer, photographer, painter—is widely known and shown around the world, this will be his first English-language book. In it, Hocks plays his signature role, which Janet Koplos describes as “an innocent Everyman in an always strange and often funny world”, in scenes that range from burlesque to tragicomic. His lonely Buster Keaton-like persona perseveres through odd and unforgiving environments, struggling to find stable ground in an unstable, even absurd, universe. Life’s complications and challenges take the form of impossible Rube Goldbergian contraptions fraught with psychological implications. Each engaging image captures one moment of an implied narrative, triggering questions about how the protagonist ever got himself into such a fix and what in the world will happen next. Hocks begins by sketching out various one-man narratives, and then poses himself in a carefully plotted setup against his own painted backdrop. After photographing the scene, he paints in oil on top of the resulting oversize gelatin silver print. In addition to his painted photographs, *Teun Hocks* includes drawings, Polaroids and studio shots that illuminate the artist’s creative process. The wit, elaborate technique and rich colors of Hocks’s images combine to form an irrepressibly original oeuvre.

Teun Hocks lives in Breukelen, the Netherlands, and teaches at the Design Academy in Eindhoven. Trained as a painter and performance artist, he now makes video and Super 8 films in addition to his photographs and drawings. His work, which has been exhibited in numerous international solo and group exhibitions, is represented by P.P.O.W. in New York.

Teun Hocks

ISBN 1-931788-78-2 U.S. \$40.00

Hardcover, 9.5 x 11 in. / 96 pgs / 50 color and 4 b&w.

April / Art/Photography



Nikki S. Lee: Parts**Essay by Rose Lee Goldberg.**

Korean-born, New York-based conceptual artist Nikki S. Lee once hoped to be an actress. Now she examines the construction and interpretation of identity in works that combine performance and photography. Her acclaimed *Projects* document her transformation (sometimes drastic) and assimilation into a wide range of subcultures and social and ethnic groups—from sophisticated ladies of the finest Parisian circles to white trash in American trailer parks, a hip-hop crowd, punks, lesbians, swingers and, appropriately, tourists. In *Parts*, she departs from those snapshots of cultural identity—for which she has since become internationally known—to explore the ways more intimate relationships affect who we are. As ever, Lee appears in each photograph, and each is shot by someone else. Now, however, rather than revising her persona to fit into an existing crowd, she changes over and over to match single characters, guys, who are then partially sliced out of the image, as if after a breakup. These halved images clearly and disturbingly point out the empty spots, the striking dependencies and the ways that we all—women particularly—define ourselves through our partners.

Nikki S. Lee is a Korean-born photographer currently based in New York City. Her work has been shown in museums and galleries worldwide, including The Metropolitan Museum of Art, the International Center of Photography, P.S.1, the San Francisco Museum of Modern Art, the Walker Art Center and the Tate Liverpool. It appears in the collections of The Metropolitan Museum of Art, the International Center of Photography, the Solomon R. Guggenheim Museum, the Los Angeles County Museum of Art and the Hirshhorn Museum & Sculpture Garden.

Nikki S. Lee: Parts**ISBN 3-7757-1672-6 U.S. \$35.00**

Hardcover, 9 x 11 in. / 96 pgs / 60 color.

February / Photography



Lee ... makes us reconsider our most basic assumptions about people.

—*Time Out New York*



reGeneration

50 Photographers of Tomorrow

Introductions by Jean-Christoph Blaser and Nathalie Herschdorfer.

Preface by William A. Ewing.

What are young photographers up to at the outset of the twenty-first century? How do they see the world? How much do they respect, build on or reject tradition? Are they busy in the darkroom or in the computer lab—or both? *reGeneration* sets out to discover answers to these intriguing questions, previewing the work of 50 photographers who may well emerge as some of the finest of their generation. This remarkable book, the broadest and most enterprising survey of its kind, showcases the creativity, ingenuity and inspiration of these up-and-coming artists in over 200 superb images. Curators at the world-renowned Musée de l'Élysée in Lausanne, France, selected the featured photographers from hundreds of candidates submitted by more than 60 of the world's top photography schools. The panel's choice was made with one key question in mind: are these images likely to be known in 20 years' time? The results show that, as the new century builds momentum, the art of photography is alive and well, and photographers of extraordinary talent are already making their mark.

William A. Ewing is an internationally respected curator, author and museum director. His exhibitions have been presented at, among others, The Museum of Modern Art, New York; the Hayward and Serpentine Galleries, London; the Centre Pompidou, Paris; and the Musée de l'Élysée, Lausanne, where he has served as director since 1996. Ewing has also written numerous books on the subject of photography.

reGeneration

ISBN 1-931788-98-7 U.S. \$35.00

Paperback, 9 x 10.5 in. / 224 pgs / 210 color and 8 duotones.

April / Photography





Snap Judgements: New Positions in Contemporary African Photography

Edited by Okwui Enwezor.

Essay by Colin Richard.

Snap Judgements: New Positions in Contemporary African Photography gathers approximately 250 works by 30 artists from across the continent, an amazingly wide range of individual artistic responses to the unprecedented shifts taking place in Africa's economic, social and cultural spheres. In addition to introducing audiences to the multiple imaginations and voices of today's African artists, *Snap Judgements* explores the ways photo-based art has developed across the dialectic of traditional African aesthetic values and Western influences. Contemporary African photography has emerged in the post-World War II de-colonization movements, the quest for independent national identity, and the effects of globalization and modernity. *Snap Judgements* organizes the work that grew out of all that into four thematic groups—landscape; urban formations; the body and identity; and history and representation—groups that reflect the issues around which Africa's experimental artists have been articulating new styles and visual languages. Nigerian independent curator and art historian Okwui Enwezor, widely recognized as one of the world's foremost experts on contemporary African art, has included an essay by art historian Colin Richard, an appendix on recent exhibitions of African photography, biographical notes on the artists, and a general bibliography.

Snap Judgements: New Positions in Contemporary African Photography

ISBN 3-86521-224-7 U.S. \$65.00

Hardcover, 9.5 x 12.5 in. / 300 pgs / 250 color.

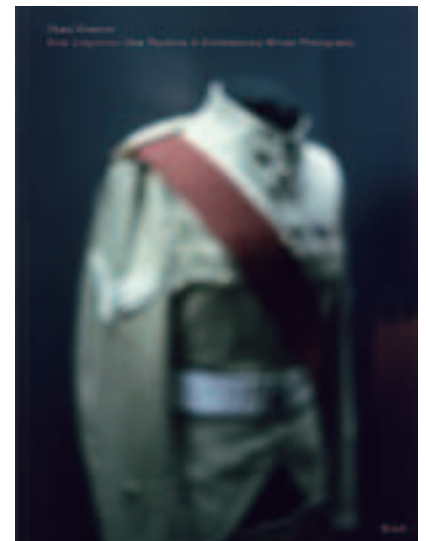
May / Photography

Exhibition Schedule

New York: International Center of Photography, 4/10/06-5/28/06



250 works by 30 artists from across the African continent.





Christopher Morris: My America

Edited and with essay by Claudia Christen.

Over the past 20 years Christopher Morris has concentrated the greater part of his work on war correspondence, documenting more than 18 foreign conflicts, including the U.S. invasion of Panama, the Persian Gulf War, the drug war in Columbia, and the wars in Afghanistan, Chechnya and Yugoslavia. For the last four years he has been home, photographing the relative calm of the domestic side of George W. Bush’s presidency, on assignment for *Time*. Morris describes this collection of his Bush-era work as his personal journey into a Republican America. “Hopefully,” Morris says, “you will see what I saw and feel what I felt—a nation that has wrapped its eyes so tightly in red, white and blue that it has gone blind. This is *My America*.” Morris, a founding member of the photojournalist agency VII, based in Paris, has received numerous awards for his work, including the Robert Capa Gold Medal, several World Press Photo awards, and the Infinity Photojournalist award from the International Center of Photography. This is his first monograph.

Christopher Morris: My America

ISBN 3-86521-201-8 U.S. \$55.00

Hardcover, 7.75 x 9 in. / 180 pgs / 112 color.

July / Photography

Charta

Steve Simon: The Republicans

Essay by Mark Engler.

Steve Simon was one of 15,000 accredited members of the press covering the Republican National Convention in which 5,000 delegates, protected by 10,000 New York City police officers, re-nominated George Bush as President. As the week-long media extravaganza and coronation got underway, it met the largest demonstrations ever to greet an American political convention. More than 400,000 protesters marched past a heavily fortified Madison Square Garden, exercising their right to free speech. Simon’s work, which *Harper’s* magazine’s Stacy Clarkson has described as “photographs of the event that stand apart from all others—stunning, unique, intelligent and thought-provoking images which help us to consider the very health of our democracy,” illuminates a pivotal time in the history of the “Divided States of America,” the land of the free, where passionately diverging points of view meet unprecedented new levels of security.

Steve Simon: The Republicans

ISBN 88-8158-561-8 U.S. \$35.00

Hardcover, 9.5 x 6.75 in. / 80 pgs / 55 duotones.

February / Photography





Tim Davis: *My Life in Politics*

Essays by Jack Hitt and Tim Davis.

This first in-depth publication of photographer Tim Davis's work dissects the disenchantment and dissociation that have come to dominate American civil life. It is Davis's treatise on the state of contemporary politics, politics as an aestheticized banality abstracted from real issues of power. He finds freedom of expression exhibited at its most casual and cursory, with political, commercial and populist signage jostling for space and attention in the social landscape: His documentation of that landscape, as Peter Eeley of *Frieze* magazine interprets it, asks, "What if campaign signs, badges, bumper stickers and flags aren't simply the ephemera of Americans' political lives, but their substance as well?"

My Life in Politics represents photographic seeing at its finest and most subtle. Davis continues Stephen Shore's colorist tradition, meshing the careful management of a quotidian palette with an incisive eye for those points at which light bends and refracts, becoming something other than mere illumination.

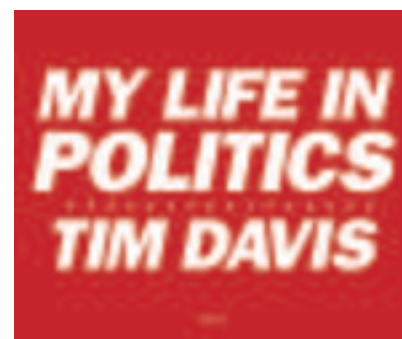
Tim Davis studied photography at Bard College, graduating in 1991. He went on to a career as a poet and editor in New York before returning to photography, receiving an MFA from Yale University in 2001. He has since had solo shows in Brussels, Geneva and Milan, at White Cube in London and Brent Sikkema Gallery and The Bohen Foundation in New York. His work is in the collections of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the High Museum of Art in Atlanta, the Guggenheim Museum and The Museum of Modern Art, New York. He teaches photography at Bard College and is represented in New York by Greenberg Van Doren Gallery.

Tim Davis: *My Life in Politics*

ISBN 1-59711-011-6 U.S. \$40.00

Hardcover, 11.5 x 9.75 in. / 112 pgs / 61 color.

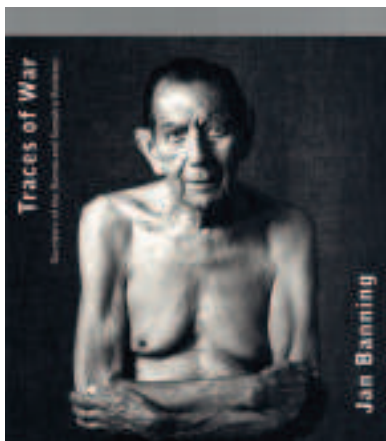
May / Photography



Mr. Davis aspires to something of Walker Evans's deadpan gaze, his dry wit and laconic curiosity. His photographs, refusing to propagandize, imply a pity for both left and right, a sense that democracy is messy business . . . But [the work] also reminds us that the camera, by its nature, can lend a curious grace to whatever it sees, no matter how forlorn or marginal.

—Michael Kimmelman, *The New York Times*





Jan Banning: Traces of War Survivors of the Burma and Sumatra Railways

Allied victory in the Pacific celebrates its sixtieth anniversary in August. Among the celebrants will be a small, largely forgotten group reliving nightmares of captivity. Dutch, English, Australian and American prisoners of war worked among more than a quarter of a million Asians—so called *romushas*—forced by the Japanese to build railways in Burma and Sumatra. Conditions were desperate: between 50 and 80 per cent of the *romushas* did not survive. Here, Jan Banning has interviewed and photographed 24 Dutch and Indonesian survivors. His haunting images show them as they worked, naked from the waist up. Their words elicit, with a matter-of-fact disinterest, the misery of their constant understanding of death. Unsurprisingly, they have hitherto been loath to discuss their ordeals.

Jan Banning: Traces of War

ISBN 1-904563-46-5 U.S. \$34.95

Hardcover, 9 x 9.75 in. / 144 pgs / 24 duotones.

March / Photography



Also Available:

Nina Berman: Purple Hearts:

Back From Iraq

Hbk, ISBN 1904563341

U.S. \$24.95

Trolley



Also Available:

Tom Stoddart: iWitness

Hbk, ISBN 1904563295

U.S. \$69.95

Trolley



Jarret Schecter: Displaced in Denan

In the Ogaden region of southeastern Ethiopia there is a camp of approximately 10,000 souls. Officially Ethiopian but ethnically Somali, they are not classified as refugees but as Internally Displaced Peoples, or IDPs, and thus live without even the marginal assistance that the UN can offer. The number of IDPs worldwide is far greater than is widely known, and far greater than that of officially recognized refugees—IDPs number near the population of Canada. Africa's tragedy lies not just in corruption, poverty, wars, droughts and famine, as if they were not enough. It lies also in the profound inability of Western societies, desperate to help with or without their politicians, to understand tribal and nomadic claims to the land. Jarret Schecter's *Displaced in Denan* is a record of the camp in Ogaden and the efforts of a small town in Connecticut to help the people there: it ends in hope that individuals can overcome bureaucracy. In 1990 Jarret Schecter purchased a Pentax camera. Since then he has traveled the world taking pictures. He is committed to socio-political issues, and believes that photography can raise awareness of contemporary social injustices. Schecter, who was born in 1963 and lives in New York City, has published two books, *Hermanovce* and *A Journey in Sight*, both through Trolley.

Jarret Schecter: Displaced in Denan

ISBN 1-904563-47-3 U.S. \$39.95

Hardcover, 8.25 x 8.25 in. / 80 pgs / 48 color.

March / Photography



Also Available:

Jarret Schecter: Hermanovce

Hbk, ISBN 954264878

U.S. \$24.95

Trolley



Made In Italy: CGIL 100

Essays by Enrico Ghezzi and Tobias Jones.

Italy's largest and greatest trade union, the CGIL, was formed in 1906, epitomizing what the fledgling nation's culture and credos were to represent in the twentieth century. At the time, the CGIL was able to encapsulate a traditional working class, the inevitable bourgeoisie, capitalists, and, later, fervent communists. Now, almost 100 years later, Italy has changed fundamentally. The demographic differences so starkly apparent at the time of the CGIL's formation have simply faded away, like a vibrant watercolor exposed to the sun. They have been replaced by a colorless chain-store homogeneity, a vagueness of purpose, a flatulent middle class without values or value.

Made in Italy CGIL 100 investigates these shifts via pictures from four young photographers, Emiliano Mancuso, Mario Spada, Massimo Berruti, and Giancarlo Ceraudo. It asks the inevitable questions: How can this have happened? Is anybody paying attention?

Made In Italy: CGIL 100

ISBN 1-904563-49-X U.S. \$74.95

Hardcover, 8.5 x 10 in. / 240 pgs / Illust. throughout.

June / Photography



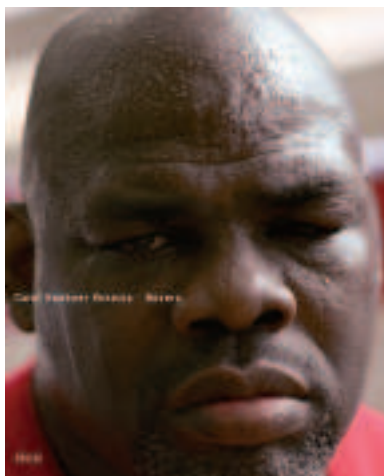
Joan Colom: Raval

In the last years of the 1950s, Joan Colom spent every weekend exploring the "bas-fonds" of Barcelona, the *Raval* neighborhood known today as the Barrio Chino. Interest both in remaining discreet and in breaking with the aesthetic traditions of his elders caused him to begin working without aiming his camera; only while printing did he frame each image. On the street and in the darkroom, he saw himself as an impassioned witness to social theater and his work as a search for "images that touch me." His results were praised early on by personalities such as Ramon Massats and Josep Maria Casademont, who wrote in 1961, "with Joan Colom, we are entering a new phase of our history of photography." These classic images entwine the aesthetic of the 50s Modernist avant garde with the dark, pessimistic tradition of Franco's Spain; today, the image of the Barrio Chino is rooted in Colom's work.

Joan Colom: Raval

ISBN 3-86521-213-1 U.S. 40.00

Hardcover, 8 x 9.5 in. / 156 pgs / 85 duotones
July / Photography



Carol Huebner Venezia: Boxers

Essays by Heinz Liesbrock
and Markus Weckesser.

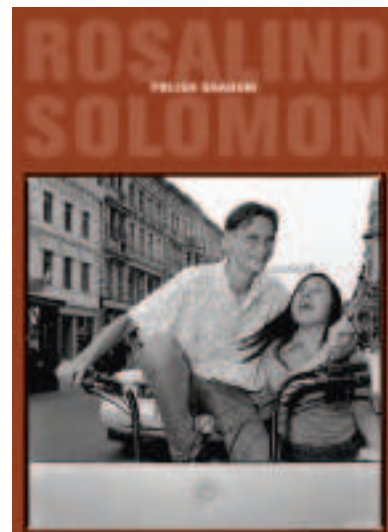
Boxing offers those working class men who learn the sport a slim chance of realizing the American dream. But the price for social standing and above-average income is often broken bones and chronic health problems. In contrast, in Assisi, in the center of the Italian boxing world, boxing is about athletic competition and the art of the sport. *Boxers* intersperses Carol Huebner Venezia's photographs from these two contrasting environments. In the U.S., her subject is Brooklyn's Gleason's Gym, the oldest and most famous boxing ring in the world, training ground for such literal heavyweights as Muhammad Ali, Joe Frazier, George Foreman, Jake La Motta and Mike Tyson. Venezia shows neither stars nor spectacular matches—her work captures the intense atmosphere of the gym, and the lives of these modern warriors, idealized, honored, and ultimately discarded.

Carol Huebner Venezia was born in Minnesota in 1947 and now divides her time between New York and Umbria. She studied at the Rochester Institute of Technology, and since 1990 has been teaching photography at Long Island University. Other works that share her key themes of grief and transience include *Homage to Fellini* and *Shrine*.

Carol Huebner Venezia: Boxers

ISBN 3-86521-219-0 U.S. \$30.00

Paperback, 9 x 10.5 in. / 72 pgs
25 color and 25 tritones.
April / Photography



Rosalind Solomon: Polish Shadow

For over 30 years Rosalind Solomon has been producing emotional imagery that pulls the viewer into a world of sun and shadow where past and present intersect. As she explains of the light and shadow here, "I made my first pictures in Poland in 1988 during a time of political change, and returned there in 2003 in an era of increasing violence and inhumanity worldwide." All of the images in *Polish Shadow* are of individuals, their relationships and environments, and each observes and comments on Poland and the larger world: some evoke the darkness of an earlier era and the ghosts of ethnic violence, while others capture a moment in the forward-marching life of modern Europe. As one critic has put it, "Solomon embraces her subjects with unusual warmth—a combination of candor, curiosity and concern," and that combination of factors can make her photographs as gut-wrenching as they are technically excellent.

Rosalind Solomon: Polish Shadow

ISBN 3-86521-199-2 U.S. \$25.00

Paperback, 6.5 x 13 in. / 80 pgs / 60 tritones.
June / Photography

Exhibition Schedule

New York: Foley Gallery, April 2006



Ari Marcopoulos: Even the President of the United States Sometimes Has Got to Stand Naked

Ari Marcopoulos is best known for documenting boyish subcultures from the inside out. His work on professional snowboarding appears in *Transitions and Exits* and his photos on hip-hop—five years of images of the Beastie Boys—in *Pass the Mic*. Aaron Rose, who showed Marcopoulos at Alleged Gallery, has said of the artist's uncanny connection with one set of subjects, a crowd of New York skateboarders ten years his junior, "There was just something in his personality that said, 'Hey man, it's cool.'" It shows. Marcopoulos's self-taught snapshot style brings his subjects in close, and captures, without sentimentality or voyeurism, the intimate feeling of their daily life. Here he focuses on the subculture that is his own family. *Even the President of the United States Sometimes Has Got to Stand Naked* is a journal-like collection of images of the accidents and pleasures of "normal" life, full of the artist's loved ones, of landscapes and of American social reality.

Born in the Netherlands in 1957, **Ari Marcopoulos** later moved to New York, where in 1979 he started as an assistant to Andy Warhol and became involved in the surrounding art and music scenes. His work has recently appeared at the Yerba Buena Center for the Arts and at P.S.1.

Ari Marcopoulos: Even the President of the United States Sometimes Has Got to Stand Naked

ISBN: 3-905701-35-9 US\$: \$45.00

Hardcover, 8.5 x 10.25 in. / 160 pgs / 160 color photographs.

Available / Photography

Drago Arts and Communication

Samurai Girl

Hello Kitty meets Cat Woman in *Samurai Girl*, a collection of hyper-colorful, hyper-playful photographs and graphics from the Tokyo-based fashion photographer Julie, a 25-year-old descendant of an ancient samurai family and ex-pop idol in Japan. The samurai girls in these pages re-interpret the *kawaii* (cute) look with a dose of Lara Croft to make themselves the ultimate Japanese Lolitas-fatales. Are they sex kittens, live Barbie dolls, cosmic superstars, pop idols, Godzilla schoolgirls or geishas? All of the above. *Samurai Girl* combines youth fantasy fashion with radical trends, club culture chic and a manga aesthetic, at once documenting and accelerating a new Japanese underground, one that will style the world. Julie has collaborated with some of the most influential style leaders of the *otaku* manga and anime scenes, and her photographs and designs have gained cult status in Tokyo.

Samurai Girl

ISBN 88-88493-27-1 U.S. \$29.95

Paperback, 8.25 x 11 in. / 104 pgs / 100 color.

March / Photography





Thatcher Keats: Confidence Games

Essays by Rick Moody and Tim Foljahn.

Are these photos set up? Directed? Snapshots? What games must a photographer play to gain access? By any means available—including deception—Keats cajoles, soothes and manipulates his subjects into surrendering to the camera. Kids, pets, families, lovers and stoners all reveal themselves in work that can hover between candid snapshot and formal portrait. The means may include trickery and confidence games; the aim is truth. With an essay by Rick Moody.

Thatcher Keats was born in 1965. He grew up in New Jersey, New York, Connecticut and Southern California. He has published his photographs in *Vanity Fair*, *Esquire*, *The Fader* and *ID*. He lives and works in New York City.

Thatcher Keats: Confidence Games

ISBN 88-8158-568-5 U.S. \$29.95

Paperback, 8.5 x 10.75 in. / 64 pgs / 43 duotones.

February / Photography



Profane Waste

Essay by Gretchen Rubin and

Photographs by Dana Hoey

Jewels buried in a grave, cigarettes smoked in \$100 bills, champagne poured into a bathtub—these perverse, irrational acts are also somehow thrilling. *Profane Waste* explores the workings of an unacknowledged taboo: the taboo against willful dissipation. Dana Hoey, an acclaimed photographer appearing here in her first book, presents a series of 30 haunting images that are at once ultra-real and uncanny. Bestselling biographer and social critic Gretchen Rubin uses lucid analysis and explosive examples—the actions of Rauschenberg, Jesus, Ivan Boesky, Thoreau and Goebbels, among others—to demonstrate the power of the title concept. Together, Hoey's photographs and Rubin's provocative arguments create a shock of recognition: they lay bare intentions that stand outside the conventional goals of acquisition and accumulation.

Dana Hoey was born in San Francisco in 1966 and moved to New York in 1989. She is represented by Friedrich Petzel Gallery, New York.

Gretchen Rubin is a bestselling writer of biography and social criticism. Prior publications include *Forty Ways to Look at Winston Churchill* and *Power, Money, Fame, Sex: A User's Guide*.

Profane Waste

ISBN 0-9743648-3-5 U.S. \$25.00

Hardcover, 8.5 x 10.5 in. / 75 pgs / 30 color.

June / Photography



Maï Lucas: All Eyes On Me

From Coney Island to Jones Beach, Harlem to East New York, Maï Lucas photographs hip-hop and street culture, capturing the ghetto-fabulous style of African-American and Hispanic New York. The code of the street, as Lucas sees it, begins with getting respect and finding fierce individual style, of becoming 'somebody' without regard for rules. You can be fat and be funky; you can be sexy, loud and proud. From the raw attitude and pomp of street style to the gold, tattooed glamour and booty-licious sex appeal of the beach, *All Eyes on Me* records unabashed, unapologetic style and flash. Lucas, whose husband is the renowned graffiti artist John One, considers the youth of the street to be the strength of contemporary culture, and her work is an homage to them: "You Shine, for yours and for us too. Let the street speak. Let the people shine."

Maï Lucas: All Eyes On Me

ISBN 88-88493-26-3 U.S. \$29.95

Paperback, 8 x 12 in. / 104 pgs

60 color and 20 b&w.

May / Photography



Man Ray: Women

Edited by Valerio Deho.

Man Ray found the surreal in the commonplace, particularly in the female form, and this has made his photography some of the world's most accessible and recognizable: his ubiquitous *La Violin d'Ingres* creates a cello from a woman's torso with the addition of curled vents inked on her sides; his classic image of shining cinematic tears glistening on a powdered cheek has been tucked into mirror frames all over the world.

This collection of more than 130 pictures dated between 1920 and 1950 covers not only Ray's work as one of the world's leading avant-garde artists—he was a tireless experimenter who participated in the Cubist, Dadaist and Surrealist art movements—but also his commercial work. It includes fashion photography and advertising images; portraits of many artists, including Marcel Proust, Marcel Duchamp and André Breton; and a portfolio of 26 *Femmes*. Art dealer Giorgio Marconi, who met May Ray in 1966 in Milan, contributes an insightful interview. Born in Philadelphia in 1890, **Man Ray** began his professional life as a painter before taking up photography in 1915. In Paris during the 1920s his career as a fashion photographer and portraitist took off, and it was there that he discovered the possibilities of cameraless photography. He continued to paint and take photographs both in the United States and Paris until his death in 1976. He has been the subject of major exhibitions at museums throughout the world, and is one of the best-known photographers of the twentieth century.

Man Ray: Women

ISBN 88-89431-32-6 U.S. \$49.00

Hardcover, 8,5 x 11 in. / 152 pgs / 130 b&w.

March / Photography

Steidl

Heinz Hajek-Halke: Artist, Anarchist

Essays by Klaus Honnef, Priska Pasquer, Michael Ruetz, Alain Sayag and Rainer Stamm.

This large-format monograph is the first extensive review of the work of Heinz Hajek-Halke, an unrecognized pioneer of early twentieth-century experimental photography. Hajek-Halke surmounted the purely documentary nature of the medium in the turbulent 1920s to develop a variety of aesthetically challenging photo-manipulation and montage techniques. He used these methods not only in excellent compositions made for their own sake, but also in commissioned advertising work, which can now be understood as innovative forerunners of today's altered photography and web design. *Artist, Anarchist* encompasses all the creative phases of Hajek-Halke's career—his nude photography, his photo-montages, picture stories, the images of small animals with which he kept his nose down during the war, and his late abstract *Lichtgrafiken*, or light graphics. Reproductions of his vintage prints and an abundance of other material, including photo collages, magazine advertisements, dust jackets for books and graphic designs make this a rich introduction and a valuable reference.

Heinz Hajek-Halke, born in Berlin in 1898, worked as a photo editor, press photographer and commercial artist, concentrating almost from the start on montage techniques. During World War II he lived quietly and photographed small animal life forms. In 1949 he became a member of the German group *fotoform* and took part in the first of two *subjektive fotografie* exhibitions. He died in Berlin in 1983.

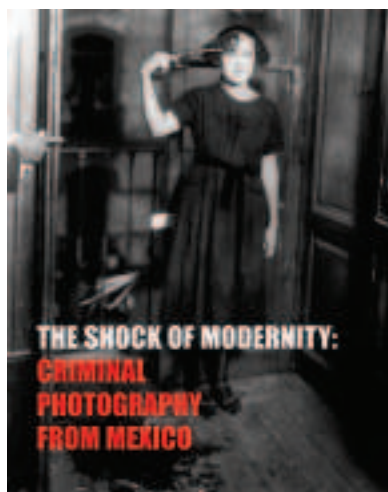
Heinz Hajek-Halke: Artist, Anarchist

ISBN 3-86521-134-8 U.S. \$80.00

Clothbound, 10,5 x 13 in. / 224 pgs / 108 tritones.

July / Photography





The Shock of Modernity: Criminal Photography from Mexico

Essay by Jesse Lerner.

Agustín Víctor Casasola and his brother Miguel were photojournalists until the foreign press corps arrived to cover the Mexican revolution in 1911, when they formed an agency that eventually compiled more than a million images. *The Shock of Modernity* collects a careful selection of work from the Casasolas' criminological archive, now property of the Fototeca of the National Institute of Anthropology and History in Pachuca, Hidalgo. Collectively these images—which include scenes of crimes, reconstructions of crimes, and documentation of evidence and police procedures—offer a cutaway view of society over the course of the first half of the twentieth century.

Essayist **Jesse Lerner** is a Los Angeles-based documentary filmmaker. His work has been screened at The Museum of Modern Art, New York, The Los Angeles International Film Festival, and The Film Society of Lincoln Center. His critical essays on photography, film, and video have appeared in international media journals, and he has organized several exhibitions, including *The Mexperimental Cinema*, a traveling retrospective of 60 years of avant-garde film and video from Mexico, which will end at the Guggenheim Museum in New York in the summer of 2006. He is currently the MacArthur Assistant Professor of Media Studies at Pitzer College.

**The Shock of Modernity:
Criminal Photography from Mexico**

ISBN 84-7506-732-8 U.S. \$40.00

Paperback, 7.75 x 10 in. / 144 pgs / 144 duotones.

March / Photography



André Granet: Décors Éphémères, Paris 1909-1948

In Paris between 1909 and 1948, the salons in the Grand Palais near the Champs-Élysées were installed with extraordinary decorative interiors to accommodate automobile and other trade fairs. The splendor of these temporary sets was a direct expression of a gloriously progressive Paris married with the work of the French architect André Granet (1881–1974).

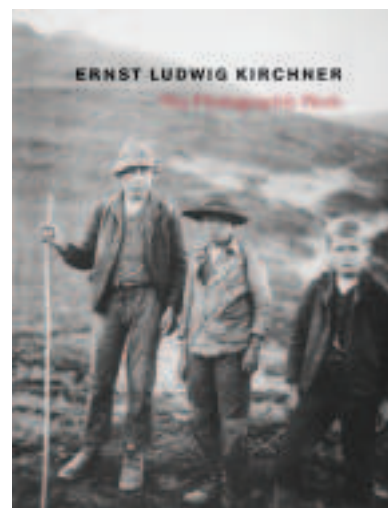
In 1948, Granet's work was documented in a large-format book, which has long been out of print and is now available again here as a stunning facsimile reprint. *Décors Éphémères* contains photographs of Granet's installations and lighting designs, as well as his illuminations for the Eiffel tower and the banks of the Seine. It is completed by outlines and sketches of his daring designs.

André Granet: Décors Éphémères, Paris 1909-1948

ISBN 3-86521-242-5 U.S. \$42.00

Paperback, 9.75 x 13.5 in. / 184 pgs / 86 tritones

April / Photography/Architecture



Ernst Ludwig Kirchner: The Photographic Work

**Essays by Roland Scotti, Eberhard W. Kornfeld
and Kurt Wyss.**

Kirchner was one of the most important painters of the Expressionist movement, but he was also a skilled photographer who documented the era's main protagonists and milieu. This is the first collection of his photographs, taken between 1908 and 1938. Brought together, they offer insight into the beginning of the modern age and all its contradictions, not least in the wild bohemian life of the artists, set alongside scenes of the intensely archaic Alpine world. The chronological sequence of images covers all the genres in which Kirchner worked as a photographer: self-portraits, individual and group portraits, nudes, scenes from his atelier, exhibition documentation, landscapes, installations and documentary photographs. Texts analyze historical and artistic context, as well as camera technique. The index contains formal descriptions of the photographs and an extensive register. A detailed biography, illustrated in part by previously unpublished photos, links individual photographs to specific moments in Kirchner's life.

Ernst Ludwig Kirchner: The Photographic Work

ISBN 3-86521-217-4 U.S. \$70.00

Hardcover, 8.75 x 11.75 in. / 288 pgs / 360 tritones.

June / Photography



Airports & Stars

Foreword by Vincenzo Mollica.

Introduction by Walter Weltroni.

From the publishers of *Spaghetti & Stars* and *Café of Stars* comes the retro (and prescient) *Airports & Stars*, a collection of photographs of Hollywood actors, royalty and other celebrities from the golden age of Italian film—the 1950s and 1960s—arriving in Rome, back when comings and goings were event enough to merit a flash, and when the photographers who are now known as paparazzi could walk right up to the airplane steps. Here those independent lensmen—a profession and a genre born in the era documented here, one on the forefront of new realism and photojournalism—capture the salutes and waves, flamboyant and discreet, of Rome's stars as they descended to earth, seizing the mythical something that they seemed to bring with them from the sky to terra firma. Each arrival was a striking performance on a then-novel stage, and the work of paparazzi has preserved this invaluable slice of *la dolce vita*. Perhaps by bequeathing these charming and glamorous moments to history and extending their subjects' fame into the next century, the paparazzi make amends for all the compromising snapshots with which they troubled their famous subjects, and for spawning the multinational empire of celebrity spy photography that dominates today's news media.

Airports & Stars

ISBN 88-89431-16-4 U.S. \$35.00

Flexi-bound, 8 x 11 in. / 160 pgs / 150 b&w.

March / Photography



Traffic: Snapshots Collection

Edited by Christian Skrein.

Essay by Bodo von Dewitz.

Christian Skrein, who has also been known to work as a photographer, is lately best known as the proprietor of Snapshots Archiv Skrein (S.A.S.), a collection of nearly one million snapshots and anonymous photographs of every kind from all over the globe—the world's largest such accumulation. Amateur candids, family portraits, straight-faced documentation, double exposures and other potentially beautiful glitches—Skrein seeks them all out with equal enthusiasm. For *Traffic*, one of the first in a series of thematic albums curated from this smorgasbord, Skrein has combed the contents of thousands of old photo albums and shoeboxes for the best pictures concerning travel and transportation, including discoveries from the early days of handheld cameras as well as more recent personal snapshots. Once again, as in the widely enjoyed *Snapshot: The Eye of the Century*, the most aesthetically notable and otherwise curious photographs from the SAS illuminate contemporary life and art in unexpected ways.

Traffic: Snapshots Collection

ISBN 3-7757-1665-3 U.S. \$24.95

Hardcover, 9 x 7 in. / 128 pgs / 80 color.

February / Photography



Funny Pictures: Snapshots Collection

Edited by Christian Skrein.

Essay by Bodo von Dewitz.

Funny Pictures, which comes on the heels of the original *Snapshots: The Eye of the Century*, and helps to launch a series of themed books highlighting the best images from Christian Skrein's Snapshots Archiv Skrein (S.A.S.), is culled from over a century's worth of amateur photographs, nearly a million images. The selected photographic treasures document the private worlds of as many different types of people as can fit into its pages, and without exception catch the humor, intentional and unintentional, benign and cruel, raucous and dry, that sneaks into the frame. Bring a copy wherever gloominess or severity threatens.

Funny Pictures: Snapshots Collection

ISBN 3-7757-1666-1 U.S. \$24.95

Hardcover, 6.75 x 9 in. / 128 pgs / 80 color.

February / Photography

Henry Diltz: Rock On

The Photographs

Foreword by Graham Nash.

As a pioneer of rock photography, official photographer at Woodstock and the Monterey Pop festivals, and a close friend of many of his subjects both then and now, Henry Diltz has created indelible images of icons including the Beatles, Chuck Berry, Jimi Hendrix, Janis Joplin, The Mamas & The Papas, Joni Mitchell, The Rolling Stones and Neil Young. He is still following and shooting rising stars, most recently Holly Williams, Hank Williams's granddaughter; even as he has also begun a new life as the proprietor of a gallery in SoHo that showcases his classic and current work. It's called the Morrison Hotel, after his ubiquitous Doors album cover.

Through the years Diltz's work has focused not only on the famous—whom he catches in intimate moments at home, on the road, in studios and on stage—but on the unique culture and aesthetic of rock music. *Rock On* investigates that world and includes a foreword by Graham Nash.

Henry Diltz was born in Kansas City, Missouri in 1938. An accomplished musician as well as a photographer, he is a founding member of the Modern Folk Quartet. Diltz has more than 200 album and CD covers to his credit, including such classics as The Doors' *Morrison Hotel* and the first album ever released by Crosby, Stills and Nash. His photographs have appeared on the covers of *Life* and *Rolling Stone*, and in numerous publications worldwide. He lives in Los Angeles.

Henry Diltz: Rock On

ISBN 3-86521-215-8 U.S. \$60.00

Hardcover, 9.5 x 11.5 in. / 180 pgs / 112 color.

March / Photography

Exhibition Schedule

Daytona Beach: Southeast Museum of Photography, 1/27/06-4/28/06



Steidl



The Photographed Animal: Useful, Cute and Collected

Edited by Ute Eskildsen.

Man beholds in the animal a part of himself and a proxy in his relation to the world; his art portrays them alternately as true friends, tools, dignified beings and monstrous beasts. There are innumerable occasions to photograph animals, for research and as trophies, to document the creatures one has grown fond of or has killed, to arouse emotions or to create a work of art. *The Photographed Animal* presents images from the medium's beginnings up to the present in a depth and variety never seen in one place before, each reflecting the circumstances in which it was made, whether a nineteenth century big-game hunt or a twenty-first century cat food commercial. This unique selection brings together work from the daguerreotype to modern publicity photographs, from amateur snapshots to the work of celebrated photographers including William Eggleston, Elliot Erwitt, Garry Winogrand and many others.

The Photographed Animal: Useful, Cute and Collected

ISBN 3-86521-209-3 U.S. \$50.00

Hardcover, 9 x 11 in. / 336 pgs / 78 color and 220 duotones.

April / Photography



Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt Edited by Elizabeth Otto.

Germany's interwar years, the time of the Weimar Republic, brought the world Fritz Lang's *Metropolis*, Christopher Isherwood's gay underworld, the Bauhaus and a burgeoning illustrated press. When Marianne Brandt wasn't designing the beautiful, mass-reproducible metal home furnishings—including lamps and teapots still in production today—with which she and her compatriots revolutionized modern interior space, she was cutting and pasting newly abundant magazines and printed material into these witty, politically and artistically savvy photomontages. Their full range is investigated, analyzed and illustrated for the first time in *Tempo Tempo!* a striking portfolio and critical complement to Brandt's metalwork. She used the technology of the era's visual culture to denounce that same technology, to re-imagine the roles of women and to challenge pictorial conventions. As photomontage is rediscovered as a privileged site of Modernist artistic practice, Brandt will be considered one its luminaries.

Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt

ISBN 3-936314-55-1 U.S. \$35.00

Hardcover, 8 x 10 in. / 160 pgs / 50 color and 60 b&w.
March / Art

Exhibition Schedule

Cambridge: Busch-Reisinger Museum, Harvard University, 3/11/06-5/21/06

New York: International Center of Photography, 6/9/06-8/27/06



Jan Langhans

Essay by Pavel Scheufler.

Jan Langhans lived from 1851 to 1928, and is now, once again, among the best known figures in Czech photography. This book presents a selection of the studio photographs that made his name, culled from the "Celebrities Gallery" he began in 1890, a valuable record not only of famous Czechs of the late nineteenth and early twentieth centuries but also of important visitors to the country who had their portraits made in one of his studios in Prague or elsewhere in Bohemia. *Jan Langhans* opens with a brief introduction by Zuzana Meisnerova-Wisnerov, the photographer's great-granddaughter and the manager of the Langhans Gallery in Prague, and illustrates not only Langhans's work but the height of portrait photography in the last decades of the Austro-Hungarian Monarchy.

Jan Langhans

ISBN 80-7215-251-3 U.S. \$16.95

Paperback, 6.5 x 7 in. / 140 pgs / 87 duotones.

May / Photography



Also Available:

Ivo Precek
pbk, ISBN 8072152211
U.S. \$16.95
Torst



Tono Stano

Essay by Magdalena Jurikova.

Tono Stano and his fellow-students at the Prague School of Film, Photography, and Television burst onto the Czech scene in the early 1980s with staged photographs full of expressive movement and metaphor, influenced in part by performance art. Stano soon became the most striking figure of this "Slovak Wave" and from the playful exuberance and exaggeration of his early photographs gradually worked his way to brilliant black-and-white work in which shadow and light turn female nudes into near-abstract forms, provocative in their mysterious vagueness. In the early 1990s he staged the first of the nudes *en plein air* that were to become the chief topic for much of his career. He has published and exhibited them widely, and become one of the best known photographers of his generation.

Tono Stano

ISBN 80-7215-247-5 U.S. \$17.95

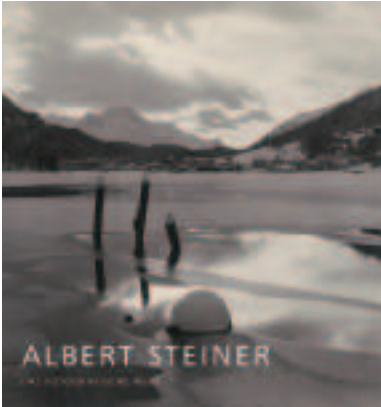
Paperback, 6.5 x 7 in. / 128 pgs / 86 duotones.

March / Photography



Also Available:

Alexandr Hackenschmied
Pbk, ISBN 807215107X
U.S. \$13.95
Torst



Albert Steiner: The Photographic Work

Edited by Peter Pfrunder and Beat Stutzer.

Essays by Hans Peter Treichler, René Perret and Anne Hammond.

Albert Steiner was one of the finest Swiss photographers of the twentieth century. Like Ansel Adams, he favored imposing natural phenomena, landscapes with what might be called good bone structure, (in his case the Alps, in Adams's comparable work, the American West), and he printed his vision of them in black-and-white, revealing nature in all its majesty. His impressive scenic work has fundamentally shaped the world's perception of Switzerland as an alpine country of timeless beauty. It spans the period from before World War I—an era of pictorially inspired images that look like oil paintings—to the straightforward and elegantly modern photography of the 1930s. Unlike many other photographers of the same generation active in the same area, Steiner saw photography as a completely appropriate means of creating works of art, and considered himself an artist.

Albert Steiner, born in 1877, managed his parents' bakery in Thun, Switzerland for years before setting out to make a living as a photographer. In 1904 he opened his own studio in Geneva and later lived and worked in St. Moritz and Punt a Piz. Steiner published several volumes of photography between 1927 and 1938. He turned over the business to his son Hans in 1950 and returned to his birthplace of Frutigen, where he died in 1965.

Albert Steiner: The Photographic Work

ISBN 3-86521-204-2 U.S. \$80.00

Clothbound, 11.75 x 12.5 in. / 240 pgs / 136 color.

May / Photography



Alfred Ehrhardt: Iceland (Ísland)

Edited by Christiane Stahl

and Inga Lára Baldvinsdóttir.

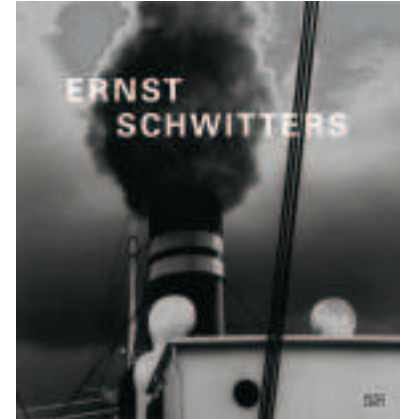
In 1938, Alfred Ehrhardt, then in his thirties, embarked upon a two-month film-and-photography expedition through Iceland, visiting such now well-known landscape monuments as Dettifoss and Langsjökull. His tour of the island, which he navigated in a high-wheeled Ford and on horseback, was truly ambitious and often dangerous. Following his first photo series, *Das Watt (Mudflats)* and *Die Kurische Nehrung (Curonian Spit)*, it was only logical that his quest for "elementary manifestations of fundamental forces" would lead him to this untouched "primal landscape" shaped by glaciers and volcanoes, where he hoped to gain insights into Earth's origin. This richly illustrated publication illuminates the context in which he worked, describes other Icelandic expeditions by German photographers and researchers during the 20s and 30s, and explores the typological approach to the landscape and the abstract, avant-garde visual vocabulary that set Ehrhardt apart.

Alfred Ehrhardt: Iceland (Ísland)

ISBN 3-7757-1645-9 U.S. \$48.00

Hardcover, 12 x 9.5 in. / 120 pgs / 50 duotones

February / Photography



Ernst Schwitters in Norway: Photographs 1930-1960

Essays by Olav Løkke and Robert Meyer.

The oeuvre of photographer Ernst Schwitters (son of Kurt Schwitters), who lived in Norway from 1937 to 1940 and from 1945 until his death in 1996, is still largely unknown today. As a child growing up in Germany, Ernst Schwitters acquired basic skills in photography, documenting many of his father's works. In 1929, a visit from Man Ray opened his eyes to avant-garde experimentation, and he went on to develop the technique of the classical photogram. Soon afterward, he began to show his abstract works internationally. In the late 1940s and 50s he was regarded as one of Norway's leading photographers.

This first broad overview of Schwitters's work is comprised primarily of previously unpublished photographs. In addition to photograms from the early 30s, there are architectural and industrial photographs and Norwegian landscapes.

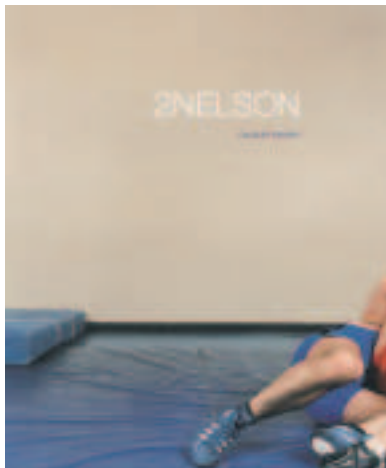
Ernst Schwitters in Norway: Photographs 1930-1960

ISBN 3-7757-1526-6 U.S. \$55.00

Hardcover, 8.75 x 9.5 in. / 232 pgs

30 color and 87 duotones.

February / Photography



Charles Fréger: 2Nelson

Essay by Bill Kouwenhoven.

Charles Fréger finds his favorite portrait subjects clustered in social crowds, work teams, or collective structures or communities, and in fact those structures are as much his subjects as the people in them. Where better to look for the forces that draw people together and set them against one another than among children being coached to wrestle? United in purpose and set against one another on the mat, Fréger's subjects seem to struggle against one another in soundless tension, the squeak of the mat silenced, the smack of a body in the air anticipated—one subject in the process of being hauled over his opponent's back has zero points of contact with the ground.

Charles Fréger: 2Nelson

ISBN 2-915409-05-6 U.S. \$28.00

Hardcover, 6.75 x 8 in. / 40 pgs / 27 color.

March / Photography



Charles Fréger: Rikishi

Essays by Chihiro Minato and Didier Mouchel.

From the photographer who brought you wrestlers, now: sumo wrestlers. Charles Fréger has supersized his life's work with this large book of larger-format portraits of...substantially larger subjects. And perhaps a larger topic: Sumo wrestling, which dates from the Heian Period, some 1300 years ago, is not just physical combat but also a nexus of religion, history, leisure and athletics. While it has come far from its roots as an offering to the gods, and is known best in Japan as a professional sport, these amateurs display a reverence and a piercing gaze that marks them as preparing for a meditative struggle, a battle of wills and of eye contact as well as body contact. But first, the battle is to get big enough—some of the youngest wrestlers here have hundreds of pounds to go.

Charles Fréger: Rikishi

ISBN 2-915409-06-4 U.S. \$55.00

Hardcover, 9 x 12.25 in. / 144 pgs / 108 color.

March / Photography



Charles Fréger: Bleus de Travail

Essay by Charles-Arthur Boyer.

Born in 1975, Charles Fréger graduated from the Rouen School of Fine Art in 2000, and has been working ever since on photographic portraits in series, focusing on everything that conveys the notion of belonging to a group—particularly a group of young people both rebelling against and embracing their shared identity, a social “skin” by which they refer to and recognize themselves. The young working-class men and women photographed in their work uniforms in *Bleus de Travail* are marked as prisoners or nuns by their coveralls, but what Fréger sees, as this book's introduction puts it, is “the way in which the individual ‘lives and works’ the uniform, ‘their’ uniform: new, ironed or used, torn, stained, closed, opened or rolled up, covered up or uncovered, tight or loose, too short or too long: this manner by which they differentiate or distinguish themselves from it.”

Charles Fréger: Bleus de Travail

ISBN 2-915409-00-5 U.S. \$40.00

Paperback, 8.5 x 10.75 in. / 112 pgs / 71 color.

March / Photography



Cuny Janssen: Finding Thoughts

Edited by Clare Garfik and Sybren Kuiper.

Dutch photographer Cuny Janssen's landscapes and portraits of children track her travels from Iran to India, Macedonia, France, and back to the Netherlands. Her social concern is evident in the choice of locations and subjects, and even in her timing: she went to Macedonia after ethnic violence had left many families displaced. Although the sitters are not identified by name in her final works, Janssen spends a substantial amount of time with each child and his or her family. What emerges is a highly contemplative body of work, and an ultimately optimistic view of matters of survival and beauty. Janssen cites among her influences Thomas Struth, Robert Adams, eighteenth-century Swiss portrait painter Ferdinand Hodler and Marcel Proust. Accordingly, a commonplace book of quotes from sages including Man Ray, Carl Sandberg and Pipilotti Rist is printed on the tissue paper that is interleaved with the images. Among the quotations appears a motto of sorts for this portfolio: "Let's be proud and friendly."

Cuny Janssen: Finding Thoughts

ISBN 90-8546-053-0 U.S. \$42.00

Hardcover, 6.75 x 9 in. / 80 pgs / 40 color.

March / Photography



Marco van Duyvendijk: Mongolia

Essay by Marco van Duyvendijk.

Marco van Duyvendijk was born in the Netherlands in 1974. He studied psychology in college and has applied his training to his work as a self-taught photographer and a striking portraitist. Over the past few years, he has concentrated on life in Central and Eastern Europe, but at the request of the Mongolian Consulate he recently spent a winter and a summer in Mongolia. This book is the result. Its 72 color prints present daily life in a society where a teenager might just as easily live like a nomad on the steppe as like punk in the city. The images are both pretty (in the way of faded retro fabrics and pink cheeks) and beautiful (in the way of high cheekbones and high altitude). Their subjects include child contortionists, young monks in saffron robes, school girls in ruffled pinafores, coal miners, horse racers and a vendor selling sunglasses in an open field.

Marco van Duyvendijk: Mongolia

ISBN 90-8546-035-2 U.S. \$48.00

Hardcover, 8.75 x 12 in. / 96 pgs / 72 color.

March / Photography



In Almost Every Picture #4

Edited by Erik Kessels.

Essay by Tyler Whisnand.

Each book in Erik Kessels's series of vintage photography portfolios highlights the work of an unknown amateur, often one obsessively revisiting a single subject *In Almost Every Picture*. The first edition collected a dozen years of vacation photographs taken by a husband of his wife, which were bought at a flea market in Spain. (The editor's offer to return them to any confirmed relative of the subject stands.) This latest collection stars a pair of twin sisters, fraternal but meticulously identically styled—in dresses, coats, belts, shoes, pocketbooks, gloves and often hairdos—and proud of the relationship they have dressed up to display. The setting is Barcelona during World War II and the knowledge that an immense tragedy is unfolding nearby intensifies the preciousness of their joy, until tragedy invades that too. In the last pages, one sister poses alone, off-center, as if to save a place for her other half. Readers can only wonder what has changed.

In Almost Every Picture #4

ISBN 90-8546-063-8 U.S. \$36.00

Paperback, 6 x 8 in. / 156 pgs / 72 b&w.

March / Photography



Daido Moriyama: Shinjuku 19XX-20XX

Essay by Zdenek Felix.

Daido Moriyama, who was born near Osaka in 1938, is one of the most influential representatives of contemporary Japanese photography. His unmistakable style, influenced by the work of Weegee, William Klein and Andy Warhol, has been evolving since the 1970s. His images, often made with a small, hand-held camera, draw viewers in with their diffuse, suggestive layers of gray. Moriyama is aptly characterized as a “hunter of light,” and his preference for the atmospheric and enigmatic leads to beautiful abstractions of the Japanese urban landscapes.

Shinjuku 19XX-20XX features previously unpublished photographs taken in the Tokyo district of Shinjuku, whose labyrinthine streets and dark eddies have always drawn Moriyama in. He says of the district, “Even though it wasn’t a town that I liked because I wanted to like it, or became obsessed with because I wanted to be obsessed with it, the town of Shinjuku has a strange narcotic effect, and there is something about it that traps me and puts me under a spell.”

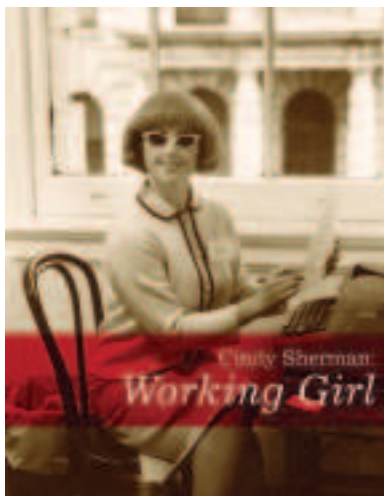
Daido Moriyama is one of Japan’s leading photographers. During the 1960s and 1970s he used the photographic book brilliantly, not simply as a miniature and portable gallery space, but as a method for posing essential questions about the act of photography. A major traveling retrospective of his work opened at the San Francisco Museum of Modern Art in 1999, and ended at The Metropolitan Museum of Art in 2000.

Daido Moriyama: Shinjuku 19XX-20XX

ISBN 3-7757-1729-3 U.S. \$55.00

Hardcover, 9.75 x 13.75 in. / 128 pgs / 80 duotones.

March / Photography



Cindy Sherman: Working Girl

Edited by Kate Wagner.

Essays by Paul Ha and Catherine Morris.

Working Girl is full of rarely seen pieces, and it features, for the first time, documentation of and stills from Sherman’s 1975 animated short *Doll Clothes*, which is among the pieces that bring Sherman’s early exploration of gender and identity into focus. The mostly small-scale work, including many early black-and-white, hand-colored, and sepia-toned photographs, is culled primarily from the artist’s family members’ collections and her own, and includes the pieces that laid the groundwork for her first major success, the acclaimed *Film Stills* series. *Working Girl* is a unique glimpse into the early development of Sherman’s artistic practice, and into the genesis of her inimitable substance and style. It illuminates her conceptual approach to photography and foretells the career that would be launched in the late 1970s, positioning her as one of the most significant artists of our time.

Cindy Sherman: Working Girl

ISBN 0-9712195-8-3 U.S. \$20.00

Paperback, 7 x 9 in. / 56 pgs / 1 color and 23 b&w.

January / Photography

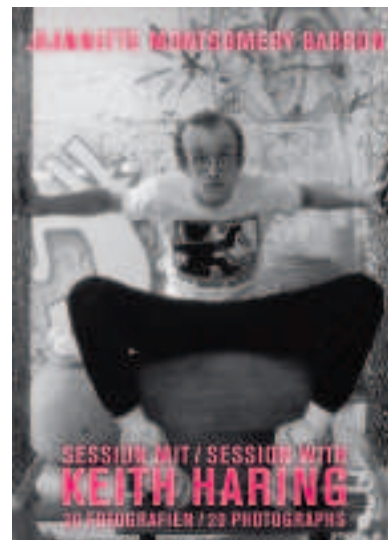


Also Available:

Cindy Sherman: The Complete
Untitled Film Stills

Hbk, ISBN 0870705075 U.S. \$39.95

The Museum of Modern Art,
New York



Jeannette Montgomery Barron: Session with Keith Haring 20 Photographs

The photographer Jeannette Montgomery Barron, whose subjects have included Andy Warhol and Cindy Sherman, was introduced to Keith Haring in his New York studio in 1985. That meeting led to the series of photographs now being published here for the first time, a pictorial dialogue between the meticulously observing Montgomery Barron and the stylized icon Haring that unfolds with its own dramatic narrative. For Montgomery Barron, observation is a means of immersing herself in her subject. Being observed enabled Haring to play with perception in a way viewers will recognize from his works. *Session with Keith Haring* invites us to take part in this encounter and to let Haring come to life again before our eyes.

Jeannette Montgomery Barron:

Session with Keith Haring

ISBN 3-935567-29-4 U.S. \$19.95 SDNR 40%

Hardcover, 4.5 x 6.5 in. / 44 pgs / 20 duotones.

March / Photography

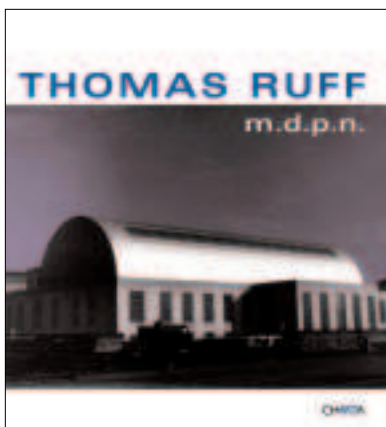


Also Available:

Jeannette Montgomery
Barron: Mirrors

Hbk, ISBN 3935567154

U.S. \$35.95 SDNR 40%
Holzwarth



Thomas Ruff: M.D.P.N.

Introduction by Giancarlo Cosenza.

Essays by Giovanni Leoni, Fabrizio Tramontano and Luigi Cosenza.

"Shortly after graduating in Bridge and Road Engineering in 1929 and being appointed to the rank of reserve lieutenant, I took a look around my city. There were no patterns to follow—only examples to imitate. The grand extravagant projects were the monopoly of the regime of arrogance and favoritism. A modern fish market was needed to replace the grubby "pietra del pesce" on Via Marina. I studied the problem on the spot and visited various other fish markets in Pozzuoli, Milan, Venice, Marseilles, Ostend, Hamburg." This is how Luigi Cosenza (Naples, 1905-1984) describes the genesis of his first project, the Mercato del pesce di Napoli (Fish Market of Naples), built in 1929 and considered the manifesto of the city's rational architecture. This book documents the "M.D.P.N." building in equally rational and elegant images from Germany's renowned Thomas Ruff, beginning with photographs taken in the dazzling light of an early afternoon in September 2002.

Thomas Ruff: M.D.P.N.

ISBN 88-8158-558-8 U.S. \$34.95

Paperback, 8.75 x 9.5 in. / 72 pgs

33 color and 6 b&w.

January / Photography



Arnulf Rainer: Photographs

Edited by Karl Pfefferle.

Essay by Robert Fleck.

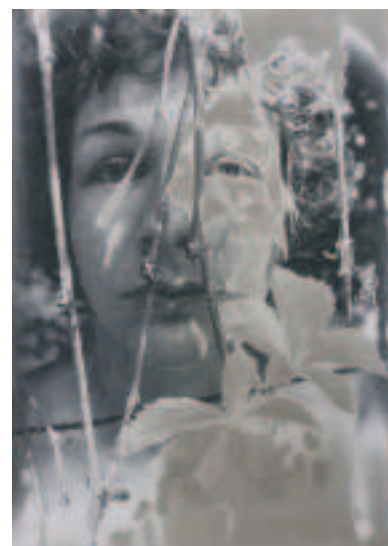
Arnulf Rainer, born in 1929 in Baden, near Vienna, is one of the most important European artists to have emerged after 1945. He is best known for his gestural style and overpaintings of works of his own and others, including some photographs, but for the past three years, Rainer has been taking photographs of his own. *Arnulf Rainer: Photographs* is the first publication to present these little-known works, all 79 that exist to date. Instead of "depicting" something, each photograph—or each "non-photo full of question marks"—presents riddles. Set up like paintings, but created using "estranged photographic means," as Robert Fleck has written, these are formal references to Rainer's abstract painting: by blurring areas of the image, using indeterminate spatial coordinates, and partially covering the aperture, Rainer creates photographs that seem unintentional and autonomous, and then superimposes them with his trademark iconoclastic gestures.

Arnulf Rainer: Photographs

ISBN 3-7757-1735-8 U.S. \$40.00

Hardcover, 11.75 x 10.75 in. / 136 pgs / 140 color.

March / Photography



Sigmar Polke: Photographs 1969-1974

Edited by Tim Nye.

Essay by Mariette Althaus.

Although he's best known as a painter, an inveterate experimenter whose trademark style is never to settle on a style, Sigmar Polke has been taking and printing photographs throughout his career—or in some cases taking photographs and setting the film aside until he had enough money to print them. Polke studied painting at the Düsseldorf Kunstakademie, and in the lean years after his 1968 graduation, made thousands of images on that system. This boxed limited edition includes 32 unbound, loose tritones and a 41-page softcover book on his photographs from 1969 to 1974.

Sigmar Polke was born in Oels, Germany, in 1941. He first achieved recognition in 1963 when he began working in a witty and irreverent style he termed "Capitalist Realism"—often considered a more complex and political cousin to American Pop Art. He has been the subject of solo exhibitions at the Museum of Contemporary Art, Los Angeles, the Walker Art Center, and The Museum of Modern Art, New York, among many others. He has been the recipient of the Venice Biennale's Golden Lion, the Erasmus award, and the Carnegie award. He lives and works in Cologne, Germany.

Sigmar Polke: Photographs 1969-1974

ISBN 1-891027-19-0 U.S. \$65.00

Boxed, 9.75 x 12.5 in. / 73 pgs / 37 tritones.

February / Art



Taiji Matsue: Landscapes

Anyone who has clicked through from Google Maps to a satellite image of his or her destination will grasp immediately the appeal of Tokyo-born Taiji Matsue's photographs, which look down from high points in natural and manmade landscapes. The artist is a geologist by training, and his work examines the skin of the earth, with no horizon and no form other than the undulating shapes beneath it and the tracery of roads, buildings, plants and people on it. Matsue observes houses, farms, construction sites, wetlands and cities from perches tens to hundreds of feet above street level. His low-contrast, black-and-white prints are neither spectacular nor picturesque; he refuses to dramatize the moment or the view. That unpretentious perception of the landscape enjoys special status among his circle, a group of young Japanese photographers making a name for themselves around the world, as it will among readers and collectors.

Taiji Matsue was born in 1963 in Tokyo. He earned his undergraduate degree in Geology at the University of Tokyo in 1987, and began to exhibit his photographs in 1994. His work is in the permanent collections of The Museum of Fine Arts, Houston, the San Francisco Museum of Modern Art, and other international museums. He lives and works in Kawasaki.

Taiji Matsue: Landscapes

ISBN 3-938025-19-0 U.S. \$25.00

Hardcover, 6 x 8.25 in. / 68 pgs / 40 duotones.

March / Photography



Nicolas Faure: Landscape A

Essays by Hans Ibelings and Daniel Girardin.

Nicolas Faure has been photographing the Swiss landscape since the 1990s, concentrating in particular on the amalgam of traditional and modern scenery that he finds along its highways, where technology, architecture and a certain concept of nature merge. The motorways, which now criss-cross the country, at once divide it into parts and also constitute a whole new territory in themselves. Faure cruises its apparently natural but fundamentally man-made surroundings, eliciting views that characterize a new Switzerland. These "natural surroundings," built amidst concrete, inaccessible to visitors and almost invisible to motorists, are, as he sees it, the epitome of paradox.

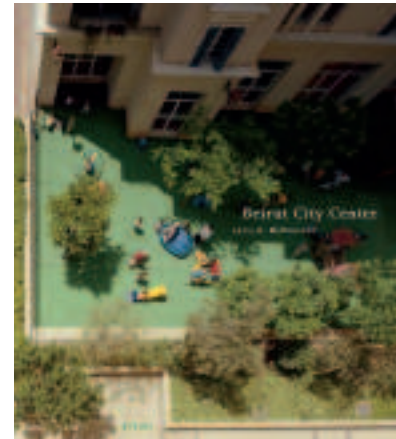
Nicolas Faure's first book, *Autoland*, was a study of the Swiss motorway network. *Citizens of the World* gathered his portraits of the residents in one Swiss neighborhood.

Nicolas Faure: Landscape A

ISBN 3-86521-212-3 U.S. \$55.00

Hardcover, 9.25 x 11.75 in. / 144 pgs / 80 color.

April / Photography



Larry E. McPherson: Beirut City Center

The Lebanese Civil War dominated life in Beirut from 1975 until 1990. When it ended, a massive rebuilding began, with the goal of making its Central District the finest city center in the Middle East. In 2002 Larry E. McPherson was commissioned to document this transition. Between 2002 and 2004 he spent a total of six months there, and his understated, visually affectionate photographs convey the natural beauty of Beirut's position between the Mediterranean and Lebanon's snow covered mountains. *Beirut City Center* encompasses archeological sites made into public areas, gardens, perfectly restored Ottoman and French architecture, and elegantly integrated new construction, and conveys both the practical and symbolic importance of building again.

Larry E. McPherson was born in Newark, Ohio, in 1943. He has taught since 1978 at the University of Memphis, where he is an Associate Professor. He has received two NEA Fellowships and a Guggenheim, and his photographs are in the permanent collections of The Art Institute of Chicago, the International Museum of Photography in Rochester, New York, The Museum of Fine Arts in Houston, and The Museum of Modern Art, among others. He is also the author of the 2002 *Memphis*.

Larry E. McPherson: Beirut City Center

ISBN 3-86521-218-2 U.S. \$60.00

Hardcover, 9 x 10.5 in. / 160 pgs / 76 color.

July / Photography



Picturing Eden

Essay by Deborah Klochko.

Introduction by Alison Nordström.

Eden or paradise, that place of perfect happiness, is an ideal that resonates across times and cultures. *Picturing Eden* assembles the work of contemporary photographers looking for their own paradises, some from a place of contemplation and restoration, some from a place of loneliness and despair. The differences between the heavens they seek and the comparatively dark, messy earth they are limited to charge their work with both political and environmental concerns—this is no heaven. And yet sometimes they make it seem so. By looking at the notion of paradise and the garden through the photographic lens, the book highlights the original lost innocence and the ongoing significance of a humanistic environment, and considers paradise's place in the history of art. *Picturing Eden* includes work from Adam Fuss, Alec Soth, Doug and Mike Starn and Sally Mann among others.

Picturing Eden

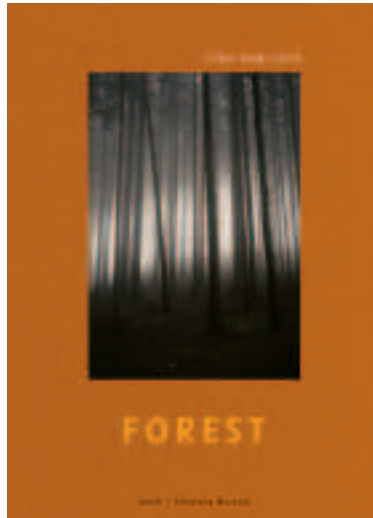
ISBN 3-86521-207-7 U.S. \$55.00

Hardcover, 8.75 x 11 in. / 192 pgs / 160 color.

March / Photography

Exhibition Schedule

Rochester: George Eastman House/International Museum of Photography and Film, 1/2006



Jitka Hanzlová: Forest

Essay by John Berger.

Photographer Jitka Hanzlová's new series, *Forest*, here accompanied by a John Berger essay, continues her work in and around the village where she grew up, leaving the town and its inhabitants for the forest. Her stark prints explore the Moravian woods of her youth—and all the naturally-occurring corridors, courtyards, haunted houses and gilded ponds there—as a kind of visible, perceptible “unknown” in herself and the viewer, as a dark spring, as the unfathomed depths from which we emerge. Though many of us don't often go into the forest, we know that it is there, and we know that it is critical to both the way one imagines the world—light and dark, city and country, home and unknown territory—and to the physical processes, not least the manufacture of oxygen, that keep the world going. In this respect, Hanzlová's work is once again, as it has been so directly in *Female*, and persistently in *Rokytník*, meaningful sociopolitically as well as aesthetically. Born in 1958 in Nachod, Czechoslovakia, **Jitka Hanzlová** now lives in Essen, Germany. She studied photography at Essen University and has since worked as a photographer on her own projects. She was awarded the Otto Steinert Photography Prize in 1993 and the European Photography Prize in 1995 and was short-listed for The Citibank Private Bank Photography Prize in 2000 and 2003.

Jitka Hanzlová: Forest

ISBN 3-86521-210-7 U.S. \$40.00

Hardcover, 8.25 x 11.75 in. / 96 pgs / 38 color.

May / Photography



Jerry Spagnoli: Daguerreotypes

Jerry Spagnoli is one of the world's foremost daguerreotypists and this book brings together the last decade of his work, including selections from his *Western Landscape* and *Anatomical Studies* series and a comprehensive presentation of his documentary series *The Last Great Daguerreian Survey of the Twentieth Century*. Adopting a narrative form which unifies what at first appears to be disparate subjects, the viewer is led on a journey through a world distilled through the idiosyncratic perspective of the daguerreotype, a world which is both familiar and uncanny. Daguerreotypes have long been noted for their accuracy and veracity. In the hands of Spagnoli the technical limitations of the medium, the long exposures, odd tonalities, shallow focus and the necessity of large cumbersome cameras, are exploited to produce images which are at once completely objective yet intensely personal.

Jerry Spagnoli: Daguerreotypes

ISBN 3-86521-200-X U.S. \$40.00

Paperback, 11.5 x 11.5 in. / 56 pgs / 112 color.

July / Photography



François-Marie Banier: Perdre la Tête

Essays by Richard Peduzzi, Erri de Luca and Patrice Chéreau.

Every day, François-Marie Banier leaves home with his camera and no preconceived notions, just an interest in what the world looks like that morning. Surveying the street from his moped, he focuses on faces and figures bearing the marks of a life with the power to touch his viewers' emotions—a street cleaner with the demeanor of a heroic mythological warrior, lonely figures out for a stroll, passers-by, couples—all have lived through trials at which we can only guess. Banier's largely black-and-white work has been seen throughout Europe, including at the Centre Pompidou, and in Asia and Latin America. In addition to his work as a photographer, he is a novelist and playwright.

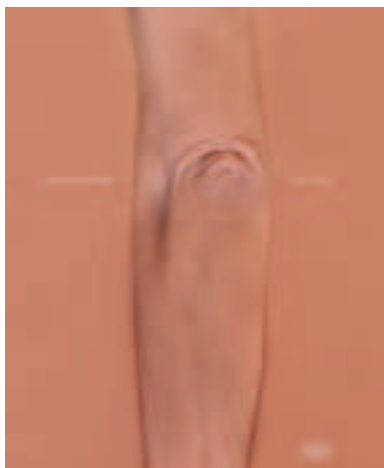
François-Marie Banier was born in Paris in 1947. A novelist and playwright, since the 1970s he has also been taking photographs of public figures as well as anonymous people in the street. In 1991, the Centre Pompidou in Paris exhibited his photographic work for the first time, and further exhibitions have since been organized throughout Europe, in Asia and in Latin America.

François-Marie Banier: Perdre la Tête

ISBN 3-86521-234-4 U.S. \$35.00

Hardcover, 7 x 9.75 in. / 256 pgs / 160 tritones.

April / Photography



Ann Mandelbaum: Thin Skin

Edited by Peter Weiermair.

Essays by Victoria Comballà, Beate Ermacora and Annett Reckert.

One mouth, one elbow, one row of eyelashes—Ann Mandelbaum's intense examinations of a single human feature at a time are best known in photographic form, but here readers see her sculpture and video, too. The prints, casts and stills show one of the most convincing, authentic positions in contemporary surrealism, an artist exploring the experiences of her own body, its fantastic reality and her psychophysical fate. *Thin Skin* is Mandelbaum's third book, and it relates and compares casts of body parts made in recent years, fragments of reality reinterpreted in her photographs and the microorganisms she has invented and collected in display cases. "Lips stick, then part/Spit glows, then pops/Motion tells, dispels. Resells/What and where appear and smear . . ." —*Ann Mandelbaum*

Ann Mandelbaum: Thin Skin

ISBN 3-7757-1708-0 U.S. \$48.00

Hardcover, 10 x 12 in. / 144 pgs

49 color and 24 b&w

February / Photography



Wendy Ewald In Peace and Harmony: Carver Portraits

Essays by Ashley Kistler and Edwin Slipek Jr.

Kentucky, South Africa, the Columbian Andes—photographer Wendy Ewald has collaborated with children all over the world, but she has not always been able to display her work where the members of those children's communities were bound to see it. *In Peace and Harmony* documents Ewald's first public art installation, one on which she worked with a group of second, third, fourth and fifth graders at George Washington Carver Elementary School in Richmond, Virginia. The project culminated in the display of 29 billboard-sized photographic portrait banners hanging in 12 outdoor locations throughout the Carver neighborhood, each one marked with the students' own words in their own hand. Illustrations document the process and the installation, offering what amounts to a visual tour of its outdoor sites, and two essays are augmented by an extensive interview with the artist and responses from in and outside the neighborhood.

Wendy Ewald was born in Detroit, Michigan, in 1951. She has worked as a photographer, teacher, and documentary writer for more than 30 years and has had exhibitions in major museums in the United States and Europe. Her many grants and fellowships include a MacArthur Fellowship in 1992.

Wendy Ewald In Peace and Harmony: Carver Portraits

ISBN 0-615-12879-3 U.S. \$25.00

Paperback, 8.5 x 11 in. / 96 pgs

48 color and 46 b&w.

January / Photography



Janne Lehtinen: Sacred Bird

Essay by Didier Mouchel.

The dream of flight is as old as humanity. Icarus dreamt of it, Leonardo da Vinci worked at it, and since the middle of the last century, a select few have been realizing it in outer space. Finnish photographer Janne Lehtinen has also dreamed of defying gravity. His *Sacred Bird* series presents quietly powerful portraits of the artist about to take off, wearing a range of peculiar apparatuses—standing on a hillside waiting for a breeze to lift a pair of dragonfly-like wings or crouching on a high-dive over a snow-covered lake in what look like the wings from a child's fairy costume—attempts as absurd as they are stirring. Lehtinen's work is complicated by the fact that his father is a well-known glider pilot: these photographs are not just an homage to the myth of flying and to the landscapes to which Lehtinen finds himself tethered, but also an autobiographical investigation.

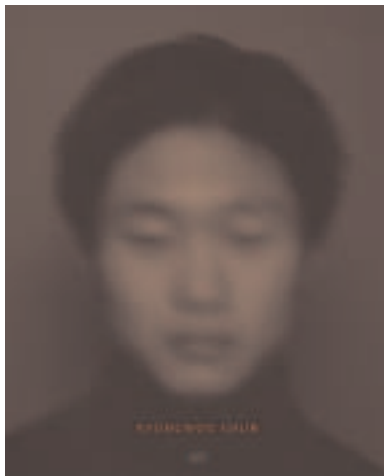
Janne Lehtinen was born in 1970 in Finland. He lives and works in Loviisa.

Janne Lehtinen: Sacred Bird

ISBN 3-7757-1681-5 U.S. \$35.00

Hardcover, 12 x 9.25 in. / 80 pgs / 35 color.

February / Photography



Kyungwoo Chun: Photographs, Video Performances

Essays by Stephan Berg and Minseong Kim.

Interview by Susanne Pfeffer.

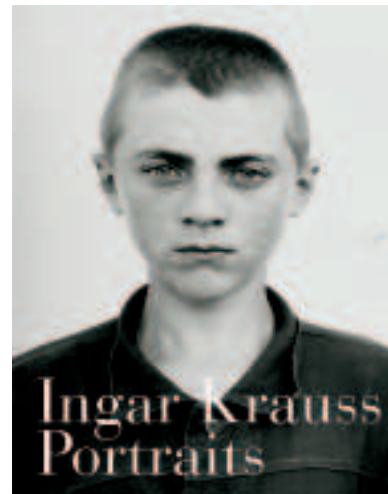
These exceptionally intense portraits, which sometimes take several hours to expose, are not character studies, nor do they seek to "portray" in the conventional sense of the word. The photographer and his subjects enter into a dialogue which, as Stephan Berg has observed, culminates in a picture "in which not only the photographer himself and the person photographed, but also the time they have spent together are superimposed." Kyungwoo Chun, a native of Seoul born in 1969, is focused—figuratively and perhaps literally—on the phenomenon of time and the ways in which we apprehend it. Time, for the artist, is "what we as individuals actually live," and "life is self-defined time."

Kyungwoo Chun: Photographs, Video Performances

ISBN 3-7757-1701-3 U.S. \$40.00

Hardcover, 9.5 x 12 in. / 104 pgs / 68 color.

February / Art



Ingar Krauss: Portraits

Essay by Erdmann Ziegler.

Introduction by Vince Aletti.

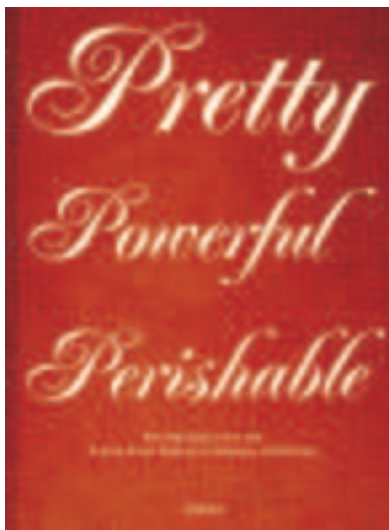
Without exception, Ingar Krauss's photographs, moving formal portraits in faded gray and sepia tones, are all of children and teenagers. The subjects look serious, proud, unapproachable, remote and sometimes defiant—both essentially childlike and more mature than they ought to be. The photographer finds his models at home and on his travels to typical childhood institutions of former Eastern Bloc countries: summer camps, Socialist clubhouses for Young Pioneers, and orphanages. Conditions there explain some of the work's timelessly melancholy tone, which the artist fortifies by printing on old photographic paper produced in Eastern Europe. Krauss, born in 1965 in Berlin, had his solo debut in Germany in 2002 and has since shown in New York each of the last three years. This beautifully printed book is his first.

Ingar Krauss: Portraits

ISBN 3-7757-1678-5 U.S. \$40.00

Hardcover, 8.5 x 11 in. / 102 pgs / 38 duotones.

February / Photography



Pretty, Powerful, Perishable: Photographs from the Prince Ernst August of Hanover Collection

Edited by Bodo von Dewitz.

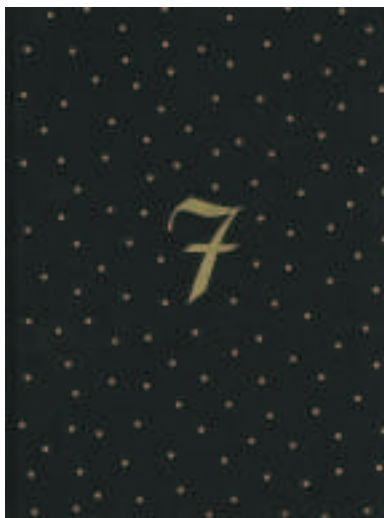
State portraits have always been a powerful means of royal self-promotion. For centuries painting was largely sustained by court patronage—the permanent, glamorous representation of each commissioning head of state helped to safeguard his dominance. Then along came photography, and everyone could afford to be immortalized. Nonetheless the royal court around the Welfen dynasty in Hanover let itself be photographed repeatedly. The royals contracted photographers, gave away pictures of themselves, and in return received photographs from others which they kept in albums and portfolios, until they had an extensive collection. This collection, which is still in the possession of Prince Ernst August of Hanover, has survived the collapse of the dynasty it records. Its reflection of family and social relations is not just the *US Weekly* of its era, full of sumptuous clothing and props and hints of the good life, but also a politically significant documentation of European social and familial political networks. *Pretty, Powerful, Perishable*, is a primary source document, an endless source of curiosity and a spirited reflection of a lost epoch.

Pretty, Powerful, Perishable: Photographs from the Prince Ernst August of Hanover Collection

ISBN 3-86521-235-2 U.S. \$60.00

Hardcover, 9.5 x 13 in. / 224 pgs / 180 color.

July / Photography



Karl Lagerfeld: 7 Fantasmies of a Woman

When Dom Perignon asked Chanel's Karl Lagerfeld to capture his vision of a woman's sensual fantasies in a series of photographs for the champagne brand, Lagerfeld began by immersing himself in paintings, novels and films. In the end he found his visual inspiration in late-eighteenth-century drawings by Moreau the Younger and in Stanley Kubrick's *Barry Lyndon*. His racy literary references include scenes from Colette's *Chéri*, featuring a young man in love with a former high-class courtesan, and from Laclos' *Dangerous Liaisons*. Without hesitation Lagerfeld chose Helena Christensen as his heroine. "I couldn't imagine using any one else." And Christensen says of the shoot, "There was a slightly erotic feeling in the air, but handled with extreme elegance. It's a bit like describing the feeling champagne gives you."

Internationally celebrated fashion designer **Karl Lagerfeld** was born in 1938 in Hamburg. In addition to his career as a designer and perfume creator, he began working as a photographer in 1987. In 1998, he founded the Lagerfeld Gallery in Paris. His photography books include *A Portrait of Dorian Gray* and *Water Dance*.

Karl Lagerfeld: 7 Fantasmies of a Woman

ISBN 3-86521-186-0 U.S. \$28.00

Clothbound, 8.25 x 10.75 in. / 56 pgs / 25 duotones.

April / Photography



Tøbjørn Rødland: White Planet Black Heart

Torbjørn Rødland is to photography what the Pet Shop Boys are to pop: a master of the delicately orchestrated cliché overload, a surcharge of the too obvious, too cute or too inane, played to the point where, drained of all trace of common sense, it suggests a new sense of silence, of mystery.

Rødland has a knack for producing images that make you ask what are, in fact, appropriate motives for art photography: Images of single audio or video cassettes? Bleak black-and-white renditions of countryside churches? George W. Bush's favorite ice cream? A black banana? Girls and pets, pets and girls? He creates a complex of readings that inveigles the viewer into spending time with each single image, to reconsider its meaning and relevance.

White Planet, Black

Heart makes no excuses as it reinvents the romantic impulses of popular culture. This is Rødland's first book.

Tøbjørn Rødland: White Planet Black Heart

ISBN 3-86521-222-0 U.S. \$35.00

Hardcover, 7.5 x 12 in. / 112 pgs / illust. throughout.

July / Photography

Exhibition Schedule

Tønsberg, Norway: Hangar Art Musuem,
6/10/06-9/3/06



Bertien van Manen: Give Me Your Image

Essay by Juri Andruchowytch.

From 2002 through 2005, Bertien van Manen traveled all over Europe visiting families and documenting their personal photographs, some selected from albums or hanging on walls, and others stashed in less obvious places around their lives. She collected traces of war and suppression and of happiness and sadness, encompassing a century of history in these recorded—and here re-recorded—meetings of human eyes, minds and hearts. Beyond its very basic appeal, the project seems to reassess van Manen's earlier work—a career of more direct photojournalism including *A Hundred Summers, a Hundred Winters*, on the people of the former Soviet Union, and *East Wind West Wind* on the people China—and to memorialize the paper print itself, in light of pervasive new digital cameras and photo-enabled cell phones that make her work all the more rare.

Bertien van Manen: Give Me Your Image

ISBN 3-86521-198-4 U.S. \$35.00

Hardcover, 6.75 x 8.75 in. / 144 pgs / 72 color.

May / Photography



Juan Manuel Echavarría: Mouths of Ash

Edited by Laurel Reuter.

Essays by Laurel Reuter, María Victoria Uribe,
J. M. Echavarría, Ana Tiscornia and Thomas Girst.

"I was drowning in words." With that, Juan Manuel Echavarría walked away from a 30 year career as a writer of fiction. A year later, he stumbled into his new vocation. Driving through Bogotá, he noticed that sidewalk vendors were displaying their wares on battered old mannequins. Shoppers rifling through the clothing weren't paying attention, but for Echavarría, for a moment, the mannequins became the roughed-up citizens of Colombia, rural peasants suffering massacre after massacre, displaced, made refugees, killed. These discarded and recycled stand-ins for the human body seemed to represent the damaged lives of ordinary people made helpless, homeless and violent by 50 years of civil war—the same refugees shopping in the market. Through photography and video, Echavarría went on to create the visual requiem that's documented here—the titular work, a 75-minute film, has been shown at The Museum of Modern Art, among other museums—a sad hymn to his own country, Colombia.

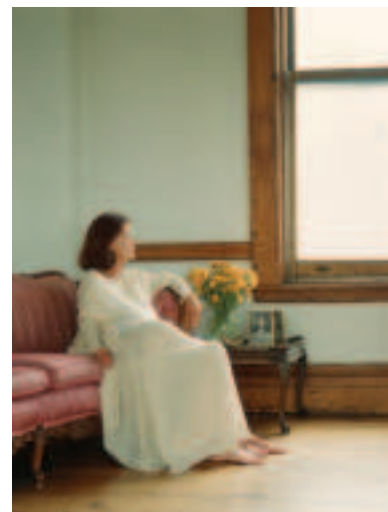
Juan Manuel Echavarría: Mouths of Ash

ISBN 88-8158-563-4 U.S. \$39.95

Paperback, 7 x 9.5 in. / 176 pgs

69 color and 25 b&w.

March / Photography/Latin American



Shoot the Family

Foreword by Judith Olch Richards.

Essay by Ralph Rugoff.

Fiction by Lynne Tillman.

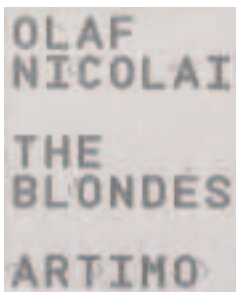
Family photographs are a universally familiar genre, and an intimate one, which makes this collection an accessible entry point for its deceptively simple but deeply complex social and representational issues. In turning their cameras on their own households, 17 artists including Miguel Calderón, Ari Marcopoulos, Chris Verene and Gillian Wearing consider the family as a dynamic social institution, and confirm, if there was any doubt, that its affairs are never simply personal, but rather are entwined with and illustrative of broader historical, anthropological and economic considerations. Using the languages of snapshots, documentary and staged photography, as well as conceptual and performance art, and focusing on the undercurrents of contemporary domestic life, these artists link the family to class and financial issues, gender and ethnic stereotypes, shifting marital and generational roles, and the impacts of war and immigration. Emotionally incisive and visually inventive, *Shoot the Family* transforms that most common artifact—the family photograph—into an illuminating investigation of contemporary culture. Essay by Ralph Rugoff and a short story by Lynne Tillman.

Shoot the Family

ISBN 0-916365-73-5 U.S. \$19.95

Hardcover, 8 x 10 in. / 64 pgs / 37 color.

March / Photography



Olaf Nicolai: The Blondes

The titular blondes are the 43 subjects of this series of “after” pictures, taken during the month that Olaf Nicolai ran a beauty parlor at the center of Tilburg in the Netherlands. He offered to bleach visitors’ hair free of charge in exchange for permission to use images of them in his work. Other things about the salon were a bit off, too—instead of the usual product advertisements, the walls were decorated with prints of artworks involving blondes, by artists ranging from Andy Warhol to Vanessa Beecroft, Karen Kilimnik and many others.

Olaf Nicolai: The Blondes

ISBN 90-75380-92-5 U.S. \$90.00

Boxed, 11 x 13.5 in. / 88 pgs / 43 color.

March / Photography

Artimo



Thomas Manneke: Vilnius

Fifteen years after the USSR recognized its independence, Lithuania is on the verge of complete transition to a free economy. Cultural change is rocketing along quickly. Thomas Manneke, who was nominated for the 2002 Prix de Rome for photography, recently finished a residency in Vilnius. This is his portrait of the city.

Thomas Manneke: Vilnius

ISBN 90-8546-050-6 U.S. \$36.00

Paperback, 12 x 12 in. / 80 pgs / 30 color and 30 b&w.

March / Photography

Damiani



Mimmo Jodice: Light

Edited by Valerio Dehò.

Essay by Walter Guadagnini.

This volume marks the first time in Jodice’s long publication history, from his early socially conscious Neapolitan work through his best-known *Mediterranean*, that he’s done a book in color.

Mimmo Jodice: Light

ISBN 88-89431-22-9 U.S. \$50.00

Hardcover, 11 x 11 in. / 150 pgs / 120 color.

April / Photography

Artimo/POC Editions



Jouko Lehtola: Finlandia

Lehtola is a Finnish photographer, born in Helsinki, and most widely known for his late-90s club series “Young Heroes.” He is both angry and enthusiastic, and he excels at sussing out those same reactions in unexpected places—a tattooed biker sitting below a wall of gaily colored prize ribbons; kids in mohawks and girls with clownishly messy lipstick; men with sideburns, sunburns and two black eyes.

Jouko Lehtola: Finlandia

ISBN 2-915409-03-X U.S. \$40.00

Paperback, 9.5 x 12 in. / 104 pgs / 70 color.

March / Photography

Damiani



Nino Migliori: Edenflowers

Essay by Adriano Baccileri.

Nino Migliori helped define postwar Italian photography, but his own work, which is varied, visually inventive and technically innovative, can be hard to categorize. *Edenflowers* is a series of altered Polaroids with textures and compositions not unlike painting.

Nino Migliori: Edenflowers

ISBN 88-89431-18-0 U.S. \$28.00

Paperback, 9.5 x 11 in. / 60 pgs / 24 color.

March / Photography

Damiani



Lagorai Immaginato

Edited by Nino Migliori.

Essay by Paolo Crepet.

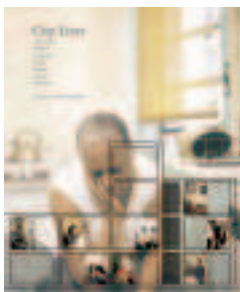
Photographer Nino Migliori and psychologist Paolo Crepet met years ago at a conference that Crepet describes as ideal “for inducing sleep.” They kept themselves awake by devising this project, a book of photographs taken by schoolboys in Val Sugana, edited by Migliori with an essay from Crepet.

Lagorai Immaginato

ISBN 88-89431-04-0 U.S. \$30.00

Paperback, 9 x 11 in. / 128 pgs / 180 color.

March / Photography



Arabella Schwarzkopf: City Lives

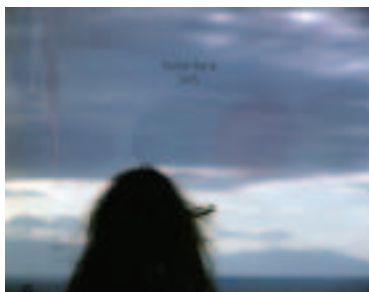
Essay by Adriaan Monshouwer.

From *Rear Window* to *Friends*, city dwellers have been known for a sometimes fervent but typically detached interest in their neighbors. Schwarzkopf breaks the social barriers between apartments by using her camera to facilitate her introduction. She knocks on fellow tenants' doors in New York, Tokyo, Bologna, Vienna, Berlin, Paris and Istanbul. Readers meet the neighbors on their couches and at their kitchen tables, some confident and others timid. A voyage of discovery to the exotic world next door.

Arabella Schwarzkopf: City Lives

ISBN 3-936314-53-5 U.S. \$45.00

Slipcased, 9.75 x 12 in. / 160 pgs / 100 color.
April / Photography



Stefan Banz: SMS

Edited by Urs Meile.

Artist Stefan Banz curated the Swiss pavilion at the 2005 Venice Biennale and is the founder and former artistic director of Kunsthalle Luzern. His tongue-in-cheek title for this collection of photographs, *SMS*, refers to sex, mountains, and sunsets, and as that list suggests, it reads like a still love montage—dams coursing, couples kissing, and lots of butts.

Stefan Banz: SMS

ISBN 988-98086-2-5 U.S. \$40.00

Hardcover, 11.25 x 8.5 in. / 148 pgs / 141 color.
March / Photography



Ulrike Ottinger: Image Archive

Photographs From 1975 to 2005

Essays by C. David, M. Oppitz, K. Sykora, L. A. Rickels and G. Matt.

Ulrike Ottinger's films and photographs investigate remote corners of the world, such as Mongolia and Ukraine, using both fictional and documentary means. Her associatively connected voyages meander through the peripheries of cities, countries and societies, and against that backdrop capture human splendor and misery, reality and illusion, surface and depth.

Ulrike Ottinger: Image Archive

ISBN 3-938221-15-9 U.S. \$60.00

Hardcover, 6.5 x 8.75 in. / 528 pgs / 400 color.
April / Photography

Kerber



Motor Blues

Essays by Stefan Krause, Hans-Werner Schmidt and Barbara Hentschel.

This photo portfolio was commissioned by BMW, clearing the way for Candida Höfer's gleaming factory interiors, and portraits by Rineke Dijkstra and Gillian Wearing, among 28 other car-related projects. Artists were given enough freedom that the work stands on its own.

Motor Blues

ISBN 3-938025-41-7 U.S. \$55.00

Paperback, 9.5 x 12 in. / 296 pgs / 160 color.
March / Photography

Steidl/Magnum



Magnum Photos: Euro Visions

The New Europeans By Ten Magnum Photographers

Essays by Quentin Bajac and Diane Dufour.

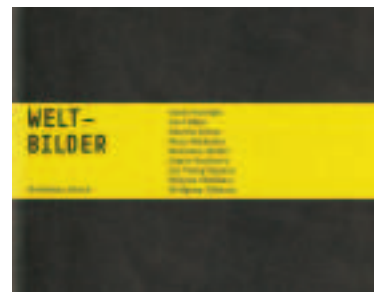
Peter Marlow, Donovan Wylie, Patrick Zachmann, Alex Majoli, Lise Sarfati, Carl De Keyser, Mark Power, Martine Franck, Chris Steele-Perkins and Martin Parr document the 10 countries—including Hungary, Poland, the Czech Republic, Slovakia and Slovenia—that entered the European Union in 2004.

Magnum Photos: Euro Visions

ISBN 3-86521-223-9 U.S. \$45.00

Hardcover, 6.5 x 9.25 in. / 208 pgs / 380 color.
April / Photography

Verlag Für Moderne Kunst Nürnberg



World Images

Edited by Helmhäus Zürich.

Essays by Andreas Fiedler and Simon Maurer.

In an era of media saturation, *World Images* asks how artists see the world and reproduce it in photographs uniquely their own. Artists include Axel Hütte, Boris Mikhailov and Wolfgang Tillmans, among others.

World Images

ISBN 3-938821-05-1 U.S. \$40.00

Hdcvr, 10.5 x 8.25 in. / 248 pgs / 160 color & 50 b&w.
April / Photography



Ilya Repin: 1844-1930

This first comprehensive survey of Ilya Repin’s work to be overseen by a Western art historian features a wealth of previously unseen paintings, eye-catching and dramatic works that bring to life Russian society in the last years of the tsars. Repin, who lived from 1844 to 1930, was the finest and most celebrated painter of his generation, and an important influence in shaping a distinctly Russian school within nineteenth-century Realism. His often-controversial works addressed subjects including the hard lives of the peasants, the fates of revolutionary activists, loaded episodes of Russian history and some of the nation’s greatest cultural figures, many of whom he counted as personal friends, including Tolstoy, Musorgsky and Gorky. His vibrant, colorful and topical canvases offer a fascinating panorama of the issues that were swirling in the minds of his contemporaries, and an unusual view of all strata of life during this crucial period of historical change.

Ilya Repin was born in Kharkov, Russia in 1844, and studied at the Imperial Academy of Arts. His work saw more than 100 exhibitions in his lifetime, and when he died in 1930, he left an oeuvre spread among Russia’s museums. It is concentrated at the State Tretyakov Gallery in Moscow and the State Russian Museum in Saint Petersburg.

Ilya Repin: 1844-1930

ISBN 90-8586-001-6 U.S. \$65.00

Hardcover, 9,5 x 12 in. / 288 pgs / 120 color.

March / Art

Snoeck Publishers, Ghent

The Power of Icons: Russian and Greek Icons 15th–19th Century

Collection Jan Morsink

Essays by S.G. Morsink, Eva Haustein-Bartsch, Phaidra Kalafatis, Edmond Voordeckers and Karin Braamhorst.

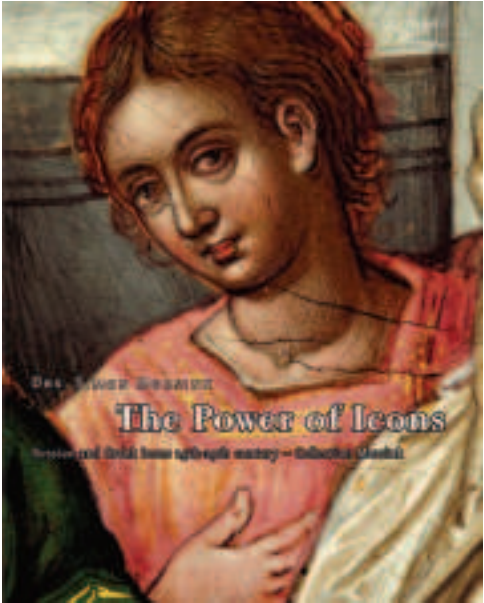
Simon Morsink is a leading dealer in ancient Russian and Greek icons, well known to private collectors and museum curators worldwide. Together with his brother Hugo he runs the internationally renowned Jan Morsink Ikonen, specializing in icons created between the fifteenth and the nineteenth centuries. The lavishly illustrated *The Power of Icons* presents some 50 important Greek and Russian pieces from the Morsink collection, many of which have not been documented for the public before. Introductory essays including “2000 Years of Icon Painting” describe the history and explore the meaning of icons, and discuss painting and restoration techniques—readers will be surprised by the original colors of pieces once so dirty as to be called “black panels.” Contributors include Dr. Eva Haustein-Bartsch, director of the Ikonen Museum Recklinghausen, in Germany and Dr. Phaidra Kalafatis, curator of the Byzantine Museum Athens, Greece.

The Power of Icons: Russian and Greek Icons 15th–19th Century

ISBN 90-5349-590-8 U.S. \$60.00

Clothbound, 9,5 x 12 in. / 184 pgs / 60 color and 72 b&w.

May / Decorative Arts



Frida Kahlo

Edited by Juan Rafael Coronel Rivera and Nadia Ugalde.

This richly illustrated exploration of the sources of Frida Kahlo's inspiration in Mexico's popular arts and folk traditions draws illuminating connections between Kahlo's highly personal creations and the aesthetic traditions that infused her early years: votive paintings, nineteenth-century studio photography (including that of her father Guillermo Kahlo), Catholic iconography, revolutionary corridos and the variegated productions of anonymous craftsmen. Readers will recognize Kahlo's centered parts and moustaches in Jose Maria Estrada's portraits and in anonymous Mexican Catholic paintings. They will see her cutaway, heart-on-sleeve self-portraits, in Jose Maria Velasco's nature studies and butterfly taxonomies. And everywhere they will find the tracks of Kahlo's life, particularly the accident that marred her teen years and the marriage that she described as the second major accident of her life—a passionate union with Mexican mural painter Diego Rivera, of which it has been said that "Each regarded the other as Mexico's greatest painter." Kahlo may or may not have been a Surrealist, and she may or may not have been an early variety of feminist artist or have had ideas about what later became feminism, but there is no denying that she is a star. The realist and Symbolist work whose heritage this book traces is known around the world. Texts by Nadia Ugalde and Juan Coronel Rivera also examine related issues such as the influence of Positivism on Frida's education and the roots of her "indigenist" outlook.

Frida Kahlo

ISBN 968-5208-57-3 U.S. \$50.00

Hardcover, 8.75 x 11.5 in. / 164 pgs / 99 color and 17 b&w.

March / Art



Actar/Triangle Postals



Salvador Dalí: The Empordà Triangle

Essay by Sebastià Roig.

The Empordà triangle, like its notorious sister the Bermuda Triangle, outlines a space where unusual things happen. In this case, that space is the land surrounding three major landmarks of Salvador Dalí's life: his house at Port Lligat, its front door guarded by a stuffed bear; the castle of Púbol, where he lived in his old age and where his wife Gala is buried; and the Dalí Theatre-Museum of Figueres, where he himself is buried. Some of these landscapes and buildings recur in Dalí's work, and each of the buildings constitutes a work in itself. Enticing, wide, glossy landscape photographs throughout *The Empordà Triangle* constitute a tour of these three centers of Daliian experience.

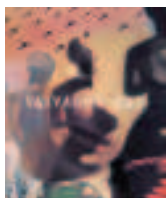
Salvador Dalí was born in 1904 in Figueres, Spain. In his teens, he exhibited his work at home and in the town's municipal theater before leaving for Madrid's Academy of Arts. In his last year there he was expelled for announcing that no one on the faculty was competent to judge his work. After moving to Paris, he befriended Pablo Picasso and Andre Breton, moved in with the woman who would become his wife of nearly 50 years (though she was Paul Eluard's wife when he met her) and began work on the paintings for which he became best known, such as *The Persistence of Memory*, which he described as "hand-painted dream photographs."

Salvador Dalí: The Empordà Triangle

ISBN 84-8478-105-4 U.S. \$50.00

Hardcover, 9.75 x 10.5 in. / 232 pgs / illustrated throughout.

March / Art



Also Available:
Salvador Dalí
Hbk, ISBN 8434310317
U.S. \$65.00
Poligrafa



Otto Dix: Hommage à Martha

Essay by Karin Schick.

Between 1921 and 1933, while painter Otto Dix was in his 30s and early 40s—in the years following the Great War, in which he had fought for Germany at the Somme, and which had driven him to make some of the most controversial, violent art of his generation—Dix put much of his artistic energy into portraits of his lover and later wife, Martha. The paintings, watercolors, drawings and humorous sketches brought together here show Martha Dix advancing through roles as a sophisticated, emancipated woman; as lover, muse, and intellectual companion; and then as mother and heart of the family. The painter's widely varying attitudes toward his most frequent model, which range from admiration and intimacy to increasing distance, transpose themselves into a myriad of styles. The titles of the works, which range from emotionally charged imagery to matter-of-fact description, underscore this shift. Martha Dix's portraits, organized here by the Otto Dix Foundation she helped to found, document the urbanity, shifting gender roles, fashions, arts and artistic and social freedoms that bloomed in the 1920s, as well as Otto Dix's shifting perspectives and techniques. Comes with a sexy garter-esque ribbon page-marker.

Otto Dix was born in Germany in 1891. His service as a private and sergeant in World War I was a formative experience that led to some of his most recognized work, including his etching portfolio from the early 1920s entitled *The War*. Fired by the Nazis from his job teaching art in Dresden, Dix retired to a quiet life of painting during the 1930s and 1940s. After the war, Dix resumed his art career, working in the media of painting, drawing, etching and lithographs, until his death in 1969.

Otto Dix: Hommage à Martha

ISBN 3-7757-1620-3 U.S. \$35.00

Clothbound, 7.5 x 10 in. / 128 pgs / 68 color and 23 b&w.

February / Art

Hatje Cantz Publishers

Max Beckmann: Dream of Life

Essays by Cornelia Homburg, Tilman Osterwold and Reinhard Spieler.

"Art serves understanding, not entertainment," reads one of Max Beckmann's dictums. Beckmann's oeuvre, widely acknowledged to be some of the most significant German art of the twentieth century, contains a wealth of existential and contemporary historical convictions and questions. This representative selection of some 60 figurative paintings done between 1917 and the artist's death in 1950 unfolds the entire panorama of his career, from violent works reflecting the shock of war to pieces from his later years in New York, from the Cubism and Expressionism of his youth to the Symbolism of his later age.

The Dream of Life sheds new light on the development of Beckmann's techniques, ideas and central themes: cabaret, music, the world of the theater, dreams and reality, sensual settings and the role of the female muse, as well as his unusual use of romantic visual motifs in landscapes and urban contexts.

The authors focus on conceptual aspects of Beckmann's work which have heretofore been neglected.

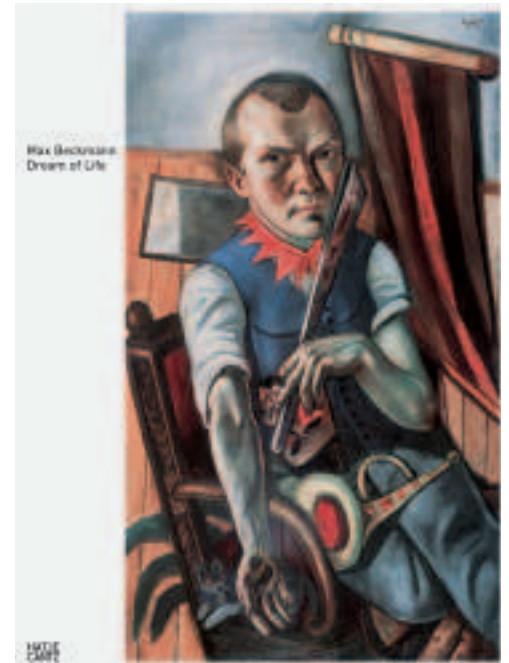
Max Beckmann was born in Leipzig in 1884, and began his formal studies in 1900 at the Weimar Art Academy. He moved to Paris soon after with his new wife. Drafted into World War I, he was deemed unfit to serve in the Second, and spent the war years in Germany, outlawed by Hitler from exhibiting his "degenerate" paintings. After the war, he came to America, moving to New York in the late 40s.

Max Beckmann: Dream of Life

ISBN 3-7757-1695-5 U.S. \$55.00

Hardcover, 9.25 x 12.5 in. / 176 pgs / 90 color and 100 b&w.

June / Art



André Breton: Dossier Dada

Essays by Tobia Bezzola and Raimund Meyer.

To the Dadaists, a successful provocation had little meaning in itself. Content was less important than audience reaction. And what really consummated a Dada event was indignant commentary in the press—so much so that some legendary works occurred exclusively in newspapers, which trustingly printed the Dadaists' invented stories. André Breton's recently discovered, unpublished album, *Dossier Dada* tracks his own publicity and press coverage, an intrinsic part of his work, from 1916 to 1924. Breton, a central figure in the Dada movement and later the driving force behind the Surrealists, included not only newspaper and magazine articles in which he was mentioned but all of his own original documentation for the events covered—invitations, posters and letters. At 12 by 15 inches across and about 8 inches thick, the album is, among its other distinctions, the largest known Dada collage. The more manageable 80 pages reprinted here have been chosen to present an almost complete chronicle of the public pieces and publications of the Dadaists in Paris.

André Breton: Dossier Dada

ISBN 3-7757-1731-5 U.S. \$35.00

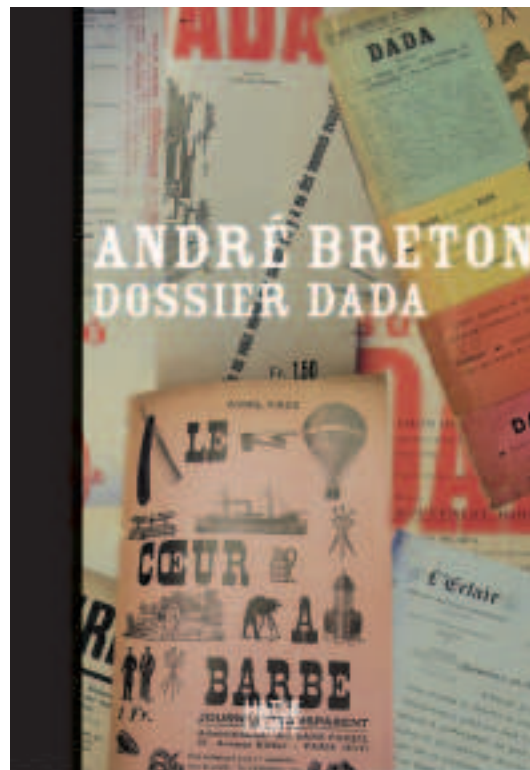
Hardcover, 5.5 x 7.75 in. / 112 pgs / 80 color.

March / Art

Exhibition Schedule for Dada: Zurich Berlin Hannover Cologne

Paris: Centre Pompidou, 10/5/05-1/9/06

Washington D.C.: National Gallery of Art, 2/19/06-5/14/06



Mitchell-Innes & Nash



Picasso: The Berggruen Album

Essays by John Richardson and Marilyn McCully.

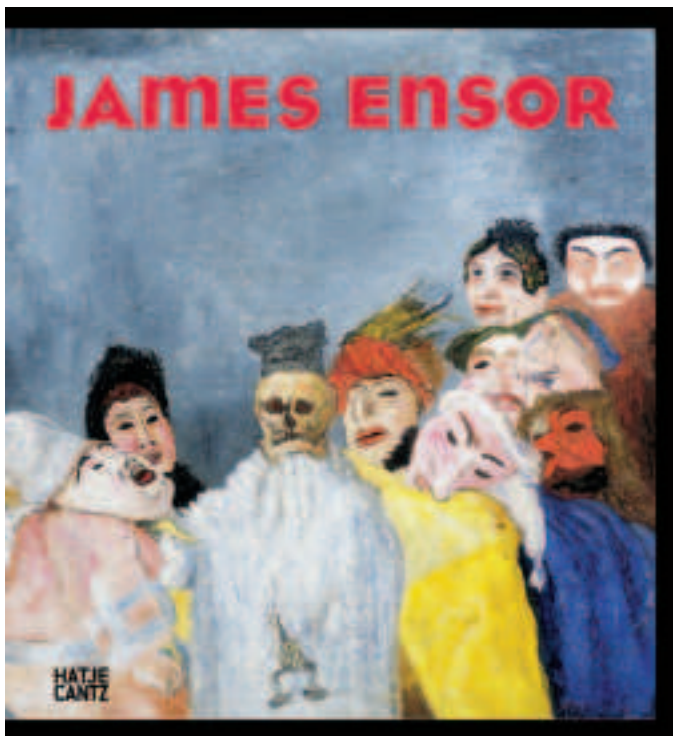
This facsimile of a Picasso sketchbook is reproduced in such detail that readers can track the master's red marker pen bleeding through from one side of a page to the next—a subject's varnished nails appear on the verso as abstracted hatchmarks, and the red of her lips as a squiggle. Picasso began *The Berggruen Album* on November 5, 1970, days after his eighty-ninth birthday, in his words, "to make sure my hand has not developed a wobble." He had just conceived a series of a dozen powerful canvases inspired by the bullfights at Frejus, and in these delicate, sexual, voyeuristic sketches, he proves his soundness of body and personality, his unmatched fitness to paint. An index of thumbnail sized prints pairs many of the works that inspired them or evolved from them, from Ingres to finished Picassos. The book closes with essays by Marilyn McCully and John Richardson, whose *A Life of Picasso* won the Whitbread Prize.

Picasso: The Berggruen Album

ISBN 0-9749607-0-5 U.S. \$40.00

Clothbound, 12.75 x 9.75 in. / 90 pgs / 3 color and 71 b&w.

February / Art



James Ensor

Edited by Max Hollein and Ingrid Pfeiffer.

Essays by Joachim Heusinger von Waldegg, Rudolf Schmitz and Xavier Tricot.

Few artists of the late nineteenth century produced an oeuvre more bizarre, ironic, profound and rich in interpretive possibilities than the Belgian painter James Ensor. Ensor lived from 1860 until 1949, and has enjoyed newfound fame since 1994 as the subject of the They Might Be Giants song "Meet James Ensor." His unusual work challenged standards of taste and technique by mingling the influence of his Belgian forbears, Bosch and Breugel, with a bright, loosely brushed impressionist style. Ensor offered unmistakable symbols of the absurdity of existence—particularly in portraying the tourists who flooded his native Ostend on their vacations, whom he caricatured mercilessly as clowns and skeletons, or concealed behind brightly colored carnival masks. His painting influenced both German Expressionists and French Surrealists. When seen in the light of new trends towards the grotesque and comic in contemporary painting, his work obtains new currency.

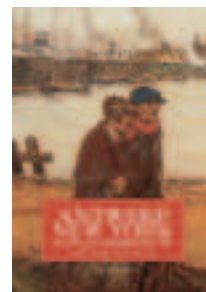
James Ensor includes some 80 masterpieces on canvas and 60 works on paper from international museums and private collections, with key pieces from each of his creative periods. Particular attention is paid to his late work, long neglected by scholarship, in order to prepare the ground for a re-evaluation.

James Ensor

ISBN 3-7757-1703-X U.S. \$60.00

Hardcover, 9.5 x 11 in. / 288 pgs / 130 color and 110 b&w.

March / Art



Eugeen Van Mieghem: Antwerp-New York

Emigrants of the Red Star Line, 1875-1930

Essay by Erwin Joos.

Growing up in the harbor of Antwerp in the late nineteenth century, Van Mieghem could see the Red Star Line from his parents' café. He sketched harbor views and portraits of travelers, often in the midst of historic departures. *Antwerp-New York* intermixes that work with historical material.

Eugeen Van Mieghem: Antwerp-New York

ISBN 90-76704-99-6 U.S. \$27.50

Paperback, 7 x 9.75 in. / 112 pgs / 167 color.

March / Art

Hatje Cantz Publishers



Fritz Winter: New Forms

Essay by Karsten Müller.

After studying with Schlemmer, Kandinsky and Klee at the Bauhaus in Dessau, Winter developed a style of painting all his own, becoming one of the most significant figures in postwar German art. *New Forms* collects 250 monotypes, gouaches, oil paintings and drawings in pencil, chalk and felt pen.

Fritz Winter: Works on Paper

ISBN 3-7757-1722-6 U.S. \$48.00

Hardcover, 9 x 11 in. / 144 pgs / 200 color.

April / Art



Hans Hofmann: The Chimbote Project

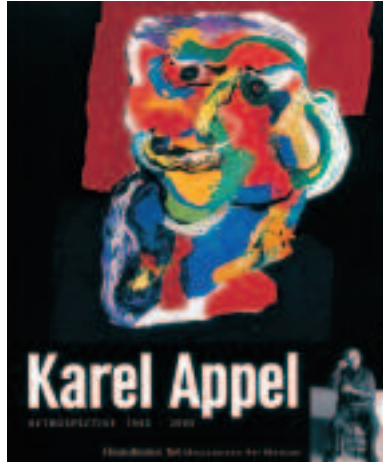
**Essays by Eric Mumford, Tina Dickey
and Martí Peran.**

Of all the European artists present at the birth of American Abstract Expressionism, Hans Hofmann was among the most influential. Readers will see that genealogy of power in this catalogue of designs for a mural Hofmann conceived to decorate a church—never built—commissioned from the Catalan architect Josep-Lluís Sert for *The Chimbote Project*. Hofmann's sketches for the port city's bell tower emphasize his work's expressive, formal qualities, so much so that his abstracted crosses and suggestions of fish and boats, while recognizable, almost cease being iconographic to become purely graphic.

Hans Hofmann: The Chimbote Project

ISBN 84-95951-73-8 U.S. \$35.00

Hardcover, 7 x 8.5 in. / 230 pgs / illust. throughout.
March / Art



Karel Appel: Retrospective 1945-2005

**Edited by Gerard Meulenstein,
Vincent Polakovic and Gabrielle Wimmer.**

**Essays by Rudi Fuchs, Lodovít Petránky
and Florian Steininger.**

No discussion of postwar Dutch art—or postwar European art—is complete without mentioning Karel Appel, whom many consider Holland's most important painter. Appel attended the Academy of Arts in Amsterdam from 1940 to 1943, and then bided his time painting landscapes and portraits in an era when artists were forbidden to buy materials or exhibit unless they joined the German “Chamber of Culture.” After the liberation, as reproductions of works by Picasso and others began to find their way to Holland, Appel rebelled against his studio training, founded several avant garde groups (including Cobra), and then moved to Paris. Years of travel and experimentation with subjects, colors and materials, left him with a close relationship to the American art community and studios all over the world. Appel is a sculptor and a ceramist, too, but he is above all an expressionist, a man of passion led by spontaneity, who has conversely made a lasting mark.

Karel Appel: Retrospective 1945-2005

ISBN 80-89025-17-X U.S. \$60.00

Hardcover, 9.5 x 12.75 in. / 144 pgs
105 color and 15 b&w.
March / Art



Villa America: American Moderns, 1900-1950

Villa America: American Moderns, 1900-1950 documents for the first time one of the world's most celebrated private collections of early twentieth-century American art. Curtis Galleries, Inc. founder Myron Kunin has spent much of his life slowly amassing major paintings by key American modernists including Georgia O'Keeffe, Romare Bearden, Stuart Davis, Arthur Dove, Philip Guston, Marsden Hartley and Alice Neel—artists who reshaped America's understanding of itself at the beginning of the twentieth century. *Villa America*, which takes its title from a 1922 Gerald Murphy painting, presents 75 canvases from 48 of the most important artists of the era. Its powerful illustrations range from members the Stieglitz Circle to the painters of the American Scene. Much of the work shown has rarely been seen before. Kunin's taste is distinctive, and the work's appeal is universal.

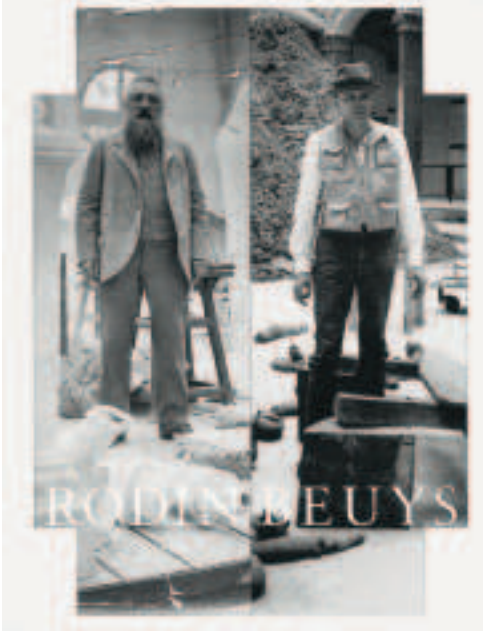
Villa America: American Moderns, 1900-1950

ISBN 0-917493-41-9 U.S. \$39.95

Hardcover, 9 x 11 in. / 152 pgs / 75 color.
January / Art

Exhibition Schedule

Minneapolis: Minneapolis Institute of the Arts,
11/13/05-2/26/06
San Antonio: The Marion Koogler McNay Art
Museum, 3/15/06-6/6/06



Rodin & Beuys

Edited by Pamela Kort and Max Hollein.

Essays by Claude Keisch, Helene Pinet, Josephine Gabler and Dieter Koeplin.

Between 1947 and 1964 Joseph Beuys produced a swath of works on paper that, in their style, technique, and formal vocabulary, echo those of Auguste Rodin by way of his teacher and mentor, sculptor Wilhelm Lehmbruck. Although Beuys's work remains very different from his predecessors', it does take up themes they had pursued, including the idea of the torso as an autonomous, enclosed form and of the fragment as the simplest and most elementary embodiment of immutability. This book sets Beuys's works on paper and sculptures opposite the works on paper and sculptures of Rodin and Lehmbruck, and finds both striking affinities and autonomy.

French sculptor and draughtsman **Auguste Rodin** was born in Paris in 1840 and died in Meudon in 1917. He is the one of few sculptors of the modern age regarded in his lifetime and afterwards to be on a par with Michelangelo. Both made images with widespread popular appeal, and both stressed the materiality of sculpture. Major collections of his work on permanent display are at the Musée Rodin (Hotel Biron, Paris), the Rodin Museum (Philadelphia), and the California Palace of the Legion of Honor (San Francisco). Sculptor and performance artist, **Joseph Beuys**, who lived from 1921 to 1986, was one of the most significant and influential artists of the 20th century. He saw himself as the architect of a revolutionary type of poetry. His language arose from "poor" objects, from a strict reduction to the essential.

Rodin & Beuys

ISBN 3-937572-34-1 U.S. \$60.00

Hardcover, 9 x 11.75 in. / 368 pgs / 187 color, 121 b&w and 10 duotones.

March / Art

Edition Schellmann

Back in Print

Joseph Beuys: The Multiples

Edited by Jörg Schnellmann.

Essays by Dierk Stemmler, Joan Rothfuss, Peter Nisbet and Jörg Schellmann.

Afterword by James Cuno and Kathy Halbreich.

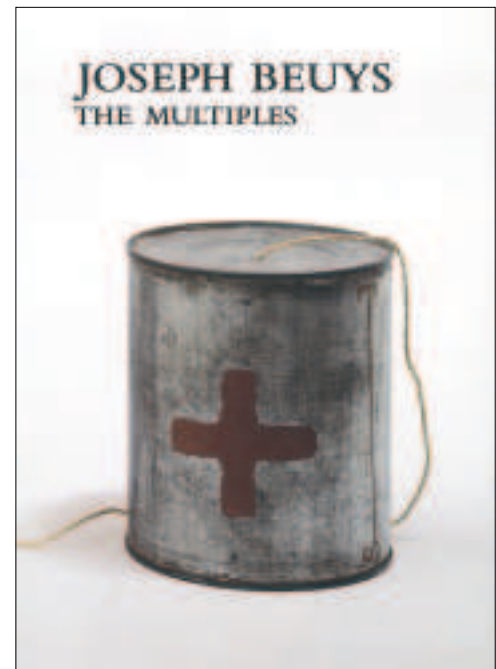
Out of print since 1999, the classic catalogue raisonné of Joseph Beuys's multiples is available again at last. Beuys, the most influential German—and perhaps the most influential European—artist of the postwar period, was born in 1921. He had planned to be a doctor, but following World War II he enrolled in the Düsseldorf Academy of Art. As a professor there in the early 1960s he encountered the influence of Fluxus and began to make and show the multiples—prints and boxes and other objects in editions—that became such a key part of his work. Those highlighted here include sleds, pieces of felt, signed head shots of the artist and texts calligraphed onto bank notes in francs, marks and schillings. *Bruno Cora Tea* mocks both mass production and boutique cachet by refilling a Coca-Cola bottle with tea, resealing it with flourishes worthy of a Belgian beer, and putting the whole thing in a glass-fronted box. *Joseph Beuys: Multiples* includes some 600 pieces, annotated lists of the major collections where they can be found, essays from significant curators and scholars and an interview with the artist.

Joseph Beuys: The Multiples

ISBN 3-88814-210-5 U.S. \$95.00

Hardcover, 8.5 x 12 in. / 544 pgs / 320 color and 540 b&w.

March / Art



Jörg Immendorff: Male Lago

Essays by Jörg Immendorff, Anette Hüsch, Pamela Kort, Peter-Klaus Schuster and Robert Storr.
Interview by Hans-Ulrich Obrist.

In his youth, Jörg Immendorff was an assistant at Joseph Beuys's legendary performance *How to Explain Pictures to a Dead Hare*. As he describes here in an interview with Hans Ulrich Obrist, when Beuys complied with his dealer's request to rearrange the stage for commercial reasons ("I need the stuff we can sell at the front."), Immendorff stuck a red dot on Beuys's vest, the international sign that a work has sold, and in this case the scarlet letter of the sellout. Immendorff remains as politically and personally engaged today. *Male Lago*, a gigantic scrapbook and portfolio almost three-and-a-half inches thick and weighing in at 880 pages, tracks his work from its earliest and most political days through to his recent paintings and quietly wry brass monkeys.

Jörg Immendorff was born in 1945 in Bleckede, Germany. As a young man, he studied stagecraft and stage design in Düsseldorf before moving on to study art under the tutelage of Joseph Beuys in 1964. The mid-60s were a time of great social crisis in Germany, and Immendorff responded by creating his seminal first body of work, the politically charged "LIDL," the sound of which was meant to evoke that of a baby's rattle and thus to ridicule the idea of the precious aesthetic object and elitist art traditions. In future works, Immendorff continued to subvert and skewer his country's politics, art, and the world in general. His work has been exhibited throughout Europe, Asia and the United States, including recent solo exhibitions at Anton Kern Gallery and Michael Werner Gallery in New York and Moore College of Art & Design in Philadelphia.

Jörg Immendorff: Male Lago

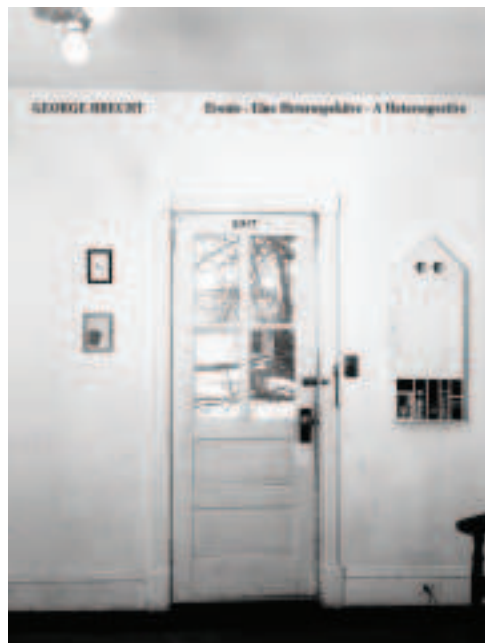
ISBN 3-88375-997-X U.S. \$75.00 SDNR 40%

Paperback, 8.5 x 11 in. / 880 pgs / 148 color.

March / Art



Verlag der Buchhandlung Walther König, Köln



George Brecht: Events

A Heterospective

Essay by Alfred M. Fischer.

Introduction by Kasper König.

George Brecht is, in Emmet Williams's words, "a practitioner of art for life's sake." This comprehensive publication on one of the most influential and entertaining artists of the Fluxus movement has at its core his works of the 1960s and 70s, particularly his "event objects"—everyday items enlivened by viewer interactions. Born in New York in 1926, **George Brecht** was one of the most influential artists of the 1960s in New York, where he became involved with the experimental group of artists associated with Fluxus, including John Cage, Walter de Maria and George Maciunas. To his art, he brought a background in research chemistry, statistics and oriental philosophy, and he was also very much inspired by the Dadaist Tristan Tzara. He incorporated music, time and space in his work, often presenting simple, randomly arranged objects and calling on the viewer to bring his own experiences to the work, to interact with the object, to rearrange elements, or to do nothing. Some of Brecht's notable contributions to the Fluxus movement include "Word Events", and "Fluxkits." He lives and works in Cologne.

George Brecht: Events

ISBN 3-88375-979-1 U.S. \$68.00 SDNR 40%

Paperback, 11.75 x 9 in. / 352 pgs / 400 color.

March / Art



Andy Warhol/Supernova Stars, Deaths, and Disasters, 1962-1964

Edited by Douglas Fogle.

Essays by Francesco Bonami, Douglas Fogle and David Moos.

In the age of mass media, American culture has displayed an unequalled fascination with both celebrities and disasters. Andy Warhol was one of the first artists to investigate these twin obsessions, beginning in the mid-1960s, as he shifted his practice from hand-painting to the mechanical photo silkscreen process. *Andy Warhol/Supernova* brings together more than 50 examples of the artist's early silkscreen work, juxtaposing his iconic serial images of Marilyn Monroe, Elizabeth Taylor and Elvis Presley with his evocative and often disturbing appropriations of car crashes, electric chairs, and other "disasters," appropriated from photojournalism and made side by side. The combination provides a glimpse into a prevailing condition of American modernity—this dual fascination with fame and tragedy—that remains a key component of our national identity. Looking back at this body of masterworks, now some 40 years old, it becomes clear that if some things have changed, more have stayed the same.

Andy Warhol/Supernova

ISBN 0-935640-83-5 U.S. \$39.95

Hardcover, 9.75 x 13 in. / 112 pgs / 72 color.

Available / Art

Exhibition Schedule

Minneapolis: Walker Art Center, 11/13/05-2/5/06

Chicago: Museum of Contemporary Art, 3/18/06-6/18/06

Toronto: Art Gallery of Ontario, 7/8/06-10/1/07

Kerber

John Wesley: Works on Paper 1961-2005

Edited by Martin Hentschel.

Essays by Martha Schwendener.

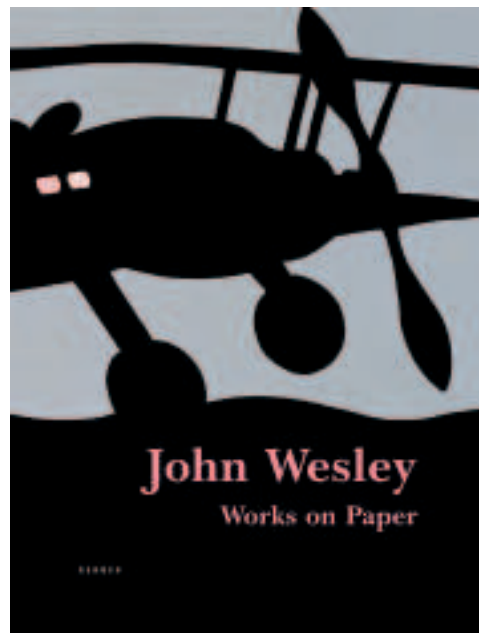
In the 1960s, John Wesley's works were labeled Pop art. While some would protest, it's true that his distinctive, comics-inspired lines, his American themes and his enigmatic eroticism had a striking influence on both Pop and a younger generation. This retrospective covers 45 years, including some 100 drawings and gouaches from Wesley's own studio and from private collections, organized in a first attempt to shed light on this wide-ranging oeuvre in terms of the processes by which it came into being, and to analyze the incongruous profundity of the results. Wesley's paintings, although they refer to downmarket aesthetics and mundane American life, nonetheless have an exceptionally meditative, even spiritual effect: they wrest from the ordinary all the big themes that have played in occidental figurative painting, including passion, love, hate, greed, failure, malice, self-importance and dreams, as well as an entirely contemporary ambiguity and humor.

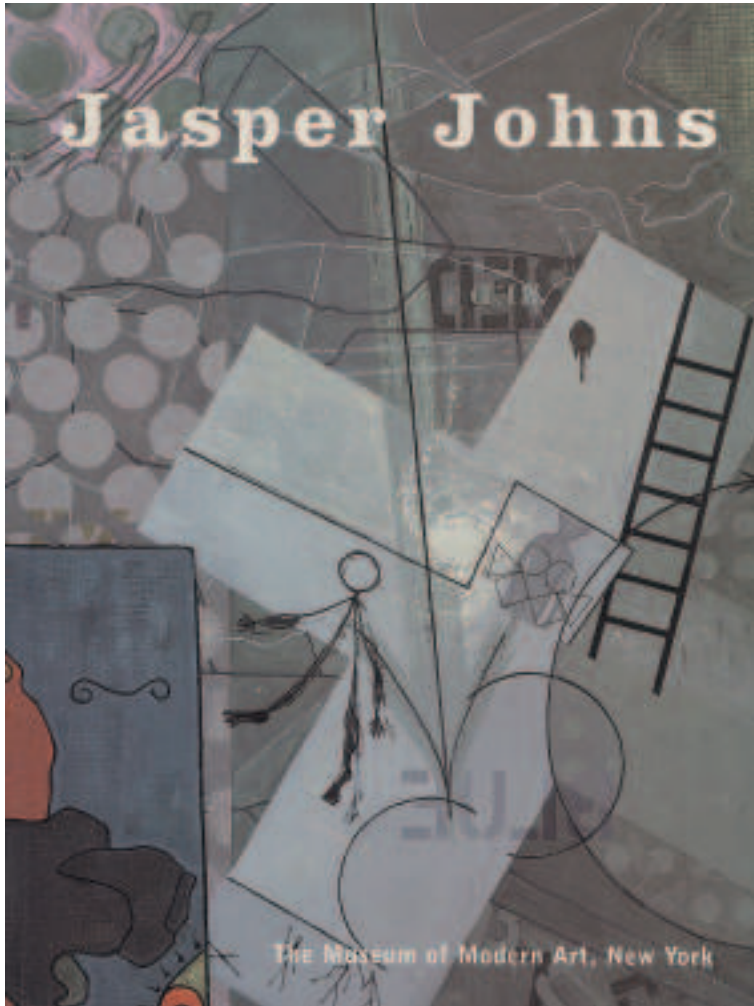
John Wesley: Works on Paper 1961-2005

ISBN 3-938025-53-0 U.S. \$45.00

Hardcover, 8.5 x 10.75 in. / 168 pgs / 103 color and 19 b&w.

March / Art





Back in Print

Jasper Johns: A Retrospective

Essay by Kirk Varnedoe.

Texts by Roberta Bernstein and Lilian Tone.

Jasper Johns's art unites mastery, mystery, simplicity, and contradiction. His methodical working process combines intense deliberation and experimentation, obsessive craft, cycles of revision and repetition, and decisive shifts of direction. Johns also frequently borrows images from other artists, which, ironically, only underscores the originality of his own vision. His work occupies a key position in the art of the second half of the twentieth century. *Jasper Johns: A Retrospective* is the most complete and authoritative resource on it available, containing 264 color plates illustrating his paintings, drawings, sculptures, and prints. Accompanying essays review his essential themes, analyze his references to other artists, and explore how his contemporaries have, in turn, seen and absorbed his own work. The plates are arranged to follow the stages of his career, allowing comparison of paintings, drawings, sculptures, and prints from each period, as his style developed and changed. That comprehensive selection of reproductions is interwoven with an illustrated chronology tracing Johns' life and work with unprecedented accuracy and thoroughness. With its scholarly essays and extensive bibliography, *Jasper Johns: A Retrospective* is the indispensable reference work on this crucial artist. This volume was originally published to accompany the major exhibition of Johns' work held at The Museum of Modern Art in 1996 and 1997, his first full retrospective in 20 years. It has been out of print since 2002.

Jasper Johns was born in 1930 in South Carolina, where he grew up wanting to be an artist. Emerging in the late 50s as a force in the American art scene, his richly worked paintings of maps, flags, and targets led the artistic community away from abstract expressionism toward a new emphasis on the concrete, paving the way for Pop Art and minimalism. The artist lives and works in New York.

Jasper Johns: A Retrospective

ISBN 0-87070-392-7 U.S. \$65.00

Hardcover, 9 x 12 in. / 408 pgs / 275 color and 207 b&w.

March / Art



Back in print—the definitive monograph.





Roy Lichtenstein: Conversations With Surrealism

Essays by Charles Stuckey and Frederic Tuten.

Foreword by Jack Cowart.

Charles Stuckey writes in his essay "Lichtenstein and Surrealism" that, "Searching for a worldwide audience in the 1930s, the Surrealists nowhere received more welcome than in the United States, with important exhibitions at the Wadsworth Atheneum in Hartford and The Museum of Modern Art in New York. The Julien Levy Gallery quickly became something of an official New York headquarters. By the 1940s when Lichtenstein attended art school at Ohio State University, Surrealism was widely acclaimed as the matrix style for contemporary American abstract art." So no one should be surprised that the young Lichtenstein's work of that era is "fundamentally Surrealist in spirit," and that the style that influenced him as a young man would carry over into his life's work. The paintings and works on paper in *Conversations with Surrealism* show the movement's continuing power and inspiration through to the 1970s, when Lichtenstein drew on the work of Dali, Magritte and Picasso. The works from this series endow Surrealist archetypes such as dreamlike landscapes with Lichtenstein's distinctive style, weaving the artist himself into an art-historical narrative. *Conversations with Surrealism* offers a glimpse into the development of some of Lichtenstein's best-known motifs, including his "self-portraits," in which various objects represent the artist's head and face. Includes a work of short fiction by Frederic Tuten, author of *The Green Hour*. One of the most beloved of American pop artists, Roy Lichtenstein was born in 1923 in New York, and studied there at the Art Students League and later at Ohio State University, during which he completed a three-year tour of duty in the army. His early work was based on American genre and history painting, and took on Cubist and Expressionist styles. His first proto-Pop work was created in 1956; his first pop "Brushstroke" painting appeared in 1965. Lichtenstein died in 1997.

Roy Lichtenstein: Conversations With Surrealism

ISBN 0-9749607-4-8 U.S. \$60.00

Hardcover, 11 x 10.5 in. / 128 pgs / 70 color and 11 b&w.

January / Art



Pat Steir: Installations

Essay by Doris von Drathen.

A few years ago, *The New York Times*'s Ken Johnson wrote of a series of Pat Steir paintings that "Beauty and Intellect join forces" in them, and that "what saves them from being just pretty pictures is the way they weave together several strands of meaning into a more complex conceptual fabric." Over the decades Steir has been carrying on just the sort of A-list painting career that pulls in accolades like that, putting up installations of her paintings in Europe, Asia, and the U.S. This monograph contains complete biographical and bibliographical information, an essay and an extensive interview between Doris von Drathen and Steir.

Pat Steir began her career as an art director at Harper & Row, an experience that later served her well as a founding member of New York's legendary bookshop, Printed Matter. She has been painting and making prints and installations for decades, and exhibiting her work worldwide since the early 1970s, in which time she has had more than 145 solo exhibitions. She is the recipient of two NEA grants and one Guggenheim grant, and her work has appeared at venues including the Whitney Museum, the Brooklyn Museum, the Corcoran Gallery, the Los Angeles County Museum of Art and the Tate Gallery. She has taught at Parsons School of Design, Princeton University, Hunter College and the California Institute of the Arts. She lives and works in New York.

Pat Steir

ISBN 88-8158-569-3 U.S. \$70.00

Clothbound, 9.5 x 11.5 in. / 200 pgs / 220 color.

April / Art



Mimmo Paladino

Edited by Flavia Scotton and Enzo Di Martino.
Introduction by Umberto Vattani.

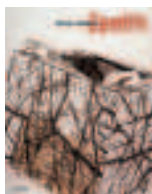
This extensive collection of sculptures by painter, sculptor and printmaker Mimmo Paladino, including some of his most significant work, makes a case for sculpture as the great public art of the twenty first century. Paladino, who is well aware that art is rooted in history, suspects that sculpture may be the only medium brawny enough to compete with the expansive scale of contemporary architecture that dominates today's urban environment. The work included here does not tolerate indifference, nor does it strive for acceptance or complacency—Paladino's extraordinary ability to transfigure materials, and his belief in their power, sets a solid, true course.

Mimmo Paladino

ISBN 88-8158-557-X U.S. \$34.95

Paperback, 7.5 x 9.5 in. / 96 pgs
 58 color and 19 b&w.

February / Art



Also Available:
 Mimmo Paladino: Zenith
 Pbk, ISBN 8881583437
 U.S. \$25.00
 Charta



Dieter Roth & Dorothy Iannone

Essays by Dietmar Elger, Oliver Koerner von Gustorf and Bernadette Walter.

Interview by Dirk Dobke with Dorothy Iannone.

"Deep in the heart of my loneliness, I think of the art of my lioness." German Fluxus artist Dieter Roth's enigmatic (and sometimes singsong) mail art for his lover, the artist Dorothy Iannone, was matched only by her responses and the sexually loaded non-mailable art she made featuring the two of them. Roth and Iannone met in 1967, broke up in 1974, and remained friends and lively correspondents until Roth's death. He painted over and dimmed the subjects of postcard photos to make himself the central figure; she needed no prompting to cast him in a starring role in her autobiographically based oeuvre. From "my dear old baby, will you please bring this check to the bank so we have some money when I come back," to "remember me?" they were a fascinating couple; now readers can encounter that passion themselves.

Dieter Roth & Dorothy Iannone

ISBN 3-935567-27-8 U.S. \$45.00 SDNR 40%

Hardcover, 8.75 x 10.75 in. / 226 pgs / 248 color.
 March / Art



Hanne Darboven: Hommage à Picasso

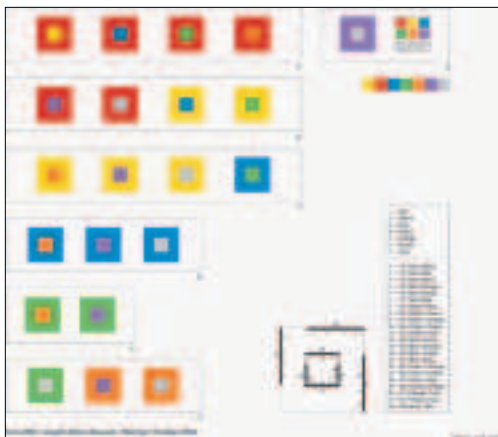
Among the elements of Hanne Darboven's title homage are "Picassoesque" hand-painted frames used by a Polish company on reproductions of *Woman in Turkish Dress*, and a brass goat, which her own goat Micky may have co-created. By alluding to Picasso's use of a goat motif and connecting his late period with her early one, she argues that the repetitiveness of Picasso's work in the later years revealed the limitations of painting, in contrast to the limitless possibilities of the repetition inherent in her own conceptual style. This updated and expanded reprise of the title installation, commissioned on its tenth anniversary by the Deutsche Guggenheim, envelops the viewer in a sea of Darboven's signature text panels, 270 of which cover the walls and the ceiling of the entrance to the exhibition. They are accompanied by a series of sculptures and an enclosed CD recording of *Opus 60*, her distinctive musical piece for 120 voices.

Hanne Darboven: Hommage à Picasso

ISBN 0-89207-341-1 U.S. \$ 45.00

Hardcover, 8.5 x 11 in. / 100 pgs
 40 color and 25 b&w / Audio CD.

May / Art



Sol LeWitt: Seven Basic Colors and All Their Combinations in a Square Within a Square

Essay by Heinz Liesbrock.

Josef Albers and Sol LeWitt are split by fundamentally different understandings of their work, but united by a powerful, overarching and defining goal, the avoidance of emphatic ideas of authorship and the de-emphasis, even, of the star system inside an author's own oeuvre. Both keep their works from getting uppity by making each one part of a serial long-term study, rather than an individual potential masterpiece. LeWitt acknowledges and pays tribute to Albers's significance in his artistic development, and to the two men's connections, in *Seven Basic Colors and All Their Combinations in a Square Within a Square*, the title wall drawing, installed in the Josef Albers Museum Quadrat in Bottrop and reproduced here in its entirety.

Sol LeWitt: Seven Basic Colors and All Their Combinations in a Square Within a Square

ISBN 3-937572-35-X U.S. \$29.95

Paperback, 9.25 x 11.5 in. / 56 pgs

15 color, 2 b&w and 2 duotones.

March / Art



Terry Winters: Prints & Sequences

Essay by Clifford S. Ackley.

Foreword by Sharon Corwin.

The Colby College of Art is the sole repository of Terry Winters's entire archive of prints. *Prints & Sequences* presents selections from that collection, spanning two decades and a variety of media including lithography, etching, aquatint, woodcut, linoleum cut and Mixografia. Serial practice is at the core of Winters's art, and *Prints & Sequences* offers insight into the artist's diverse printing techniques as well as a perspective on his serial processes within individual groupings. The catalogue essay by Clifford S. Ackley, Chair, Department of Prints, Drawings, and Photographs, and Ruth and Carl Shapiro Curator of Prints and Drawings, Museum of Fine Arts, Boston, offers an insightful account of Winters's printmaking within the history of the medium.

Terry Winters: Prints & Sequences

ISBN 0-9728484-4-4 U.S. \$20.00

Paperback, 7 x 10 in. / 124 pgs

56 b&w and 82 duotones.

January / Art



Terry Winters: Local Group

New Works on Paper

Afterword by Francine Prose.

The first place the reader encounters text in this book of assertive graphite drawings is its next-to-last page. There's no title, no table of contents, and no introduction—it's all drawings from the front cover straight through to "Afterwords 101, A Short Answer Quiz" by Francine Prose. Prose rises to meet Winters's work with an homage that is art in itself, an unconventional, sweet, funny poem evoking the artist's symbol language and his ideas, and analyzing them even as it mocks that assignment. One question reads "By what signs are the following recognized?" The list, in order, is a blob, a lump, a smudge, a mistake, an intention, and an egg. It's both sharp and mysterious, and it's insightful enough to bring readers back to page one seeking answers.

Terry Winters was born in Brooklyn in 1949, and studied there at the Pratt Institute. His work has appeared at galleries all over the world including White Cube, Sonnabend and Matthew Marks, and in major exhibitions at institutions including the Tate Gallery, the Walker Art Center, the Museum of Contemporary Art in Los Angeles, the Whitney Museum of American Art, and The Metropolitan Museum of Art. He lives in New York City and Geneva.

Terry Winters: Local Group

ISBN 0-9740381-2-1 U.S. \$20.00

Paperback, 9 x 12 in. / 92 pgs / 90 b&w.

January / Art



Alex Katz: Collages

Essay by David Cohen.

Foreword by Sharon Corwin.

Alex Katz: Collages is the catalogue raisonné of Katz's early collages, spanning the period from 1954 to 1960. It presents 85 color plates with complete catalogue entries and an essay by Katz scholar David Cohen, critic for the *New York Sun*, publisher and editor of *artcritical.com* and curator at the New York Studio School. Cohen's essay argues that the collages are critical to an understanding of Katz's mature work and occupy a significant place within a history of Modernism. In these seminal works, Katz was already developing his unique artistic voice—a vocabulary of elemental forms, aesthetic efficiency and flat color.

Alex Katz was born in Brooklyn, New York, in 1927. Since 1954, he has been exhibiting his paintings at galleries and museums throughout the world, including a major retrospective organized by the Whitney Museum of American Art, and many other museum shows in the United States. He has received a Guggenheim fellowship, an NEA grant, and is a member of the American Academy of Arts and Letters. His work is included in virtually every major public collection in the United States.

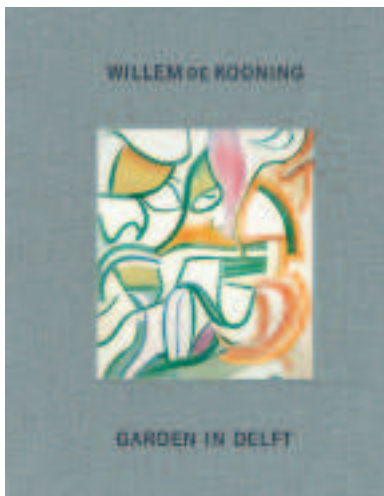
Alex Katz: Collages

ISBN 0-9728484-5-2 U.S. \$45.00

Hardcover, 9.5 x 8.25 in. / 180 pgs / 85 color.
February / Art



Also Available:
Alex Katz in Maine
Hbk, ISBN 8881585081
U.S. \$45.00
Charta



Willem de Kooning: Garden in Delft Landscapes 1928-1988

Essay by David Anfam.

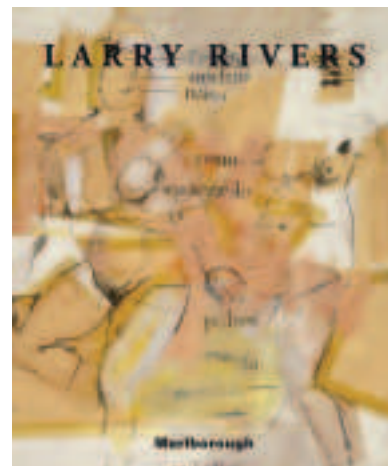
This carefully culled portfolio of 14 paintings, meticulously reproduced and documented, spans 60 years—from the time of the master's arrival in America to the late 80s. Readers will find rare examples of de Kooning's earliest works juxtaposed with a cityscape from the 1950s, canvases from the important period of his arrival in Easthampton, and abstract landscapes of the 70s and 80s. David Anfam's essay traces de Kooning's intriguing relationship to water, invoking the work of Heraclitus, Yeats, Melville and Frost in conjuring the sense of fluidity that characterized both his urban and rural work. Anfam also puzzles over the enigma of a man who lived perpetually beside the ocean—the book opens with a photograph of him striding across the beach in Easthampton in 1968—but never learned to swim.

Willem de Kooning was born in 1904 in Rotterdam, the Netherlands. He came to the U.S. in 1926 and worked as a house painter in New Jersey before moving to New York in 1927. After working for the WPA Federal Art Project in the mid-30s, he started painting full-time. During the 40s, he participated in group shows with other Abstract Expressionists and had his first one-man show in 1948. Countless major solo and museum exhibitions followed. De Kooning died that in 1997 on Long Island.

Willem de Kooning: Garden in Delft

ISBN 0-9749607-1-3 U.S. \$40.00

Clothbound, 9.5 x 12 in. / 62 pgs / 26 color.
February / Art



Larry Rivers: Painting and Drawings, 1951-2001

Edited by Janis Gardner Cecil.

Foreword by John Duyck.

Introduction by Pierre Levai.

Interview by David Joel.

The photographs that fill the endpapers of this 50-year retrospective show Larry Rivers between takes of *Pull My Daisy* with Jack Kerouac and Allen Ginsberg; then leaning against a car with a Speedo-wearing Frank O'Hara; posing thoughtfully with Kenneth Koch; and playing sax at the Blue Bird. Facsimiles of creased and dog-eared review clippings include midcentury *New York Times*, *Herald Tribune* and *ArtNews* raves, and a 1997 *Times* piece crediting Rivers with bringing back "handmade" art. A soft-edged aesthetic permeates his work, never contradicting the symmetry and glamour that led to the burst of late twentieth century and early twenty-first century high-fashion illustration that closes the book.

Larry Rivers: Painting and Drawings, 1951-2001

ISBN 0-89797-280-5 U.S. \$45.00

Paperback, 9.75 x 11.75 in. / 110 pgs
110 color, 34 b&w and 31 duotones.
January / Art



Fred Sandback: Being in a Place

Edited by Friedemann Malsch and Christiane Meyer-Stoll.

Essays by Yve-Alain Bois and Thierry Davila.

As a student at Yale, Fred Sandback struggled with sculpture until George Sugarman told him "if you are so sick of the parts, why not just make a line with a ball of string and be done with it." For the rest of his career, Sandback used taut and resonant strings to sculpt space and light. Ephemeral and site-specific, his Minimalist sculptures, familiar to visitors to Dia:Beacon among other museums, use colorful acrylic yarn strung between the ceiling and floor or into the corners of an exhibition space to interrupt and delineate space, refer to drawing, evoke volume, create magical boundaries that beg to be traversed, and give the viewer occasion to pause and consider. His clusters of lines can seem to create walls or doors, or make the space reverberate like the body of an instrument whose strings have just been plucked. The artist himself called them "pedestrian spaces" by which he meant to describe both the viewer as a passerby and his art as an everyday thing. Following his death, his remaining works feel less pedestrian, less everyday, more precious and more ephemeral, each irreplaceable one ready, as many have, to revert to a tangle of threads.

Fred Sandback: Being in a Place

ISBN 3-7757-1720-X U.S. \$55.00

Hrdcvr, 8 x 10 in. / 296 pgs / 24 color and 120 b&w.

March / Art

Exhibition Schedule

Vaduz: Kunstmuseum Liechtenstein, 11/18/05-2/5/06



John Chamberlain: Papier Paradisio

Edited by Dieter Schwarz.

Essays by Robert Creeley and Fielding Dawson.

When Chamberlain began his career in the late 1950s, his twisted metal sculptures eventually created a new, three-dimensional Abstract Expressionism. This collection of his two-dimensional works brings him back to that starting point and suggests other directions he might have taken.

John Chamberlain: Papier Paradisio

ISBN 3-937572-41-4 U.S. \$55.00

Hdcvr, 8.25 x 11 in. / 160 pgs / 156 color & 10 b&w.

March / Art



Fred Sandback: Drawings 1968-2000

Essay by Gianfranco Verna.

Fred Sandback made sculpture with neither volume nor mass, neither interior nor exterior, out of lines of steel wire and acrylic string. His drawings are seldom mere drafts or working sketches; they are autonomous and self-confident signs.

Fred Sandback: Drawings 1968-2000

ISBN 3-937572-33-3 U.S. \$25.00

Pbk, 8.25 x 10.25 in. / 32 pgs / 26 color and 1 duotone.

March / Art



Anish Kapoor: Drawings

Edited by Jill Silverman.

Essays by Jeremy Lewison and Laurent Busine.

Anish Kapoor is best known for his curvy, enigmatic sculptures in fiberglass, stone and stainless steel. These drawings represent a more private and personal side of his practice. This first book about the drawings ranges from the mid 1990s to the present with color saturated voids and eclipses that clearly feed and complement his sculpture. Jeremy Lewison, former Director of Collections at the Tate, who has known and worked with Kapoor for many years, places this recent work in context of early, overtly symbolic drawings, and of Modernist abstraction, in which Kapoor, like his colleagues, seeks to move beyond the decorative to the sublime. *Drawings* offers a host of new insights and images, and will be the standard reference on its subject.

Anish Kapoor: Drawings

ISBN 3-86560-025-5 U.S. \$65.00 SDNR 40%

Hardcover, 12 x 10 in. / 212 pgs / 110 color.

March / Art



Wolfgang Laib

Essays by Philippe Büttner,

Katharina Schmidt and Christoph Vitali.

Conversations with Ulf Küster
and Harald Szeemann.

Wolfgang Laib's extraordinarily concentrated installations are touching in an immediate and fundamental way, perhaps because they also address various levels of early childhood consciousness. Beeswax tunnels are redolent with an overwhelming scent of sweet honey and pollen; powdery piles of pollen are such a luminous yellow that you want to put your hands in them and play. Visitors to the installations are opened up, become aware of the energetic presence of the natural materials shown, and are prepared for a spiritual and intellectual encounter with the work's symbolic content. This retrospective monograph establishes the unique position and great power of Laib's work.

Wolfgang Laib

ISBN 3-7757-1736-6 U.S. \$55.00

Hardcover, 11 x 12.25 in. / 120 pgs / 55 color.

March / Art

Exhibition Schedule

Basel: Fondation Beyeler, 11/27/05-2/26/06



Bas Jan Ader: Ocean Wave

Essays by Koos Dalstra and Marion van Wijk.

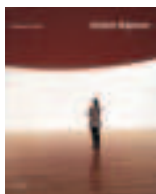
In 1975, the 33-year-old Dutch artist Bas Jan Ader, who had been living in Los Angeles, disappeared while working on the second act of his transatlantic triptych, *In Search of the Miraculous*. Part two was a solo crossing from Cape Cod to the Netherlands in his four-and-a-half-meter-long boat, the *Ocean Wave*. Nine months after his departure, a Spanish fishing crew found the boat drifting, empty. Marion Van Wijk and Koos Dalstra became fascinated by Ader in the 1990s, finding him a transit-artist *avant la lettre*, a loner in the conceptual art scene of his time, and an explorer building on the naval history of his native country. *Ocean Wave* is a sort of artistic biography, the result of 10 years of intensive research that revealed stunning new information, including a previously unseen Spanish naval report. It changes our understanding of Ader's life and work.

Bas Jan Ader: Ocean Wave

ISBN 90-8546-060-3 U.S. \$48.00

Paperback, 5.25 x 8.5 in. / 300 pgs / 100 color.

March / Art



Also Available:

Anish Kapoor

Hbk, ISBN 8881581787

U.S. \$65.00

Charta



Douglas Gordon
ISBN 0-87070-390-0 U.S. \$60.00
Hardcover, 12.75 x 9.75 in. / 304 pgs / 334 color.
June / Art

Exhibition Schedule
New York: The Museum of Modern Art, 6/11/06-9/4/06

Steidl

Shirin Neshat
Edited by Britta Schmitz and Beatrice E. Stammer.

When the novella *Women without Men* was published in Tehran in 1989, it was promptly banned and its author, Shahrnush Parsipur, imprisoned. Fifteen years later, Shirin Neshat has begun to make a film based on Parsipur’s work, which will become her first feature-length work. The first installments, documented here, introduce the lives of five women who find themselves in a deceptively paradisiacal garden after a difficult journey. Neshat’s subversively dual filmic language, orientated towards both Iranian and western modes of cinematography, brings viewers and readers the open-endedness of her perspective on authenticity in both ethnicity and art, and brings to the fore her complex identity and the complex identity of her artistic practice—historically Western art for a largely Western audience centered on Iranian topics. this new book offers a provocative allegory of life in Iran today, and this sneak peek at Neshat’s earliest work on it offers an invaluable glimpse of her working methods.

Shirin Neshat
ISBN 3-86521-174-7 U.S. \$30.00
Paperback, 7.75 x 10.25 in. / 152 pgs / 35 color.
April / Art

Douglas Gordon
Essay by Klaus Biesenbach.
Throughout his career, Douglas Gordon has engaged in an ongoing reflection on the motion picture, examining the relationship between the movies and our common knowledge and perception of them. In altering, monumentalizing, and alienating our collective understanding of film, he visualizes, pictures, and “sculpts” time. *Douglas Gordon*, which was organized by MoMA curator Klaus Biesenbach, collects images and texts from the past 40 years (a nod to Gordon’s birth date of 1966), all of which deal with ideas of visual memory, shared visual knowledge, and the interwoven texture of imagined and remembered sounds and images. It explores the relationship between film and psychoanalysis, and the way in which these systems of thought have affected the idea of individual biography: Gordon is acutely attuned to the relation of such deep experiences as love, longing, loss, and trauma to what one feels while watching film. He understands how films refer to other films, how they superimpose themselves upon each other and upon their viewers’ memories, and how, through their ubiquity and accessibility, films express and represent the ideals and fears of their times. Essay by Klaus Biesenbach.

Douglas Gordon was born in 1966 in Glasgow, Scotland. By the time he was in his early twenties, he had been to London and back to study at the Slade School of Fine Art, and then become a star of the Glasgow art scene. He came to international prominence in 1993 with “24 Hour Psycho,” in which the title Hitchcock film played out at crawling speed. He has since been the recipient of the Hugo Boss Prize, the Turner Prize, and the Venice Biennale’s Premio, and his work has been seen on five continents. He lives and works in Glasgow and New York.



Felix Gonzalez-Torres**Edited by Julie Ault.****Essays by Robert Storr and Miwon Kwon.**

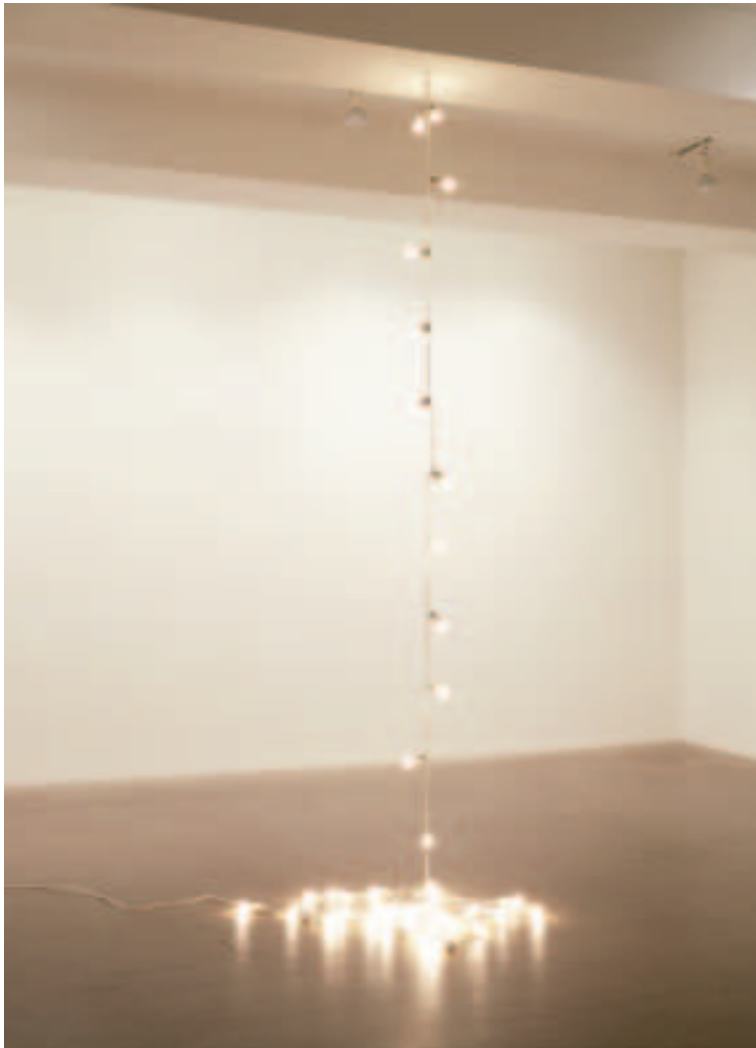
Felix Gonzalez-Torres, one of the most influential artists of his generation, lived and worked resolutely according to his own idealistic principles, determined to “make this a better place for everyone.” He combined elements of Conceptual art, Minimalism, political activism, and poetic beauty in an ever-expanding arsenal of media, including public billboards, give-away piles of candy and posters, and ordinary objects—clocks, mirrors, light fixtures—used to startling effect. His work challenged the notions of public and private space, originality, authorship and—most significantly—the authoritative structures in which he and his viewers functioned. Editor Julie Ault has amassed the first comprehensive monograph to span Gonzalez-Torres’s career. In the spirit of his method, she rethinks the very idea of what a monograph should be. The book, which places strong emphasis on the written word, contains newly commissioned texts by Robert Storr and Miwon Kwon among other notables, as well as significant critical essays, exhibition statements, transcripts from lectures, personal correspondence, and writings that influenced Gonzalez-Torres and his work. Ample visual documentation adds another important layer of content. We see works not just in their completed state, but often in process, which for Gonzalez-Torres could mean the process of disappearing as viewers interacted with them. A crucial reference.

Felix Gonzalez-Torres was born in Cuba in 1957 and grew up in Puerto Rico before moving to New York City. His work has been the subject of several major solo exhibitions both during his life and after his death in 1996.

Felix Gonzalez-Torres**ISBN 3-86521-196-8 U.S. \$120.00**

Hardcover, 8.25 x 10.75 in. / 320 pgs / 200 color.

July / Art



Felix Gonzalez-Torres’s ever-expanding arsenal of media included billboards, give-away piles of candy and posters, and ordinary objects—clocks, mirrors, light fixtures—used to startling effect.





House of Oracles: A Huang Yong Ping Retrospective

Edited by Philippe Vergne and Doryun Chong.

Essays by Hou Hanru, Fei Dawei, Huang Yong Ping and Philippe Vergne.

Foreword by Kathy Halbreich.

This first monograph to look back over Huang Yong Ping's work to date finally brings the full range of his accomplishments to an international audience. As a contemporary artist in China working with diverse traditions and new and ancient media, Huang has built an artistic universe comprised of provocative installations that challenge the viewer to reconsider everything from the idea of art to national identity to recent history. He was once one of the leading figures of the Xiamen Dada movement—a collective of artists working to create a new Chinese cultural identity by bridging trends in Western modernism with Chinese traditions of Zen and Taoism. He continues to confront established definitions of history and aesthetics with sculptures and installations that draw on the legacies of Joseph Beuys, Arte Povera, and John Cage as well as traditional Chinese art and philosophy, juxtaposing traditional objects, iconic images, and modern references. *House of Oracles* echoes that blend by binding photographs, essays, and striking sketchbook pages, which are presented with translations of the artist's calligraphy, in a matte softcover with two facing spines—it opens with the plates on one side and the essays and artist writings on the other.

House of Oracles: A Huang Yong Ping Retrospective

ISBN: 0-935640-82-7 U.S. \$39.95

Paperback, 8.5 x 11.75 in. / 254 pages / 175 color and 48 b&w.

Available / Art

Actar/Ministerio de Asuntos Exteriores de España

Antoni Muntadas: On Translation

I Giardini, Venice Biennale 2005

Essay by Bartomeu Marí.

In a year when Spanish curators directed the Venice Biennale for the first time, Antoni Muntadas, representing Spain in the Spanish pavilion, told a reporter that the Biennale “takes its ideas from international fairs. It connotes the theme park. There was exoticism, invention, the new... but by now it is an obsolete structure.” Muntadas's *On Translation: I Giardini*, the latest in a series of often site-specific *On Translation* projects completed over the last 10 years, is here documented from its inception. Translation is a metaphor, as Muntadas states, “I am not talking about translation in a literal sense, but in a cultural sense—how the world we live in is a totally translated world, everything is always filtered by some social, political, cultural and economic factor... by the media, of course, by context and by history.” Accordingly, *I Giardini* looks into the context and history of the Biennale's Giardini del Castello, delving into the transformations and “translations” it has undergone over time, and investigating Venice's status and the space that frames the Biennale. Muntadas notes, for instance, that a new Italian pavilion built on Mussolini's orders was replaced again after the war.

Antoni Muntadas was born in Barcelona in 1942 and moved to New York in 1971. Among his many honors are prizes from the Guggenheim and Rockefeller Foundations. His work has been exhibited at The Museum of Modern Art, New York and the Guggenheim. Recent exhibitions include the Storefront for Art and Architecture in New York and the MIT List Gallery.

Antoni Muntadas: On Translation

ISBN 84-72329-52-6 U.S. \$38.00

Hardcover, 8.5 x 8.5 in. / 446 pgs / illustrated throughout.

March / Art



William Kentridge: *Black Box/Chambre Noire*

Essays by Maria-Christina Villaseñor and William Kentridge.

In the course of designing his recent production of Mozart's *The Magic Flute*, artist and animated filmmaker William Kentridge created a mechanized theater maquette. When he saw the miniature stage's potential as sculpture, projection site, and installation, he began to imagine *Black Box*, the freestanding structure whose development and installation are documented here. A movement-filled, visually charged piece, it is peopled with two-dimensional mechanical figures, completed with scenic elements and lit by flickering video. A digital projector displays animated films created from Kentridge's charcoal drawings and sculptures.

Kentridge considers his title term in three senses: a "black box" theater, a "chambre noire" as it relates to photography, and a "black box" flight data recorder, as used in airline disasters. The clandestine fourth reference may be to his ongoing exploration of German history and its convergence with South African history through Namibia, a former German colony that came under South African control prior to gaining its independence. *Black Box* evokes all that, and the joyful mechanics of pre-cinematic visual spectacles, magic lanterns, the camera obscura and the zoetrope. A unique and richly layered meditation on the act of seeing, on vision and experience, and on the nature of knowledge itself.

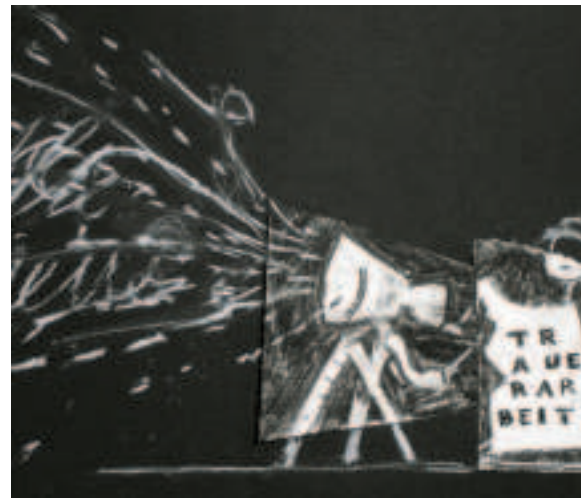
William Kentridge was born in 1955 in Johannesburg, South Africa, where he still lives and works. A major retrospective recently traveled to the Hirshhorn Museum and Sculpture Garden; the New Museum of Contemporary Art, New York; and the Museum of Contemporary Art, Chicago.

William Kentridge: *Black Box/Chambre Noire*

ISBN 0-89207-339-X U.S. \$45.00

Hardcover, 10.75 x 8.5 in. / 128 pgs / 97 color.

January / Art



D.A.P./Distributed Art Publisher, Inc.



Now Available

Arturo Herrera: *You Go First*

Cartoons meets Surrealism by way of Abstract Expressionism in Arturo Herrera's multi-layered body of work, an oeuvre which progresses through specific stages of abstraction. *You Go First* is devoted to the primary and most essential stage of Herrera's production: collage making. In his subversive paper and gouache combinations, Herrera abstracts barely recognizable childhood imagery into sly, formal adventures in vanguard two-dimensionality. Memories of once-familiar illustrations are triggered; recalling them fills in the blanks created by Herrera's cutting and pasting. Other phases of his art-making process push further and further from the original found imagery, such as *Snow White and the Seven Dwarves*, to create completely abstract-seeming wall works and MDF sculptures. *You Go First* features nearly 100 collages produced during 2002, sequenced and selected by the artist himself.

Arturo Herrera: *You Go First*

ISBN 1-891024-78-7 U.S. \$40.00

Hardcover, 9 x 12 in. / 120 pgs / 100 color.

February / Art



Doug Aitken: Alpha

"I became restless with the flat surface of the screen so the work gradually evolved into the rest of the space," says Doug Aitken of his multichannel film work. Lately he has been projecting from multiple points onto a single structure. And he has turned from wide-open and lonely landscapes (*Electric Earth*, *Diamond Sea*) to wide-open and lonely people (*new skin*). The protagonist of the surreal *Alpha*, played by cult actor Udo Kier is both: as he travels, he dematerializes and becomes the space that he inhabits. Luckily for readers, Aitken is as bored with the square shape of the conventional book as he is with the conventional screen: this collection of *Alpha* images, accompanied by text from the artist, is bound in the shape of a head in profile.

Doug Aitken was born in 1968 in Redondo Beach, California. He studied art at the Art Center College of Design in Pasadena. His work has been shown in solo exhibitions at venues including Centre Georges Pompidou, the Serpentine Gallery, and the Museum of Contemporary Art in Los Angeles. He is the recipient of the International Prize at the 1999 Venice Biennale and the 2000 Larry Aldrich Foundation Award. Aitken lives and works in Los Angeles.

Doug Aitken: Alpha

ISBN 3-905701-11-1 U.S. \$50.00

Paperback, 7.75 x 13 in. / 120 pgs / 120 color.

March / Art



Janet Cardiff & George Bures Miller: The Secret Hotel

Edited by Eckhard Schneider.

Essays by Jörg Heiser and Matthias Lilienthal.

This renowned Canadian duo's audio and video works and installations examine the complexity and vertiginous nature of subjectivity in a technological world, where man is caught between present and the loss of self, between memory and experience, perception and imagination. Cardiff and Miller create interactive pieces in which the visitor is invited to touch, listen, smell and move about freely. This new catalogue presents five of those works, including "Paradise Institute" and "The Forty-Part Motet," as well as three created within the last year, all documented in installation photographs and on a DVD. With an essay from art critic and historian Jörg Heiser.

Sound artist **Janet Cardiff** was born in Brussels, Ontario, Canada in 1957. She collaborates with her husband, sound technician **George Bures Miller**, (born 1960). As a team, Cardiff and Miller have exhibited their work throughout Canada, Europe and the USA, creating site-specific audio and video works for exhibitions at the Museum of Modern Art, San Francisco; The Museum of Modern Art, New York; the Carnegie International, P.S. 1 and others. They represented Canada in the 2001 Venice Biennial. They live and work in Berlin.

Janet Cardiff & George Bures Miller:

The Secret Hotel

ISBN 3-86560-014-X U.S. \$59.75

Hardcover, / 128 pgs / 60 color / DVD.

April / Art



Michal Rovner: Fields

Essays by Régis Durand, Sylvère Lotringer and Mordechai Omer.

Video artist Michal Rovner's unique and ever-expanding alphabet is built of tiny depictions of the human figure. *Fields* documents her work in this vein over the past three years, including *Data Zone*, which combines the sculpture and video from her acclaimed solo exhibition in the 2003 Venice Biennale; documentation of the video installation *Time Left*; works from the project *In Stone*, including stone moving "texts;" and notebook vitrines. Her recent collaboration with the composer Heiner Goebbels, *Fields of Fire*, which was made following a trip to Kazakhstan, depicts oil-field fires in a landscape that recalls both the fluid ink brush of the Soong and T'ang dynasty and the hyperkinetic pen of the seismograph: the notion of landscape is transformed from the symbol of constancy to an engine of metamorphosis. Born in 1957 in Tel Aviv, video artist **Michal Rovner** studied cinema, television, photography, philosophy, and art. Since moving to New York in 1987, Rovner has seen her work shown extensively, including at The Art Institute of Chicago; the Tate Gallery, London; P.S.1 Contemporary Art Center, New York; the Corcoran Gallery of Art, Washington, D.C.; and The Museum of Modern Art, New York. The Whitney Museum of American Art in New York hosted a major mid-career retrospective in 2002.

Michal Rovner: Fields

ISBN 3-86521-216-6 U.S. \$40.00

Hrdcvr, 8.25 x 6.25 in. / 400 pgs / illust. throughout.

April / Art

Exhibition Schedule

Paris: Jeu de paume, 11/3/05-1/8/06



Marc Quinn: Fourth Plinth

Edited by Michael Mack.

Foreword by Richard Rogers.

Trafalgar Square is full of military statues, and one ghostly empty pedestal that's been waiting, undefended, for more than 150 years. Of late, the fourth plinth isn't so lonely: it's become the most significant public art space in the United Kingdom. Marc Quinn recently unveiled the sculpture that will grace it for the next 18 months to resounding tabloid disgust and critical acclaim. *Allison Lapper Pregnant* is a 13-ton, 12-foot high model of the disabled artist Allison Lapper eight months along. She has said, "I regard it as a modern tribute to femininity, disability, and motherhood. It is so rare to see disability in everyday life, let alone naked, pregnant, and proud. The sculpture makes the ultimate statement about disability, that it can be as beautiful and valid a form of being as any other." *Fourth Plinth* traces Quinn's creative process, the piece's creation, and public responses, including calls to leave it in the square permanently.

Marc Quinn: Fourth Plinth

ISBN 3-86521-240-9 U.S. \$17.99

Paperback, 8.75 x 10.75 in. / 48 pgs

20 color and 10 b&w.

April / Art



Roni Horn: Rings of Lispector (Agua Viva)

Essay by Hélène Cixous.

Roni Horn's work ranges from unapologetically pretty color close-ups of striking young faces (*This is Me, This is You*) and darkly patterned studies of the surface of the River Thames (*Dictionary of Water*) to her playful abstractions and wordplay-filled installations inspired by the French feminist theorist and writer, Hélène Cixous. *Rings of Lispector* draws in turn from the work of one of Cixous's own favorite authors, the Brazilian writer Clarice Lispector. Horn has covered a floor with interconnecting rubber tiles and passages from Lispector's *Agua Viva*, arranged in rippled circles. The piece reflects on architectural space and poetic force, encouraging viewers to experience the rubber physically underfoot and to view the words from above. This disorienting act of location, characteristic of Horn's exploration of the possibilities of language as a sculptural form, addresses inner emotions with the idea of landscape. All this is documented in two slipcased volumes, with an essay by Hélène Cixous.

Roni Horn: Rings of Lispector (Agua Viva)

ISBN 3-86521-149-6 U.S. \$35.00

Slipcased, 11.25 x 8.75 in. / 144 pgs / 18 color.

April / Art



Robert Gober: The Meat Wagon

Foreword by Josef Helfenstein.

Introduction and Interview by Matthew Drutt.

Over the course of the past two decades, Robert Gober has established himself as one of the most provocative artists of his generation. Perhaps his best-known works are site-specific installations, of which *The Meat Wagon* is the most recent—part intervention and part critical reinterpretation of the museum as exhibition space. In assembling it, Gober delved deep into the diverse holdings of The Menil Collection for work to intermix with his own pieces, selecting some 40 items, most of which make their display and publication debuts here. *The Meat Wagon* not only changes key issues that underline conventional museum display, including the relationship of artist to curator and object to context, but also explores the unusually personal context of The Menil Collection: Gober's title is derived from a phrase in the codicil to John de Menil's will. The book includes over 70 object and installation photographs, a checklist and an in-depth interview with the artist.

Robert Gober: The Meat Wagon

ISBN 0-939594-61-7 U.S. \$35.00

Hardcover, 7 x 9 in. / 96 pgs / 50 color and 20 b&w.

February / Art



Olafur Eliasson: Scent Tunnel

A Project for the Autostadt in Wolfsburg

Essays by Vanessa Hirsch,

Friedrich Meschede and Thomas Worm.

Visitors to the Autostadt automotive theme park in Wolfsburg, Germany, have recently been treated to a walk-through living greenhouse, a breezeway whose walls are made of rows of potted plants, open from April to September. The rack that holds the pots in place is openwork, and structurally speaking not unlike the one under Jeff Koons's *Puppy*, but Eliasson goes one step further by inviting viewers to move through the inside of the piece, and by animating it to rotate around them, pouring out seasonal scents. Eliasson's goal, realized here with great success and to great acclaim, is to bring viewers into a verdant, flourishing space. This petite, elegant hardcover documents the *Scent Tunnel* project and follows it through a full season, listing the flowering times of its plants and considering the work and its olfactory elements from both scientific and art-historical perspectives.

Olafur Eliasson: Scent Tunnel

ISBN 3-7757-1616-5 U.S. \$35.00

Hardcover, 5.75 x 8 in. / 128 pgs

47 color and 18 b&w

Available / Art



Gregor Schneider: Die Familie Schneider

Until recently, Gregor Schneider has focused primarily on *Dead House ur*, the ongoing 20-year transformation of his parents' former home in Rheydt, Germany, which was reconstructed in the German Pavilion at the 2001 Venice Biennale when Schneider was awarded the Golden Lion for Sculpture. On a smaller scale, on October 2, 2004, *Die Familie Schneider* took up residence in neighboring identical houses on a very ordinary street in London's East End. This book is Schneider's extension of that work, a document and exploration of his obsession with repression, reproduction and particularly, in this case, repetition in images and text. Schneider is internationally renowned for his unnerving presentation of normality, and his medium is the room—kitchen, living room, bedroom, bathroom—and the cellar. Under his hand, the domestic environment becomes the site of an unrelenting existential confrontation.

Gregor Schneider: Die Familie Schneider

ISBN 3-86521-236-0 U.S. \$ 35.00

Hardcover, 6.75 x 9.5 in. / 184 pgs

Illustrated throughout

July / Photography



Gregor Schneider: Cube Venice 2005

Art in the Age of Global Terrorism

Essays by Amine Haase and Friedhelm

Mennekes. Introduction by Eugene Blume.

When Rosa Martinez, in her role as a co-curator of the 2005 Venice Biennale, commissioned Gregor Schneider's *Cube Venice*, a 50-foot-square tower of veiled scaffolding designed in tribute to the Ka'aba in Mecca—a sacred and undocumented site forbidden to non-worshippers—she and Schneider agreed that Piazza San Marco, the plaza in front of the conversely very touristy cathedral of San Marcos, was the ideal place to display it. As the festival approached, that proximity worried Venice city authorities. In the end, their refusal to grant necessary permissions was supported by Italy's Ministry of Culture. Schneider asked that black pages be substituted for his planned materials in the Biennale's catalogue, but *Cube Venice* and the debates it provoked are documented here.

Gregor Schneider: Cube Venice 2005

ISBN 88-8158-580-4 U.S. \$34.95

Paperback, 8.5 x 8.5 in. / 96 pgs / 50 b&w.

May / Art



Martha Rossler: 3 Works

I The Restoration of High Culture; II The Bowery in Two Inadequate Descriptive Systems; III In, Around, and Afterthoughts (on documentary photography)

In *3 Works*, photographer and critic Martha Rosler braids together three classic, newly relevant pieces tracing the ways in which photography's aesthetic conventions and social practices fail or succeed in generating socially meaningful work—work that not only takes into account the political conditions within which it was produced and assumes social and political responsibility but also activates the viewer. The title three works are *The Restoration of High Culture in Chile*, a 1972 short fiction piece-cum-essay that examines the degrees of political anaesthesia and corruption a successful adaptation to high culture implies, *The Bowery in Two Inadequate Descriptive Systems*, a 1974 photo work in which contemporary urban photography's capacity to continue documentary photography's historical work is questioned, and *In, Around, and Afterthoughts*, a 1981 critical essay exploring these questions more systematically and attempting to develop criteria to define contemporary photographic activities as meaningful social practice.

Martha Rossler: 3 Works

ISBN 0-919616-46-1 U.S. \$24.95

Paperback, 11 x 8 in. / 89 pgs / 49 duotones.

April / Art/Photography



Jeanne Dunning: Study After Untitled

Essays by Heidi Zuckerman Jacobson and Russell Ferguson.

Foreword by Kevin E. Consey.

Jeanne Dunning's unwavering focus over the past two decades has been the terrain of the human body, in particular the ways in which we perceive and conceive norms of gender, sexuality, and reality itself. Her images—including recent widely circulated work that showed subjects sitting in a pink, pudding-like substance that evoked liquid flesh or liquid body fat—interrogate the boundaries between inside and outside, normal and abnormal, the erotic and the abject. They have made significant contributions to contemporary visual culture. *Study After Untitled* presents a selective survey of the Chicago artist's photographic and video works, including among its essays one from Dunning herself, revealing her work anew in the play of intention and hindsight. As Dunning gains international recognition, *Study After Untitled* broadens her work's associations and clarifies its well-earned place in the canon and in contemporary art history.

Jeanne Dunning: Study After Untitled

ISBN 0-9719397-5-6 U.S. \$20.00

Paperback, 8.25 x 10.5 in. / 104 pgs

44 color and 17 b&w.

February / Art/Photography

Exhibition Schedule

California: Berkeley Art Museum

and Pacific Film Archive, 1/25/06-4/2/06

Chicago: Cultural Center, 4/29/06-7/2/06



Tacita Dean: Die Regimentstochter

Die Regimentstochter is the latest in a series of projects made from material turned up in flea markets, in this case a series of 36 antique opera programs from the 30s and 40s found in the flea markets of Berlin. Like the found photographs in Dean's 2001 *FLOH*, these souvenirs remain unexplained by text. They retain the silence of the lost object, and they share a riddle: each program gives a tantalizing glimpse of a title or a face through a small window cut into the embossed cover. Readers will recognize Beethoven, Rossini, or perhaps a singer. A swift search in an archive would easily confirm what has been removed, but it seems likely that the missing piece is a swastika. These performances all happened during the Third Reich. When and by whom the incision was made, and why these programs were both worth disfiguring and worth keeping, remains a mystery.

Tacita Dean: Die Regimentstochter

ISBN 3-86521-202-6 U.S. \$25.00

Paperback, 6 x 8.5 in. / 64 pgs / 36 color.

May / Art



Paul Ruscha's Full Moon

Paul Ruscha's home is a monument to the compulsions of collecting. He has been amassing everything from appliances to office supplies since he was a child: typewriters, toasters, hair dryers, cameras, cocktail shakers, coffee makers, old pens, baseball caps, odd pieces of wood, and the press-apply stickers that adorn every inch of the cabinets in his overcrowded kitchen. His numbered paper inspection slips from the pockets of new items of clothing go back to the dawn of numbered paper inspection slips. And because he has spent the last 20 years working as his artist-brother Edward's in-house studio photographer and documentarian, the paintings, sculpture and objects mixed in with all of this ephemera are significant pieces of twentieth century art. *Paul Ruscha's Full Moon* is an incomplete and imprecise inventory of an eclectic, well-loved treasure-trove. Texts explicate the nature of Ruscha's attachment to various items, and recall the artists whose work is included.

Paul Ruscha's Full Moon

ISBN 3-86521-231-X U.S. \$20.00

Pbk, 6.5 x 9.5 in. / 184 pgs / illust. throughout.
July / Art



Spirit Hunter

**The Haunting of American Culture
by Myths of Violence: Speculations on
Jeremy Blake's Winchester Trilogy**

By Philip Monk.

When Sarah Winchester's husband died, she inherited a fortune in profits from the Winchester Repeating Rifle. She spent the second half of her life building a 160-room Victorian mansion, a construction project designed never to end, as she believed that continuing to build would stave off the ghosts of those killed by Winchester guns. Jeremy Blake's *Winchester Trilogy* uses the huge, tangled structure that resulted, the definitive haunted house, to examine the haunting of American culture by violence. *Spirit Hunter* documents and analyzes his groundbreaking and critically acclaimed work—some say Blake has invented a new genre, between video and painting, and interest in his progress intersects a number of fields including art, film and fashion. *Spirit Hunter* also explores such disparate topics as frontier myth, American foreign policy, technology, early film history, psychoanalytic theory and philosophy—all in an accessible narrative style that interweaves art analysis with the story of a mythic haunting that still reverberates today.

Spirit Hunter

ISBN 0-921972-44-X U.S. \$25.00

Hardcover, 5 x 8 in. / 174 pgs / 39 color.
January / Art



Gunnar A. Kaldewey: Artist Books For a Global World

Essays by Wayne Hammond and Robert L. Volz.

The catalogue raisonné of exquisite limited editions by master bookmaker Kaldewey. Artists include Jonathan Lasker and Richard Tuttle. Texts from Beckett, Duras and Joyce.

Gunnar A. Kaldewey: Artist Books for a Global World

ISBN 3-7757-1737-4 U.S. \$35.00

Hardcover, 8.75 x 13 in. / 96 pgs / 60 color.

April / Art

Exhibition Schedule

Williamstown: Williams College Museum of Art

North Adams: Mass MoCA, 1/06–6/06

Richter Verlag



Mark Lammert: Workbooks

Essays by Knut Ebling and Carolin Meister.

Interview by Michael Freitag.

Since 1983, when he was 23, the graphic artist, etcher, painter, and stage designer Mark Lammert has been producing rough-linen-bound books tracking the development of his themes and conceptual sketches. Today he has nearly 60 of these volumes.

Mark Lammert: Workbooks

ISBN 3-937572-39-2 U.S. \$45.00

Hardcover, 8 x 12 in. / 104 pgs / 52 color.

March / Art

Trenton Doyle Hancock: *Me a Mound*

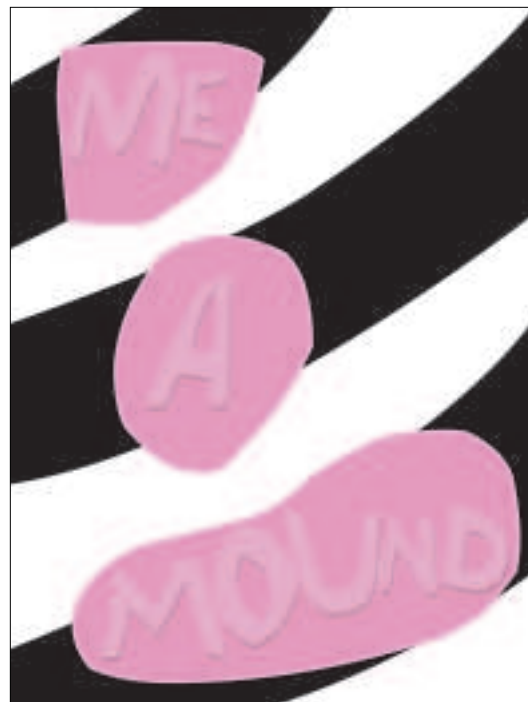
It's the Mounds versus the Vegans in their inaugural published battle, and the heat is on. This first monograph and storybook from a major young African-American artist describes an ancient conflict: the peaceful, organic Mounds may have been created by the same father, Homerbuctas, who made their violent, nightmarish enemies the Vegans, but the two clans have been caught up in a tragi-comic struggle through nearly a decade's installations, paintings, drawings and etchings. *Me a Mound* combines biblical allusions, gags, food, and sex as it describes their saga in Hancock's laconic Texan prose and lays it out in his explosively colorful paintings. It's filled with new work created just for the book and a comprehensive overview of Hancock's oeuvre, on top of the entire Mounds versus Vegans saga to date, plus trading cards and inserts. Once readers have ventured through the die-cut cover into Hancock's universe—whether they are followers of contemporary art who recognize his name from two successive recent Whitney Biennials, fans of graphic novels, or general-interest browsers drawn in by the book's bright, cartoonish look—they will find it hard to see the world in quite the same way again.

Trenton Doyle Hancock: *Me a Mound*

ISBN 0-9713670-7-8 U.S. \$65.00

Hardcover, 9 x 12 in. / 168 pgs / 250 color.

May / Art



PictureBox, Inc.



Black Dice & Jason Frank Rothernberg: *Gore*

Underground rock darlings Black Dice just released their fourth album, *Broken Ear Record* from DFA/EMI. Music enthusiasts may consider this first book—an extension of their highly visual melange of sound, performance, and art, with a plastic flexi-record bound in—a fifth album, but it's something entirely new. The band grew out of the infamous Providence art and noise scene in the late 1990s, and has since drawn acclaim in New York and worldwide. Their longtime friend, the photographer Jason Frank Rothernberg, has been documenting their work. His images, often reworked and collaged by the band to illustrate their tastes and sensibilities, form the foundation of the book. In collaborating on *Gore*, the band's creative process paralleled its musical one, each member making use of different skills in individual contributions that informed and built on one another. The resulting mix of found images, photographs, collages, and altered documentation explores the full integration of their creative processes and offers a glimpse into daily life in the genesis of their sonic persona. Band member and rising artist Bjorn Copeland's psychedelia will draw particular attention, as will a flexi-picture disc featuring new music.

Black Dice & Jason Frank Rothernberg: *Gore*

ISBN 0-9713670-8-6 U.S. \$30.00

Flexi-bound, 8.5 x 11 in. / 128 pgs / 200 color / Audio CD.

April / Art

Exhibition Schedule

New York: Daniel Reich Gallery, Spring 2006



Danica Phelps: A Book of D's

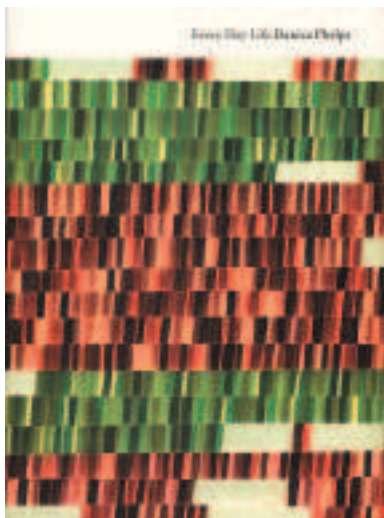
For 10 years, Danica Phelps has been documenting and drawing her life, in visual codes that tracked first her monetary and then later also her erotic activity. Calendars chart the daily comings and goings of an artistic existence, watercolors illuminate amounts spent and gained, and sinuous graphite line drawings record quotidian intimacy between Phelps and her lover Debi. As Julie Caniglia wrote in *Artforum* "there's a mild voyeuristic thrill in scanning the minutiae of her daily life, but she epitomizes restraint compared to the self-indulgent tell-all nature of some other female artists her age . . . This refusal to reveal everything throws the spotlight from her life onto the work itself and the system she's built around it: getting and spending, and doing what one must do not only to get by, but to get something one values—art."

Danica Phelps: A Book of D's

ISBN 0-9768533-3-7 U.S. \$25.00

Paperback, 6 x 8 in. / 106 pgs / 81 b&w.

January / Art



Danica Phelps: Every Day Life

Essays by Regine Basha, Barry Blinderman, Deborah Bright, Bruce Brown, Adrian Dannatt, Ranier Ganahl, Kirby Gookin, Kim Levin, Deborah Lynn, Cedar Lorca Nordbye, Ingo Nussbaumer, Raphaela Platow, Frances Richard, Katy Siegel, et al.

When Phelps put out a call for critics and scholars to write about a subject found in her work—not about her work itself, but one of its themes—and then to trade their piece for a drawing of their choosing, it set off her third barter-based project. The first enmeshed her in a system of mutual indebtedness with other Brooklyn artists, the second with her compatriots in representation by Chelsea's LFL Gallery, and this last puts critics from Adrian Dannatt (the *Art Newspaper*) to Frances Richard (*Artforum*) in her pocket. Each participant gets a new object and the goodwill generated by the unusual transaction, but Phelps remains in some sense the owner of the deal itself, which she sells in new work documenting it, including this book.

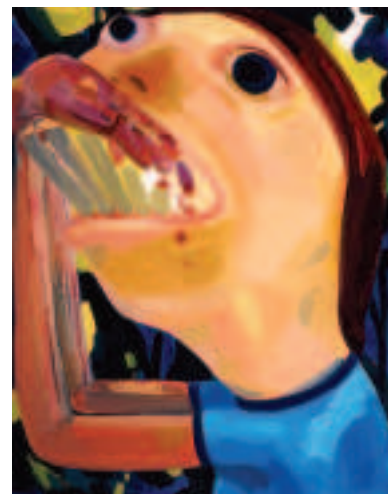
Danica Phelps work often deals with creative value in relation to monetary value. Her best-known work has involved tracking all of her income and expenses since 1996 and making drawings for each financial transaction. Her work has been exhibited at Jack Tilton Gallery, New York; Roberts & Tilton, Los Angeles; the New Museum of Contemporary Art, New York; and P.S. 1, New York.

Danica Phelps: Every Day Life

ISBN 0-9607182-7-3 U.S. \$25.00

Paperback, 7 x 9.5 in. / 147 pgs / 77 b&w.

January / Art



Dana Schutz: Paintings 2002-2005

Essays by Jörg Heiser and Katy Siegel.

Introduction and Interview by Raphaela Platow.

This first book of Dana Schutz's paintings is just catching up with her rave reviews—the *New York Times* said one recent show was "outstanding," and *Artforum* agreed, "far greater than the sum of its parts." Schutz's ecstatically imaginative work, executed in a vibrant, subjective palette, has made an impact since she began exhibiting five years ago. *Paintings 2002 - 2005* features significant examples of the bodies of work that constitute her oeuvre to date, including the fictitious narrative *Frank from Observation*, as well as *Self-Eaters*, which revolves around making and remaking, plus works depicting the construction and destruction of imaginary societies, and paintings of musicians. One undercurrent explored is Schutz's captivating investigation of the artist's role as creator, and hence the relationship between the maker and the made. Another is her tendency to make open-ended references to a vast pool of stylistic and art-historical sources.

Dana Schutz: Paintings 2002-2005

ISBN 0-9761593-3-3 U.S. \$30.00

Hardcover, 8 x 10.5 in. / 96 pgs / 40 color.

February / Art



Amy Sillman: Works on Paper

Essay by Wayne Koestenbaum.

Works on Paper marks the first major publication of the work of noted New York painter Amy Sillman, whose rapidly growing reputation and increasingly recognized influence on other artists make its timing ideal. Her paintings and drawings are at once narrative and decorative, filled with quirky figures and diminutive, patterned elements. Her works on paper, which she considers particularly central to her art-making practice and her wider portfolio, are often made up of multiple components. They create the feeling of an extended and meandering sequence of events, and have been described as reminiscent of both film loops and long letters to her viewers. *Works on Paper* consists of four major series of Sillman's drawings, all recent and documented by brilliant full-color photographs. It also includes an essay by acclaimed writer Wayne Koestenbaum, who has long been celebrated for both his poetry and prose, and who has become one of our most innovative and influential writers on contemporary art and culture. His lavish, seductive and humorous writing style is the perfect complement to Sillman's lyrical works. This book is a delightful introduction to a rising star.

Amy Sillman's work has been the subject of six solo shows in New York. It is in the permanent collections of the Museum of Fine Arts, Boston, The Art Institute of Chicago, The Museum of Modern Art and the Whitney Museum of American Art. She is the recipient of both Guggenheim and NFA fellowships.

Amy Sillman: Works on Paper

ISBN 0-9743648-4-3 U.S. \$45.00

Hardcover, 10 x 11 in. / 100 pgs / 75 color.

June / Art



Amy Cutler

Essay by Lisa Freiman.

Amy Cutler's exquisitely detailed scenes of women, animals and hybrid beings engaged in otherworldly drama lure the viewer into an enigmatic realm populated by figures with elongated noses, teakettle heads or broomstick arms, some wearing altered hoop skirts. She takes inspiration from stories and images encountered in the media, and then mixes them up with Persian miniatures, army survival guides, nineteenth century illustrations, folktales and personal experiences. Her works, which include gouache on paper, paint on wood panel, and drawing, have been described as "snippets of Laura Ingalls Wilder, Hieronymus Bosch and *Masterpiece Theatre*." Her scenarios are often funny and just as often uneasy—for instance, despite or because of the loving care they give, one group of her women subjects watch as their snowmen-companions melt away. This is the first book on the work of this young Brooklyn-based artist.

Amy Cutler was born in 1974 in Poughkeepsie, New York, and lives and works in Brooklyn. Her work has appeared at the Brooklyn Museum, P.S.1 and the Drawing Center, and in the Whitney Biennial. It is in the collections of The Museum of Modern Art, the Whitney Museum of American Art, the New Museum, and The Metropolitan Museum of Art, among others.

Amy Cutler

ISBN 3-7757-1734-X U.S. \$30.00

Hardcover, 6 x 9 in. / 104 pgs / 60 color.

March / Art

Exhibition Schedule

Indianapolis: Indianapolis Museum of Art,

4/12/06-6/4/06



Marcel Dzama: The Course of Human History Personified

Essays by Jason Rosenfeld and Jason Tougaw.

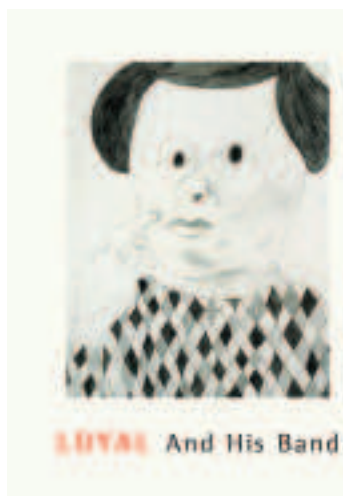
Bats, nurses, Marlene Dietrich, a malevolent figure in a bear suit, two cowboys playing king-of-the-mountain on a rosebush, a group of men placidly eating babies at a makeshift picnic table, while, above them, a tree grows more babies: Marcel Dzama is back. As readers will learn in *The Course of Human History Personified*, he's a sleepwalker, a sleepdrawer—"I draw during the day, but the ideas come at night." He records his visions in a bedside-table notebook. The finished work, in ink and watercolor, in a limited color scheme, against empty backgrounds, stripped of narrative context, offers many possible interpretations. Its cast of characters is expansive and in each drawing their roles become more complex and defined. Dzama's influences include Blake, Goya, Botticelli, and James Ensor and his sources encompass native mythology, Inuit art, Dante's *Divine Comedy*, medieval paintings and American folklore. The title, *The Course of Human History Personified*, is borrowed from Dante and recalls the grandiose artistic and literary cycles of the nineteenth century such as Thomas Cole's 1836 *The Course of Empire*, where nature plays as large a role as humans. Here nature is personified—imagined characters and trees and beasts assume base human characteristics. If it's a dark view of the world, it's also an entrancing one.

Marcel Dzama: The Course of Human History Personified

ISBN 0-9769136-1-5 U.S. \$70.00 SDNR 40%

Hdcvr, 8 x 10 in. / 96 pgs / 50 color / accord. folds.

January / Art



Loyal And His Band

Edited by Martin Lilja, Kristian Bengtsson and Amy Giunta.

The creators of *Loyal* magazine and its eponymous gallery celebrate five years with this, their first book. *Loyal And His Band* brings together a stunning variety of work from more than 20 artists—it's a collection of drawings, paintings, photographs, humorous, poignant stories and interviews with many who have been part of the *Loyal* family, including Jules de Balincourt, Matt Leines, Taylor McKimens, Misaki Kawai, Wes Lang, Eddie Martinez, Jockum Nordstrom, Mamma Andersson, Yun-Fei Ji, Stephen Shore, Miroslav Tichy, Brian Belott and more. A sample survey question: What is your power icon? In no particular order, the interviewees' answers include Steve McQueen, birch plywood, a bald eagle with a teardrop and stars in his eyes, the face of Nathan Maddox, Lake Nubanusit, and "a pentagram, an anchor, wolves, bees, and one ice-cold bottle of beer please." *Loyal* works to bring its exceptional artists a sense of belonging, and this is the record of its success.

Loyal And His Band

ISBN 91-631-7500-2 U.S. \$39.95

Hardcover, 9.5 x 12.25 in. / 96 pgs / 167 color.
January / Art



Barnaby Furnas

Essays by Martin Herbert and Shamim Momin.

Artforum magazine said of Barnaby Furnas's debut solo show that "the real drama lies not so much in the kissing, shooting, and running figures that populate Furnas's pictures as in the artist's knowing investigation of painterly form. Revisiting the dichotomies at the heart of modernist painting, Furnas manipulates the boundaries between figure and ground, form and formlessness, and figuration and abstraction." His often violent oil paintings and watercolors also investigate the human condition, evoking fantasies and nightmares of love, death and conflict in a style influenced by special effects and video game animation. Subjects range widely, but a unity of theme prevails: *John Brown* portrays the legendary antislavery militant; *Suicide*, a man's head exploding into fireworks. Furnas is based in Brooklyn, and has exhibited to great acclaim in both the UK and the United States, where he is represented by Marianne Boesky Gallery in New York. This, his first monograph, includes an essay by critic Martin Herbert and an in-depth interview with the artist.

Barnaby Furnas

ISBN 1-903655-24-2 U.S. \$40.00

Clothbound, 9.75 x 8 in. / 72 pgs / illustr. throughout.
May / Art



Tim Gardner

Essay by Steven Stern.

Back in the twentieth century, in 1999, when Tim Gardner was a graduate student at Columbia University's art program, photographer Collier Schorr, then a visiting artist, recommended that her New York gallery take a look at his work. 303 Gallery signed him and promptly put him in a group show. His first solo show exhibition sold out. On the eve of his upcoming exhibition at the National Gallery in London, the young Canadian artist, known primarily for irreverent watercolors of his peers and family from that first show—which included works like "Untitled (Sto & Nick in Pub)," and "Untitled (S, Matt, Lars with Girl)"—gets more serious, and more directly autobiographical. These larger-than-life pastels from family studio photographs, two full groups including his parents and several portraits of Gardner and his brothers at varying ages, are more intensely realistic, more detailed, and conversely, as they scroll back in time, more sophisticated than anything Gardner has shown before.

Tim Gardner

ISBN 88-8158-564-2 U.S. \$25.00

Hardcover, 6.75 x 9.5 in. / 56 pgs / 20 color.
February / Art



Richard Prince: Hippy Drawings

Text by Richard Brautigan.

There are no smoking cowboys swinging their lassoes or bare-breasted blondes on heavy motorcycles in this droll collection of highly expressive drawings and watercolors. *Au contraire*, the inventive shapes and joyful colors recall children's drawings or paintings by the mentally ill. Half-figures of indeterminate gender with staring eyes, big ears and frizzy hair smirk challengingly at the viewer, offering an inventory of possibilities, many of which later find their way into Prince's joke paintings of the same period. This extraordinary little book presents these funny yet sinister works to a larger public for the first time, and allows readers to discover a new side of Richard Prince's oeuvre.

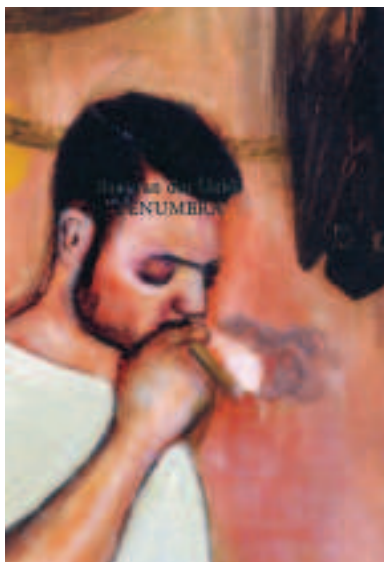
Richard Prince was born in 1949 in the Panama Canal Zone. He has had more than 50 solo exhibitions since 1980, at venues including the Barbara Gladstone Gallery, New York; Sadie Coles HQ, London; Parco, Tokyo; Regan Projects, Los Angeles; the Whitney Museum of American Art, New York; and the San Francisco Museum of Modern Art. He lives and works in New York.

Richard Prince: Hippy Drawings

ISBN 3-7757-1733-1 U.S. \$40.00

Hardcover, 9 x 12 in. / 104 pgs / 100 color.

April / Art



Sara van der Heide: Penumbra Paintings and Drawings

Essays by Dominic van den Boogerd,
Xander Karskens and Julia van Ooststroom.

As one essay here places the rising young Dutch artist Sara van der Heide and her work, she "is a painter of the visual culture, an artist who has seen much more in the form of newspaper photos, television images and films than she has experienced firsthand. With obvious pleasure she creates a world of painting that enables viewers to see in a chaos of different ways. A very promising sketch, an indescribable blend of colors, an unexpected texture after the paint is wiped away." *Penumbra* offers readers van der Heide's expressive and unabashedly luscious drawings and paintings, including many in egg tempera and other old-school techniques, and examines her comparatively contemporary subjects, from terror to pop culture.

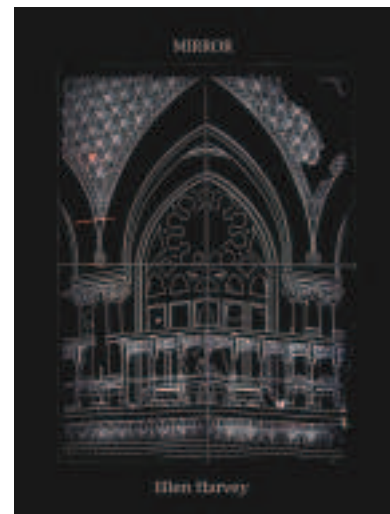
Sara van der Heide: Penumbra

ISBN 90-808185-8-5 U.S. \$35.00

Hardcover, 4.75 x 6.5 in. / 128 pgs

100 color and 30 b&w.

March / Art



Ellen Harvey: Mirror

Essays by Alex Baker and Shamim Momin.

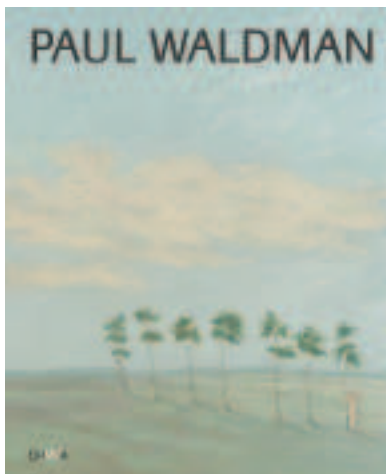
The artist best known for her *New York Beautification Project*—40 lozenge-shaped miniature landscapes illicitly painted on urban surfaces in public spaces around New York City from 1999 to 2001—has gone legit and gone indoors with *Mirror*, a site-specific installation at the Pennsylvania Academy of the Fine Arts. Playing off the Academy's Victorian architecture and academic traditions, in which students copy works of art, Harvey literally holds a mirror up to Frank Furness' Victorian Gothic architecture, copying the image of his interior stair hall as a nearly life-size reverse engraving on mirror. The glass is illuminated from behind so the engraved lines glow, and the resulting nearly 360-degree drawn environment is anchored by a video projection of Harvey creating the work. *Mirror* documents and puts in context Harvey's most ambitious site-specific work to date, and also serves as a mini-monograph, a short survey of her career, highlighting projects from 1998 to the present with brief descriptions written by the artist.

Ellen Harvey: Mirror

ISBN 0-943836-28-x U.S. \$25.00

Paperback, 9 x 12 in. / 96 pgs / 60 color.

February / Art



Paul Waldman: Eros, Art and Magic

Essays by Carol Strickland,
Carter Ratcliff and John Nunley.

This first monograph to focus on painter Paul Waldman tackles a great deal of work—his highly regarded career spans more than four decades. To do the job, the editors have called in some the big guns. Carol Strickland and Carter Ratcliff are among those who discuss the provocative themes that have occupied Waldman from the beginning: art, eros and magic. Readers can follow as Waldman's knowing and mysterious work evolves from the cool, elegant Minimalism of the 1960s and 1970s, in which he combined precise geometric shapes with segmented, often hidden female body parts, to the 1980s, when he introduced both animals and children, often in fantastical guises, and the 1990s, when he again concentrated on the figure. In 1998, when Waldman began the first of many yearly trips to India, his work, always full of sensual forms, lush color and vibrant surfaces, began to embrace elements from Eastern culture. He is now based in New York and his work, which has been exhibited regularly throughout the United States and Europe for years, is included in both public and private collections.

Paul Waldman: Eros, Art and Magic

ISBN 88-8158-560-x U.S. \$70.00

Hardcover, 9.5 x 11 in. / 192 pgs
113 color and 20 b&w.

March / Art



Eberhard Havekost: Harmonie

Paintings 1998-2005

Essays by Susanne Köhler and Annelie Lütgens.
Preface by Thomas Köhler.

What makes Eberhard Havekost's paintings so disquieting, so ambiguous? Perhaps it's the way he pairs photographic and video-inspired perspectives with large-format brushwork and controlled distortion, forcing lingering gazes accustomed to resting on more familiar painting styles or more focused photography to slip and slide over the surfaces of faces, emotions and buildings. As for subject matter, Havekost often appropriates images from television and newspapers, and, recently, he has also been adapting from his own photographs. Unlike Gerhard Richter, he is not involved in a painter's skeptical attempt to increase the value of the photographic subject, but is instead engaged with the media's skeptical way of dealing with the photograph as a document. *Harmonie* collects Havekost's paintings from over the last seven years, and is the first book to do so.

Eberhard Havekost: Harmonie

ISBN 3-7757-1651-3 U.S. \$35.00

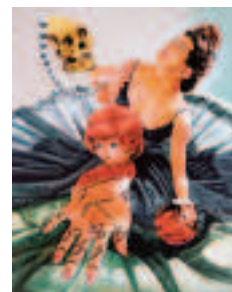
Paperback, 8 x 10.75 in. / 128 pgs / 68 color.

February / Art

Exhibition Schedule

Wolfsburg: Kunstmuseum Wolfsburg,

11/5/05-2/26/06



Jorge Galindo: Elixir

Essay by Omar Pascual.

Over the past 20 years, Spanish painter Jorge Galindo's work has evolved into a figurative, and on occasion almost clean, style. Having left behind the collage, Galindo is working with calendar-like mid-century images of women, and painting in disproportionate, out of place, and sometimes fantastic elements. Some might call the resulting works *trompe l'oeil* collages; he defines them as "unreal paintings." This is the first catalogue dedicated to Galindo's work.

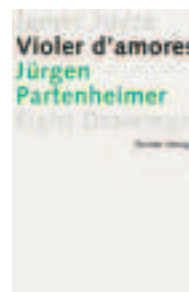
Jorge Galindo: Elixir

ISBN 84-7506-733-6 U.S. \$55.00

Hardcover, 9.5 x 11.75 in. / 272 pgs / 250 color.

March / Art

Richter Verlag



Jürgen Partenheimer: Eight Drawings

Fragments from Finnegans Wake: James Joyce

In the eight drawings in this artist's book, Partenheimer comes to grips with key passages from James Joyce's *Finnegans Wake*. He takes on Joyce's lyrical and onomatopoeic vocabulary via extraordinarily sensitive lines and strokes, poetic notations of an enigmatic world.

Jürgen Partenheimer: Eight Drawings

ISBN 3-937572-16-3 U.S. \$40.00

Slipcased, 8 x 12.5 in. / 24 pages / 8 color.

March / Art

Franz Gertsch: Retrospective

Essays by Matthias Frehner, Joachim Jäger, Ulrich Loock, Peter Schneemann, Reinhard Spieler and Samuel Vitali.

Retrospective, the most comprehensive monograph to date on the work of Franz Gertsch, celebrates the painter's 75th birthday. Since Harald Szeemann's legendary Documenta 5 in 1972, Gertsch has been one of the most significant photorealist or hyperrealist painters in the world. As a participant in three Venice Biennales, most recently in 2003, and the subject of solo shows at institutions including The Museum of Modern Art, New York, Gertsch has received some of the highest honors the art world has to offer. In 2002 the Museum Franz Gertsch opened in Burgdorf, near Bern, Switzerland: it is dedicated to his work—a rare honor for any living artist—and features a wide variety of it. *Retrospective* collects Gertsch's most important large-format paintings and monumental woodcuts, along with a broad selection of gouaches and watercolors from the late 1960s to the present, and includes a catalogue raisonné of the paintings.

Franz Gertsch was born in Möriegen, Switzerland in 1930, and studied in Bern. He made his first large-scale photorealist works in the late 1960s, and showed them to rapt attention in the early 1970s. His large-scale woodcut work, which he began in the 1980s, is unique—he works in formats that push the limits of paper production, and has opened new dimensions for a traditional medium. Gertsch's work is represented in museums around the world.

Franz Gertsch: Retrospective

ISBN 3-7757-1709-9 U.S. \$60.00

Hardcover, 11 x 12.25 in. / 288 pgs / 182 color and 22 b&w.

March / Art

Exhibition Schedule

Bern: Kunstmuseum Bern, 11/13/05-3/12/06



Hatje Cantz Publishers

Revised and Expanded Edition

Ron Mueck: Catalogue Raisonné

Edited by Heiner Bastian.

Essays by Susanna Greeves and Heiner Bastian.

Ron Mueck, the hyperrealist sculptor, learned his craft making models and puppets for television and movies. He was nearly 40 when his work came to the attention of Charles Saatchi. At Saatchi's urging, he began to show his sculptures in gallery and museum contexts in the late 1990s. They met with astonishment and praise, particularly *Dead Dad*, a silicon and mixed-media model of Mueck's father's body, perfectly proportioned but less than four feet long, which made its debut at the highly publicized *Sensation* show. The human presence and perfection of detail in Mueck's work, the realism and mysterious, transfigured quality of his figures, which stems in part from his extravagant liberties with scale, excited immediate international attention. Since then, the artist's fame has increased steadily with each new work. This second, expanded edition of the monograph of record updates the only comprehensive publication on Mueck's work. Céline Bastian's catalogue raisonné lists all of his works to date.

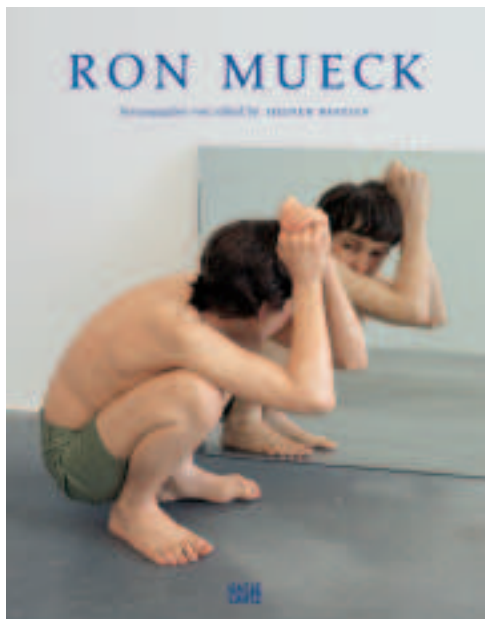
Ron Mueck was born in 1958 in Melbourne, Australia. His work has been exhibited in the infamous *Sensation* show, at the Hirshhorn Museum and Sculpture Garden and, most recently, in solo shows at The National Gallery in London and the Museum of Contemporary Art in Sydney. Mueck lives and works in London.

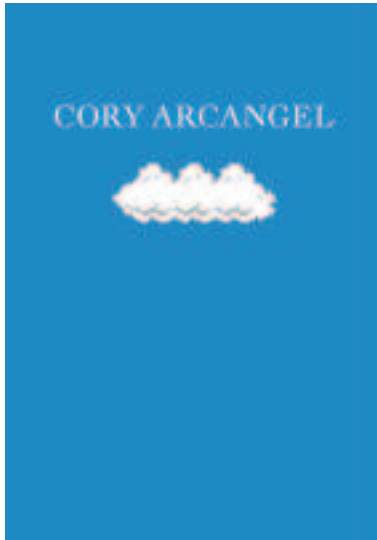
Ron Mueck: Catalogue Raisonné

ISBN 3-7757-1719-6 U.S. \$35.00

Hardcover, 9 x 11.5 in. / 96 pgs / 28 color and 42 b&w.

February / Art





Cory Arcangel: Beige

Edited by Raphael Gyga.

Twenty-five years ago, the first 8-bit Nintendo console went on the market; now most home computers have hundreds of thousands of times that power. Arcangel, who is 27 this year, is a full-fledged member of the generation that grew up on home video games. With *Beige*, a collective of fellow programmers, he has embarked on a hacker's nostalgia trip: his return to *Super Mario Brothers* removes all of the action to leave a landscape of blue sky and puffy clouds; *Shoot Andy Warhol* is a working video game in which viewers gain points for hitting Warhol and lose them by accidentally shooting Colonel Sanders, the Pope or Flavor Flav instead. Arcangel appropriates and rewrites electronic history, and his accessible sites and published code offer viewers tools for action in a reality that is less and less tangible, through a field that has come to dominate our daily lives. Arcangel's work was shown at the 2004 Whitney Biennial.

Cory Arcangel: Beige

ISBN 3-905701-15-4 U.S. \$35.00

Hardcover, 6.25 x 9 in. / 120 pgs / 120 color.

March / Art



Cameron Jamie

Essays by Gary Indiana, Mike Kelley and Ralph Rugoff.

Cameron Jamie's calling is tracking down extreme social phenomena and presenting them in short documentary films. His best known film, *BB*, documents "backyard wrestling" among working-class kids in his native San Fernando Valley. In *Spook Houses*, he explores a suburban Chicago community that takes a little too much pleasure in the macabre at Halloween, transforming front lawns into cemeteries and kitchens into mausoleums. And in *Kranky Claus*, a film about Krampus rituals in Austria, he accompanies those legendary demons on their nightmarish pre-Christmas tour, thrashing frightened children. As Jamie says of his subjects and as he proves to his audiences, "The creepiest things in the world are always the things that are considered to be the most normal."

Cameron Jamie

ISBN 3-7757-1726-9 U.S. \$48.00

Hardcover, 8.5 x 10.75 in. / 200 pgs / 200 color.

March / Art



Simon Starling: Cuttings

Edited by Philipp Kaiser.

Essays by Daniel Kurjakovic and Reid Shier.

Simon Starling is part of a young generation of conceptual artists whose work is more concerned with narrative than their predecessors' has been. Pieces like *Inverted Retrograde Theme, USA (House for a Songbird)*, which shrinks scale models of modular concrete homes into birdhouses on slim wood supports, investigate modernistic design objects, materials and concepts that exemplify the prevailing ideologies and production factors of specific regions, cultures, and generations. By breaking down his source material and transforming it, Starling writes a new chapter in its history while raising questions about complex cultural and aesthetic phenomena of our time. *Cuttings* is an unprecedented overview of his work, and is literally cut away itself, with pages trimmed into different lengths in different sections to delineate coverage of 2005 projects, including those for a first survey exhibition at the Kunstmuseum Basel; previous works listed from A to Z; and several texts, including two essays and an interview.

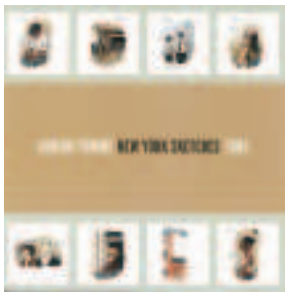
Simon Starling: Cuttings

ISBN 3-7757-1674-2 U.S. \$48.00

Paperback, 6.25 x 9.25 in. / 208 pgs

81 color and 70 b&w.

February / Art



Adrian Tomine: New York Sketches 2004

Dan Clowes meets Walker Evans in this collection of subway and street portraits by Adrian Tomine, whose work readers will recognize from Dave Eggers's *Best American Nonrequired Reading* and the cover of *The New Yorker*. This remarkable portfolio of 15 full-color ink-and-watercolor drawings is printed on finely textured 130-lb. Cougar paper and accordion folded.

Adrian Tomine: New York Sketches 2004

ISBN 0-9766848-2-9 U.S. \$24.95

Paperback, 7 x 7 in. / 15 pgs / 15 color.

January / Art

JRP/Ringier



PSYOP: Post-9/11 Leaflets

Edited by Christoph Büchel and Giovanni Carmine.

In the spirit of *Taliban*, this artist's book on military "psychological operations" collects over 120 propaganda leaflets that have been dropped by the U.S. Army on Afghanistan and Iraq, as well as other similar material. It offers unique insight into the intense and varied strategies in play in a chaotic Middle East.

PSYOP: Post-9/11 Leaflets

ISBN 3-905701-12-X U.S. \$22.00

Paperback, 6.5 x 9.25 in. / 144 pages / 144 b&w.

March / Popular Culture



Lovett/Codagnone

Essays by Octavio Zaya and Lia Gangitano.

For the past 10 years, John Lovett and Alessandro Codagnone have been working collaboratively as Lovett/Codagnone. Their performance work and video installations explore power relations, both as manifested in explicit cultural signifiers like S/M and in clandestine or unconscious practices. Previous photography-based collaborations displaced gay subcultural signifiers into suburban environments or urban public spaces. In more recent works, the audience is confronted with an appropriation of theatrical fallout, scripted communication that makes up patterns of interaction and dysfunction within family structures. The complexity of human dynamics is explored and re-delivered, often through the distilling of a pose that demands intensity and endurance. Lovett/Codagnone's strenuous performances convey uncomfortable and complex relationships in which the only constant is ever-shifting power roles.

Lovett/Codagnone

ISBN 88-8158-562-6 U.S. \$34.95

Paperback, 6.75 x 9.5 in. / 128 pgs

131 color and 1 b&w.

March / Art



Le Parc Lumière: Kinetic Works by Julio Le Parc

Essay by Sebastián López.

Conversation with Michael Hans Herzog.

Le Parc Lumière focuses on a single, key aspect of Julio Le Parc's work—his preoccupation with changing light. Le Parc, born in 1928 in Mendoza, Argentina, is one of the world's best-known kinetic artists. By 1958 he had moved to Paris and begun creating his first light works and mobiles, most of which were made in the 1960s, while he and other young artists, including François Morellet, were founding and developing GRAV (Groupe de Recherche d'Art Visuel). This large-format publication contains a comprehensive selection of those works that use both light and movement. It also includes an essay from Sebastián López and an interview with the artist that is full of insights into his world and his work.

Le Parc Lumière: Kinetic Works by Julio Le Parc

ISBN 3-7757-1663-7 U.S. \$55.00

Hardcover, 9 x 12.75 in. / 192 pgs / 100 color.

February / Art



Zhang Xiao Tao: Dream Factory Rubbish Heap

Edited by Kanshima Takahiro.

Essay by Snejana Krasteve.

These softly colored oils of copulating frogs, melting birthday cakes, lobster claws and faces reflected in used condoms accumulate layers fast. Cells swim over their surfaces as if across a slide—or are those drops of blood?—and tropical fish flit through the debris, all against idyllic blue-green. This first monograph on the young Beijing artist includes images of Zhang working in his studio, pictures of his sculptural installation work, and documentary photographs of installed exhibitions and other influences (including Beijing porn industry advertisements and emporia). Of Beijing the artist writes, "fantastic, full of action. All is on the move, all is running, all souls fight and compete with each other." He could as easily describe his own work.

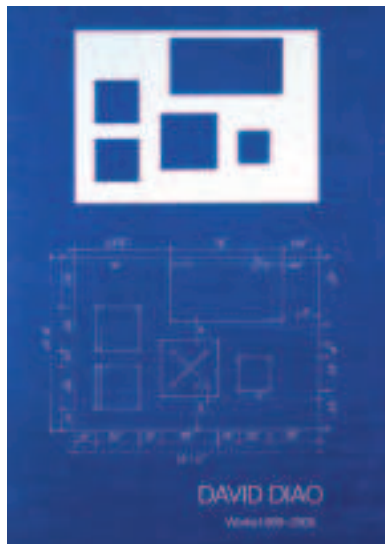
Zhang Xiao Tao was born in 1970 in the Sichuan Province of China. Solo exhibitions of his work have been mounted throughout China, as well as in Paris, Munich, Tokyo, and Oakland, California. He lives and works in Beijing and Chengdu.

Zhang Xiao Tao: Dream Factory Rubbish Heap

ISBN 988-98086-0-9 U.S. \$30.00

Paperback, 11.25 x 8.5 in. / 127 pgs / 100 color.

March / Art/Asian Arts



David Diao: Work 1969-2005

Essay by Michael Corris.

Who puts smiley faces over Warhol-esque silkscreens of Bruce Lee in full howling attack? Who superimposes loungey, gentlemanly, portraits of himself over Jackson Pollock's canvases, as if to take blasé responsibility for their drips? And who makes a triptych in which Lee and Pollock face off? While we're at it, who puts a black Saint George's cross on a red flag? David Diao, whose artistic life "began thirty years ago very much under the influence of Greenbergian formalism." Diao has since wrestled and mastered twin artistic and racial dragons many times over. Of his *MoMA* series he says, "... here I stand, a real slanted-eye Asian, desiring however ambivalently to be in the *MoMA* ... in any case I don't mind poking fun at myself at the same time. I am there, smack in the center of the muck."

David Diao: Work 1969-2005

ISBN 988-98680-2-4 U.S. \$40.00

Paperback, 11.75 x 8.25 in. / 72 pgs

60 color and 6 b&w.

March / Art/Asian Arts



Xie Nanxing: Paintings 1992-2004

Essay by Nataline Colonnello.

Conversation with Ai Weiwei.

Xie Nanxing is one of the most important young contemporary painters working in China. This catalogue of his first dozen years features his chilling stigmata, blood-dotted scenes, and gray fish-eye interiors, all of which have the look of surveillance imagery. His work has appeared at the Shanghai and Venice Biennales and the Kunsthalle Basel.

Xie Nanxing: Paintings 1992-2004

ISBN 988-98086-3-3 U.S. \$50.00

Hardcover, 9 x 10.75 in. / 54 pgs / 54 color.

March / Art/Asian Arts

Timezone 8



Lin Tianmiao: Non Zero

Edited by He Hao.

Along with the expansive title installation, *Non Zero* documents Lin Tianmiao's career to date, including the string-bound objects, threaded self-portraits and mannequins recently exhibited at the Shanghai Biennale.

Lin Tianmiao: Non Zero

ISBN 988-98086-8-4 U.S. \$50.00

Hardcover, 8.75 x 11.25 in. / 90 pgs / 50 color.

March / Art/Asian Arts



The Wall: Reshaping Contemporary Chinese Art

Edited by Gao Minglu.

Essays by Cheng Pei, Chen Yang, Wu Hong, Robin Boyko, Philip Tinari and Paul Mooney.

Gao Minglu has curated several major exhibitions of Chinese contemporary art, including *China/Avant-Garde* in Beijing and *Inside Out: New Chinese Art*, at the Asia Society in New York, but *The Wall: Reshaping Contemporary Chinese Art* is the largest such exhibition ever held beyond the borders of China itself. Minglu, the Buffalo Fine Arts Academy and the Millennium Art Museum in Beijing have organized a landmark first collaboration on contemporary Chinese art between American museums and a major Chinese art institution. The results are good: *The Wall* addresses the work of more than 50 Chinese artists in media from the classic—painting, sculpture and works on paper—to the kinetic and ephemeral—video, installation, performance and film.

The Wall: Reshaping Contemporary Chinese Art
ISBN 1-887457-05-4 U.S. \$60.00

Hardcover, 9.5 x 12 in. / 414 pgs
61 color and 200 b&w.

March / Art/Asian Arts



Tai-Jung Um: Sculptures and Drawings

Essay by Annette Tietenberg.

The outdoor sculptures of renowned Korean metal sculptor Tai-Jung Um are prominent features of Seoul's urban landscape. Um is best known for having ventured a redefinition of sculpture during the 1970s and 1980s, an artistic risk catalyzed by sea changes in American and European art at the time, and his groundbreaking work melded those new influences with his own cultural background and Buddhist roots. As a professor at the Academy of Art at the Korean National University, Um has passed on his knowledge and sense of artistic adventure to another generation. *Sculptures and Drawings* features a selection of his most significant pieces, and illustrates the development of his oeuvre since the 1960s, placing special emphasis on the striking recent works that demonstrate his masterful command of aluminum. Also included in the survey are the artist's fascinating large-scale pen-and-ink drawings.

Tai-Jung Um: Sculptures and Drawings

ISBN 3-7757-1706-4 U.S. \$55.00

Hardcover, 10 x 12 in. / 224 pgs / 180 color.

February / Art/Asian Arts



Li Wei

Edited by Eleonora Battiston.

A man falls to earth headfirst, cutting into the ground and resting there, feet up, like an unexploded bomb. A young woman humors a playful pet, an artist's head, as it bites the hem of her skirt. Li Wei, a young Beijing performance artist, has begun to pop up in the American media, and with images like these, it's no wonder. He received his earliest significant public exposure following an impromptu event at the 2000 Shanghai Biennial, in which he put his head through a hole in a mirror and attended (and was ejected from) a crowded reception. Recent pieces, including the public *Green Gay Flag* and the private *It Would Not Die Away Like Such*, have been both politically and sexually daring. This first monograph catalogues the artist's perceptive and often funny insights into China today and tomorrow.

Li Wei

ISBN 88-89431-28-8 U.S. \$35.00

Paperback, 11 x 9 in. / 112 pgs / 150 color.

March / Art/Asian Arts



Rebecca Warren

Edited by Beatrix Ruf.

Essays by Carl Freedman and Gregorio Maghani.

This first monograph features Rebecca Warren's first U.S. solo show at Matthew Marks Gallery, where her rough, unfired clay works reconfigured works by an array of masters, among them Degas, Rodin, Boccioni, Picasso, Fontana and the German Expressionists. Warren connects to the work of more recent artists and their curvy muses in works like *Helmut Crumb*, whose thunder thighs and platform heels unmistakably refer to its titular role models, Robert Crumb and Helmut Newton. Sculptor **Rebecca Warren** was born in London in 1965 and received degrees from Goldsmith's College at the University of London and the Chelsea College of Art, London. Her work has been shown at Matthew Marks Gallery, New York, the Saatchi Gallery, London, and Donald Young Gallery, Chicago. She lives and works in London.

Rebecca Warren

ISBN 3-905701-33-2 U.S. \$29.00

Hardcover, 8 x 10 in. / 96 pgs

Illustrated throughout.

March / Art



Maria Roosen: Maria's

Essays by Hans den Hartog Jager and Jennifer Allen.

Glass breasts, penises dangling from strings, hand-knit sunflowers, toilets decorated with hunting scenes, the images in *Maria's* bring readers into Dutch baby-boomer Maria Roosen's lyrical and mischievous artistic universe. She has designed slippers for a giant and made an outsized rosary for a medieval statue, and frequently smuggles her cheekier work into everyday life by combining it with existing objects—nestling a pair of glass breasts in a Chesterfield chair, tucking two more into bed, and anchoring a pale orange tent with a series of louche-looking blown-glass pitchers. Her evocations and provocations of masculinity and femininity, in sculpture, installation and works on paper, in uncommon materials and a wealth of sensual forms, echo and challenge artists such as Eva Hesse and Louise Bourgeois. *Maria's* tracks Roosen's work of the last seven years, and includes highlights from further back, ranging from the intimate to the monumental.

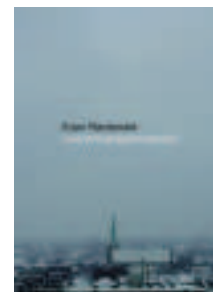
Maria Roosen: Maria's

ISBN 90-808185-6-9 U.S. \$40.00

Hardcover, 6.5 x 8.75 in. / 192 pgs

200 color and 10 b&w.

March / Art



Euan Macdonald: Everythinghappensatonce

Essays by Barbara Fischer, Ann McDonald and Stephanie Roesenthal.

everythinghappensatonce brings together MacDonald's video works, drawings and paintings. His videos find him an eyewitness to the unconscious and the casual. His drawings, despite tie-ins to the motifs and themes of his videos, preserve their autonomy as significant works of their own.

Euan Macdonald: Everythinghappensatonce

ISBN 3-938821-00-0 U.S. \$35.00

Hardcover, 8.75 x 10.5 in. / 112 pgs / 80 color.

April / Art

Hatje Cantz Publishers



Jörg Herold: Material Remains and Written Records from the Travels of a Documentary Archaeologist

Edited by Susanne Pfeffer.

Essays by Bernhard Jussen, Klaus Krüger, Isabell Schenk-Weininger and Klaus-Jörg Siegfried.

The performances, drawings, films and installations of archaeologist Jörg Herold from 2000-2005.

Jörg Herold: Material Remains and Written Records from the Travels of a Documentary Archaeologist

ISBN 3-7757-1669-6 U.S. \$55.00

Pbk, 9 x 13 in. / 240 pgs / 120 color & 120 b&w.

February / Art



Pablo Vargas Lugo: Skidproof View

Essays by Michel Blancsubé and Sina Najafi.

Pablo Vargas Lugo is one of Mexico's fastest-rising contemporary artists, with an extensive resume of solo and group exhibitions there and abroad. This book, an artist's project highlighting a single installation—done for the Colección Jumex and then reinstalled at the San Paolo Biennale—documents the sprawling city of over 16,000 pyramids of varying sizes that he reproduced at both sites. Because they are too large to maintain in storage, this fleet of structures will have to be destroyed, at which point *Skidproof View* will be the only full record of their existence. Its design is inspired by a 1953 Mexican book on planets and stars.

Pablo Vargas-Lugo was born in 1968 in Mexico City. He has had solo exhibitions at The Americas Society, New York; the Project Room at the Los Angeles County Museum of Art, Los Angeles; Audiello Fine Arts, New York; and Art&Idea, New York. He lives and works between Mexico City and New York.

Pablo Vargas Lugo: Skidproof View

ISBN 84-7506-646-1 U.S. \$49.00

Hardcover, 9.5 x 12 in. / 180 pgs

24 color and 140 duotones.

March / Art/Latin American



Damián Ortega: The Beetle and Other Works

Essays by Eungie Joo, Hari Kunzru and Alma Ruiz.

This first North American monograph on Mexican artist Damián Ortega documents 10 years of work focused on conceptual practice, social organization, and humor, including the installations and performances that make up his acclaimed *Beetle Trilogy*, several works never before exhibited and a great deal of unpublished material. Most of what's here hasn't been seen before. The first episode of the trilogy, *The Cosmic Thing*, a disassembled Volkswagen suspended in the air, was featured in Gabriel Orozco's *Il Quotidiano Alterato* at the 2003 Venice Biennale, and was one of the most widely reproduced images of that year's exhibition.

Moby Dick, a heroic action involving the artist's Beetle, a live band, ropes and pulleys, followed, and then *Beetle '83 Escarabajo*, a ritual return to the vehicle's place of birth, closed the cycle. *The Beetle Trilogy and Other Works* includes a new comic, 150 color images and an original essay by Hari Kunzru, author of *The Impressionist* and one of Granata's 20 "Best Young British Novelists" in 2003.

Damián Ortega: The Beetle and Other Works

ISBN 0-9749831-3-6 U.S. \$39.95

Paperback, 8.5 x 11 in. / 208 pgs

150 color and 50 b&w.

February / Art/Latin American



Francis Alÿs: The Historic Center of Mexico City

Edited by Carlos Monsiváis.

This visual travelogue of one of the biggest cities of the twenty-first century takes readers through the architecture and neighborhoods at its heart. Francis Alÿs, a Belgian artist with a studio in Mexico City's title historic center, loves to wander, and to record what he sees in photography, videos, slides, drawings and paintings. *Walking Distance from the Studio* is, in his own words, "everything that I saw, heard, did or undid, understood or misunderstood, within a perimeter of ten blocks around my studio in the centro historico." Through all of this, Alÿs remains an outsider and foreigner—his detachment lets him see and relay everyday things in new, poetic and often surprising ways.

Francis Alÿs: The Historic Center of Mexico City

ISBN 84-7506-719-0 U.S. \$24.00

Paperback, 5.25 x 7.5 in. / 120 pgs / 62 color.

March / Art/Latin American



Flashback: Revisiting The Art of the Eighties

Edited by Philipp Kaiser. Conversations with Benjamin H.D. Buchloh, Werner Büttner, Isabelle Graw, Kasper König and Thomas Ruff.

The last decade of the Cold War era left a legacy greater than legwarmers. *Flashback* takes a close and critical look at what many see as the decade of painting. Or the decade of the art-market boom. Or as Cindy Sherman once called it, the decade of media criticism. Is it any wonder that what emerges from the diversity of artistic approaches in *Flashback* is an extraordinarily heterogeneous time, and that in the end the book raises the question of whether it is even appropriate to view art of the 1980s as a category apart? *Flashback* includes works from some 30 artists, including Francesco Clemente, Robert Gober, Martin Kippenberger, Jeff Koons, Sherrie Levine, Robert Longo, Richard Prince and Cindy Sherman.

Flashback: Revisiting the Art of the Eighties

ISBN 3-7757-1631-9 U.S. \$55.00

Hardcover, 8.75 x 10.5 in. / 176 pgs / 80 color.

February / Art

Exhibition Schedule

Basel: Kunstmuseum Basel, 10/30/05-2/12/06



Neo Baroque!

Edited by Micaela Giovannotti and Joyce B. Korotkin. Conversation with Robert Storr, Marianne Boesky, Shamin Momin, Alexis Rockman and Nicola Verlato.

Despite postmodernism's inclusive theory, much of its practice is aesthetically minimal. Enter the new Baroque, aglow with brilliant colors, dizzying arabesques and spectacular ornamentation in gold and sparkling crystals. It can also be a bit dark, with provocative narratives and difficult subject matter. The Neo Baroque is evolving radically differently from modernism: as a sensibility rather than a specific style. This genus of work and its practitioners—those considered here include Petah Coyne, Robert Longo, Alexis Rockman, Fred Tomaselli and Kehinde Wiley—offer a visual feast for the senses, and *Neo Baroque!* offers proof that the sensibility is infiltrating everything from painting, sculpture, video and photography to performance and installation, a dazzling new cultural signature of the times.

Neo Baroque!

ISBN 88-8158-566-9 U.S. \$39.95

Paperback, 8.25 x 11 in. / 112 pgs

26 color and 40 b&w.

February / Art



Imagination Becomes Reality: Part II Painting Surface Space

Essays by Ingvild Goetz and Rainald Schumacher.

Imagination Becomes Reality is the catalogue for an exhibition cycle at the renowned Goetz Collection, conceived and planned by Ingvild Goetz to present visitors with a selection of the wide variety of forms and techniques in use by contemporary painters. *Painting Surface Space*, the second of five books that bring the series to viewers not within visiting distance, focuses on the ways architecture and space are rendered in contemporary art, and the ways electronic media, photography, film and computer simulations, in expanding the means we can employ to design and visualize space, have influenced painting. This interaction of media, ultimately almost always in connection with our state of mind, or with space as a metaphor for such an existential orientation, is at the heart of the juxtapositions this exhibition presents. Thus *Painting Surface Space* taps into space and architecture in the context of the development of painting as a medium.

Imagination Becomes Reality: Part II

ISBN 3-9808063-6-7 U.S. \$40.00

Hardcover, 7 x 9.75 in. / 152 pgs / 50 color.

March / Art

Without Boundary: Seventeen Ways of Looking

Edited by Fereshteh Daftari.

Essays by Homi Bhabha and Orhan Pamuk.

The attention currently directed from the West to the Islamic world has profound ramifications for the art made by those who come from the region but live elsewhere: that origin is increasingly becoming a defining term in the consideration of works by artists such as Mona Hatoum and Shirin Neshat. Resisting any homogenizing impulse, *Without Boundary* recognizes a need to ask if this art is marked by an Islamic difference. Author and curator Fereshteh Daftari considers issues ranging from the aesthetic legacy of Islamic art to contemporary ideas of identity and faith. Essays by MoMA Director Glenn D. Lowry, whose own academic and curatorial background involves traditional Islamic arts; Homi Bhabha, the preeminent theorist and scholar of the postcolonial condition; and the Turkish writer and novelist Orhan Pamuk, winner of the German Book Peace Prize and author of *My Name Is Red* and *Snow*. Artists include Jananne-Al-Ani, Ghada Amer, Kutlug Ataman, The Atlas Group/Walid Raad, Mona Hatoum, Shirazeh Houshiary, Emily Jacir, Y.Z. Kami, Mike Kelley, Rachid Koraichi, Shirin Neshat, Marjane Satrapi, Shirana Shahbazi, Raqib Shaw, Shahzia Sikander and Bill Viola.

Without Boundary: Seventeen Ways of Looking

ISBN 0-87070-085-5 U.S. \$29.95

Paperback, 9 x 10.75 in. / 104 pgs / 98 color.

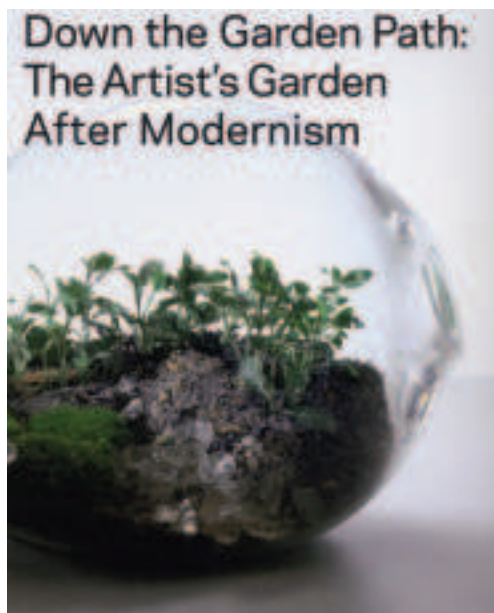
February / Art

Exhibition Schedule

New York: The Museum of Modern Art, 2/26/06-5/22/06



Queens Museum of Art



Down the Garden Path: The Artist's Garden After Modernism

Edited by Valerie Smith, Domenick Ammirati and Jennifer Liese.

Essays by Julian Agyeman, Joachim Wolschke-Bulmahn, Brigitte Franzen and Jamaica Kincaid.

Foreword by Tom Finkelpearl.

An international array of artists including Isamu Noguchi, Jenny Holzer and Vito Acconci have been using the garden as a vehicle for commentary on social and political issues, in both public and private realms. The lush *Down the Garden Path* offers a critical history of their and other artists' garden work from the 1940s to the present, and verdant examples in categories including paradise; the memorial; private and public gardens; and ecologies, their alternatives and Schreber gardens. Among pieces that readers won't likely see elsewhere are Paula Hayes's *Plantpack 2000*, a miniature garden in a Snuggli, and five newly commissioned gardens for Queens. With essays by Jamaica Kincaid among others.

Down the Garden Path: The Artist's Garden After Modernism

ISBN 1-929641-06-0 U.S. \$35.00

Paperback, 9 x 12 in. / 176 pgs / 170 color.

January / Art



Le Magasin: 1986-2006

Edited by Yves Aupetitallot.

Essay by Laura Cottingham.

Le Magasin, the National Contemporary Art Center of Grenoble, was an early and excellent model of the rehabilitation of an abandoned industrial site for contemporary art. It is now emerging from a secondary period of renovation, and this book celebrates its renewal, its history and its ongoing role in expanding the domain of curatorial experimentation. Among those projects presented here, many of which have never before been published, are works from globally renowned artists including Vito Acconci, John Baldessari, Bernd & Hilla Becher, Joseph Beuys, Alighiero Boetti, Barbara Kruger, Thomas Ruff and Sol Le Witt. *Le Magasin 1986-2006* is not only an overview of a seminal institution and a wide-ranging reference book on contemporary art, but also a meditation on the evolution of the relationships between the institution and the artist.

Le Magasin: 1986-2006

ISBN 2-940271-66-6 U.S. \$65.00

Paperback, 10.5 x 12.5 in. / 250 pgs / 160 color.

April / Art



What's New Pussycat?

New Acquisitions 2002-2005 Museum Für Moderne Kunst Frankfurt am Main

Essays by Udo Kittelmann and Klaus Görner.

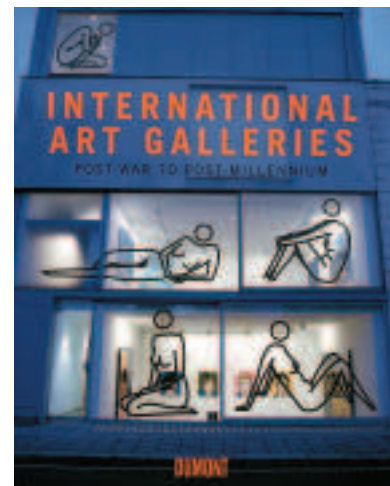
What makes a museum what it is? The answer Udo Kittelmann has given as the Director since 2002 of the Frankfurt/Main Museum for Modern Art is clear enough: "The collection is the supporting pillar of any museum. The focus of the work lies in the build-up, the cultivation and the expansion of the collection, in the exhibition of others." The voluminous *What's New, Pussycat?* introduces 200 of the finest works with which Kittelmann has put his money where his mouth is, and documents the ongoing evolution of the important collection he helms. Featured artists include Francis Alys, Marcel Duchamp, Lucian Freud, Douglas Gordon, On Kawara, Bruce Nauman, Steven Parrino, David Reed, Santiago Sierra, Elaine Sturtevant, Kara Walker and Andy Warhol.

What's New Pussycat?

ISBN 3-936711-99-2 U.S. \$60.00

Hardcover, 9.25 x 11.25 in. / 350 pgs / 250 color.

April / Art



International Art Galleries: Post-War to Post-Millennium

Edited by Uta Grosenick.

Essays by Raimar Stange, Adam Szymczyk, Gilbert Vocario, Luca Cerizza, Stéphane Coréard, Rachel Gugelberger, Barbara Hess, Jens Hoffmann, Sylvia Martin and Regina Schultz-Möller.

Art galleries have been, and continue to be, enormously influential in aesthetic discourse. They have launched the world's most celebrated artists and nurtured its key movements. Where would Pop Art be without Leo Castelli? The New York School without the Guggenheim Jeune? And what would Fluxus have become without René Block's commitment? *International Art Galleries* is a star-studded, photo-filled look at the art world's star-makers, the first book to examine the modern gallery phenomenon, offering over 75 profiles of galleries from around the world, and portraits of their key players arranged by decade. American readers will recognize galleries from Art of This Century to Marian Goodman to the Project. Other international players range from Galerie Iris Clert in Paris to Tomio Koyama in Tokyo and kurimanzutto in Mexico City. Lavishly illustrated throughout with photographs of artists, gallerists, installations and events, this comprehensive history of the modern gallery system offers an intriguing and engaging angle on the development of art since 1945.

International Art Galleries:

Post-War to Post-Millennium

ISBN 3-8321-7658-6 U.S. \$80.00

Hdcvr, 10 x 12 in. / 540 pgs / 300 color & 240 b&w.

March / Art



Emergency

Edited by Alfredo Jaar.

Essays by Abdourahman A. Waberi, Achmat Dangor, Aly Diallo and Aminata Sow Fall.

The new Museum of Contemporary Art of Castilla and León, opened in Spain in 2005 with an exhibition of Alfredo Jaar's *Emergency*, a dark pool from which a fiberglass model of the African continent is constantly, slowly rising and resubmerging. This revised and expanded black book of essays—whose back cover leads to black endpapers and black title pages—extends Jaar's piece with reflections on the continent from such brilliant African writers as Ama Ata Aidoo (of Ghana, via Stanford University's creative writing program), Buchi Emecheta (of Nigeria and London), Nawal el Saadawi (Egypt's onetime Director of Public Health, the only woman ever to achieve such a position), and Nuruddin Farah (a novelist exiled from Somalia).

Emergency

ISBN 84-95951-90-8 U.S. \$29.95

Hardcover, 6.25 x 9 in. / 261 pgs / 5 color.

March / Nonfiction and Criticism



Emergencies

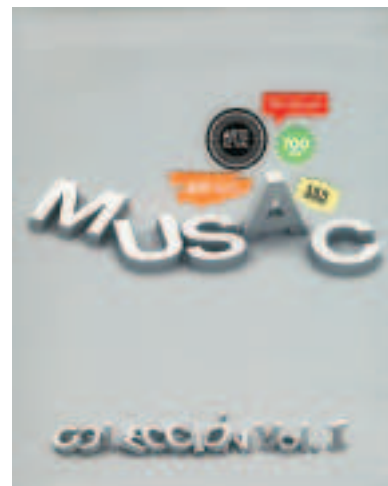
Emergencies collects work relating to Alfredo Jaar's *Emergency*, or to its call for attention to the developing world. From Tony Oursler's *Boot* to Anri Sala's *Dammi i Colori*, the works presented here were gathered together for the inaugural exhibition at the *Museo de Arte Contemporáneo de Castilla y León*, which opened in León, Spain, in 2005. MUSAC's agenda, above and beyond collecting contemporary art, is the establishment of a dialogue with the public about everyday events that affect and threaten human sensibility. *Emergencies* documents that collecting, and is also a platform for the expression of the artists' and the museum's utopian hopes, as well as a stage for the fight between injustice and artists' dreams. To that end, each section of this dense, well-designed volume lists further reading on the artistic and political topics covered—government, nonprofit and reference addresses to turn to for more information in addition to web sites of interest.

Emergencies

ISBN 84-95951-88-6 U.S. \$35.00

Paperback, 6.5 x 8.5 in. / 301 pgs / illust. throughout.

March / Art



The MUSAC Collection

Volume 1

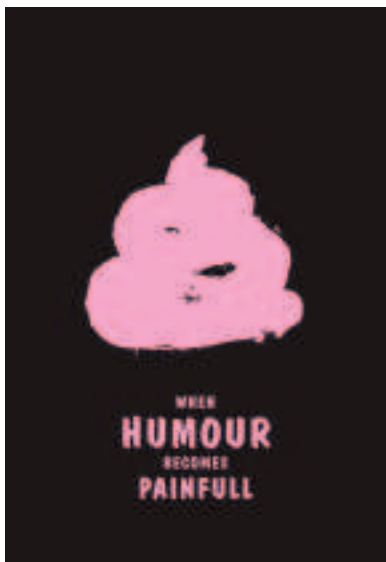
This phonebook-sized survey of current contemporary art is the world's first look at the collection of the brand-new Museum of Contemporary Art of Castilla and León, in Spain. MUSAC's stated mission is to serve as a museum of the present, an ever-changing art environment in a "living space that opens the door to a wide range of contemporary artistic expressions... a series of game boards on which action is the leading player." The museum's pointedly international collection, assembled with an eye to social commentary, includes work by Eija-Liisa Ahtila, Kutlug Ataman, Matthew Barney, Rineke Dijkstra, Marcel Dzama, Olafur Eliasson, Andreas Gursky, Candida Höfer, William Kentridge, Tracey Moffatt, Shirin Neshat, Pipilotti Rist, Anri Sala and Do-Ho Suh, to name a few of more than 150 artists represented by 900 works. *The MUSAC Collection* is an incomparable survey of the field and the ideal armchair-traveler's introduction to an exciting new space.

The Musac Collection

ISBN 84-93232-55-6 U.S. \$75.00

Paperback, 9 x 11.25 in. / 700 pgs / illust. throughout.

March / Art



When Humour Becomes Painful

Edited by Heike Munder and Felicity Lunn.

Essays by Slavoj Žižek and Simon Critchley.

From Dada to Fluxus through *Sensation* to today, humor is at the heart of much of the most-beloved—and least comfortable—art out there. Humor's ambivalence, its ability to shift between the utopian and the destructive, and its refusal of absolute values, distinguish many of those twentieth century movements that continue to exert an influence. This catalogue of work from more than 30 artists, including Bruce Nauman and Jake & Dinos Chapman, parses humor's mechanisms in works that seduce us with a laugh and then stop us in our tracks with more painful or uncomfortable themes. Deconstructions of the male artist persona by Vito Acconci and Jurgen Klauke use wit to confront taboos head-on, which connects them with the more recent work of John Bock and Klara Liden. Among classic pieces included are Joseph Beuys's *Capri Batterie* and George Maciunas's *Flux Smile Machine*.

When Humour Becomes Painful

ISBN 3-905701-04-9 U.S. \$35.00

Hardcover, 6.75 x 9.5 in. / 224 pgs / 50 color.

March / Art



Blur of the Otherworldly: Contemporary Art, Technology, and the Paranormal

Edited by Mark Alice Durant

and Jane D. Marsching.

Essays by Marina Warner and Lynne Tillman.

As technology has burgeoned in recent years, so have ghosts in the machine, or so the 29 artists featured here suggest. All use existing gadgets—photography, film, video, radio, Internet, and digital media—to explore age-old questions about parallel worlds and the paranormal. Photography has a long history with this topic—from the infamous Cottingham fairy photographs through studio spiritualist images to more recent grainy snapshots of Sasquatch and unexplained flying objects, it is often called upon by viewers to testify, and used by artists to move between science, fantasy and art. In days of millennial angst, ever-greater leaps of science, and ever-decreasing wilderness, other worlds seem as possible, probable, alluring, and potentially within reach of new technologies as they did in the days of fairies. Among the artists whose observations are recorded here are Jeremy Blake, Gregory Crewdson and Mariko Mori.

Blur of the Otherworldly: Contemporary Art, Technology, and the Paranormal

ISBN 1-890761-08-7 U.S. \$35.00

Paperback, 7 x 9.75 in. / 198 pgs

75 color and 25 b&w.

January / Art



Surface Tension Supplement No.1

Edited by Ken Ehrlich and Brandon LaBelle.

Essays by Jennifer Gabrys, Robin Wilson, Michael Rakowitz, Claudine Isé, Octavio Camargo, Kathy Battista, Brandon Lattu, Simparch, e-Xplo, James O'Leary, Kristin Kreider, et al.

Following the success of *Surface Tension: Problematics of Site*, *Surface Tension: Supplement No. 1* presents contemporary site-based practices in art, architecture and performance through writing, documentation and projects. It offers readers a string of moments when artistic practice actively discovers, defines and recreates public space, and asks what role that kind of practice might play in defining contemporary culture and society. Issues of design activism and the role of media in spatial experience are explored in critical essays by Jennifer Gabrys on Fresh Kills Landfill in New York, Michael Rakowitz on the Hungarian-based team Big Hope, and in Claudine Isé's *Vanishing Point*, an exhibition questioning the aesthetics of urban non-spaces. Ken Ehrlich contributes a piece on the infrastructure of signage in Los Angeles as seen through the photographs of Brandon Lattu. In addition, readers will find documentation of projects by the artist groups Simparch and e-Xplo, along with Kristin Kreider and James O'Leary's works designed specifically for the book.

Surface Tension Supplement No.1

ISBN 0-9772594-0-4 U.S. \$18.00

Paperback, 6 x 9 in. / 125 pgs / 25 color.

June / Art



Luna Moon

Edited by Danilo Eccher.

Essays by Danilo Eccher and Claudia Gioia.

An attentive, thoughtful reading of key passages in the history of Italian contemporary art through the work of some of its liveliest practitioners. From Conceptual art and Arte Povera in the 60s to tableaux vivants and the birth of Transavanguardia in the 70s and 80s, *Luna Moon* ranges forward to cover the new Roman school and the latest luminaries. It's an excellent introduction and reference to an important bit of recent art history, assembled at Benevento's new museum of contemporary art, ARCOS, which brings together artists including Luigi Ontani, Mimmo Paladino, Giuseppe Penone, Pedro Cabrita Reis, Atelier Van Lieschout and Erwin Wurm.

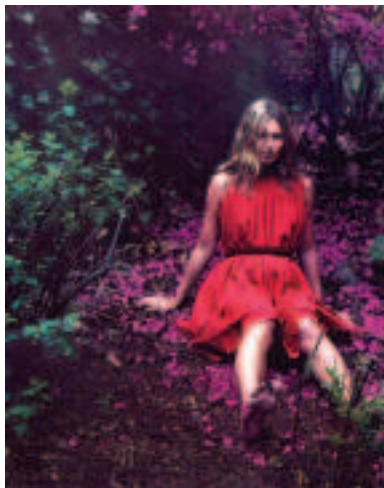
Luna Moon

ISBN 88-8158-559-6 U.S. \$65.00

Hardcover, 8.75 x 11 in. / 196 pgs

98 color and 2 b&w.

April / Art



The Regime of Visibility

By Camiel van Winkel.

Camiel van Winkel, the longtime editor of *Archis: Magazine for Architecture, the City and Visual Culture*, examines and interprets key interfaces between visual art and other forms of culture, and argues that our continuously expanding visual culture makes it necessary to reconsider the relationship between art and mass culture, between forms of autonomous and applied art. Van Winkel examines specific cases, from Rotterdam's sculpture terrace to the Netherlands Architecture Institute's national architecture plaque, to the behavior of politicians on the campaign trail—as well as film posters, reality shows, and films like *The Matrix*. Art historian **Camiel van Winkel** was born in The Hague, the Netherlands in 1964. He publishes critical essays regularly in international magazines and journals, and he is the author of *The Modern Void: on Art and the Public Condition*, published in 2000.

The Regime of Visibility

ISBN 90-5662-425-3 U.S. \$37.50

Paperback, 6.75 x 9.5 in. / 224 pgs / 50 b&w.

March / Art



The Hours

Visual Arts of Contemporary Latin America

Essays by Hans Michael Herzog, Sebastián López and Eugenio Valdés Figueroa.

The Hours—the title alludes to a work by Argentine author and philosopher Jorge Luis Borges—offers a first representative selection of works from the Daros-Latinamerica Collection, the most extensive cache of contemporary Latin American art in Europe, and one of the largest in the world. The collection is weighted toward work created in the past 20 years, and it covers a wide range of media, from installations and objects to videos, paintings, drawings, artists' books and performances. Taken together, the works profiled here offer a complex picture of a vast cultural region, full of widely differing faces, identities and interests. Despite the presence of some familiar names, among them Fabian Marcaccio, Guillermo Kuitca, Alfredo Jaar and Vik Muniz, the vibrant art scene documented here remains largely unexplored by North American and European viewers. Short, succinct texts guide the reader on this journey of discovery.

The Hours

ISBN 3-7757-1710-2 U.S. \$48.00

Hardcover, 8.5 x 10 in. / 282 pgs / 120 color.

February / Art/Latin American

Exhibition Schedule

Bern: Kunstmuseum Bern, 11/13/05-3/12/06



Ed Ruscha: Course of Empire

Essays by Joan Didion, Linda Norden, Frances Stark and Donna De Salvo.

Inspired by the symmetrical, Jeffersonian layout of the American Pavilion's Neoclassical architecture, and by Thomas Cole's cycle of the same name, Ed Ruscha installed this ten-painting exhibition titled *Course of Empire* at the 2005 Venice Biennale. Five pieces are painted in color and five in black and white. The artist paired each work from his 1992 *Blue Collar* series with a new color canvas depicting the future of the same urban landscape, some deteriorated, some growing and changing, some seemingly gentrifying. The exhibition will travel in 2006 to The Whitney Museum of American Art in New York. Essays from Linda Norden, the U.S. Commissioner for the Venice Biennale, and artist Frances Stark celebrate the work, while Joan Didion's coolly written but deeply felt piece about her own brokenhearted longing for Los Angeles hits a perfect note.

Ed Ruscha: Course of Empire

ISBN 3-7757-1654-8 U.S. \$19.95

Paperback, 10 x 5 in. / 64 pgs / 10 color.

Available / Art



Installation & Performance Art: Photographs by Claudio Abate '60 to Now

Essay by Achille Bonito Oliva.

Claudio Abate, who was born in 1943, developed his photography skills under the tutelage of Magnum and *Life* photographer Eric Lessing. He spent the balance of his career following a watchful, collaborative calling, creating work that was at once his own and a great service to other artists, documenting the installations, sculptures, paintings and performances of avant-garde artists in Rome for more than 40 years: Joseph Beuys, Alighiero Boetti, Gilbert & George, Anselm Kiefer, Joseph Kosuth, Jannis Kounellis, Sol LeWitt, Mario and Marisa Merz, Luigi Ontani, Giuseppe Penone, and Michelangelo Pistoletto. The wide selection of Abate's prints collected here confirms, if there was any doubt, that his images are not merely crucial documentation of his colleagues' work but authentic artworks themselves.

Installation & Performance Art: Photographs by Claudio Abate '60 to Present

ISBN 88-88359-18-4 U.S. \$75.00

Hardcover, 11 x 9 in. / 288 pgs / 200 color.

June / Art

Exhibition Schedule

Rovereto, Italy: Museum of Modern Art, 5/06 - 10/06



Marcello Levi: Portrait of a Collector From Futurism to Arte Povera

Essays by Maria Centonze, Robert Lumley and Francesco Manacorda.

The outstanding collection of Marcello Levi includes Futurist drawings and the work of Surrealist masters like Man Ray, as well as early Arte Povera. Includes a conversation curated by Maria Centonze, author of *Marcello Levi: A Collector and the Laws of Chance*, and works by Mario Merz, Alighiero Boetti, Joseph Beuys, Andy Warhol, Paul Klee, and Kurt Schwitters.

Marcello Levi: Portrait of a Collector

ISBN 88-7757-195-0 U.S. \$32.00

Paperback, 8.5 x 12 in. / 160 pgs / 65 color.

March / Art

Verlag Für Moderne Kunst Nürnberg



The Impossible Theater: Performativity in the Works of Pawel Althamer, Tadeusz Kantor, Katarzyna Kozyra, Robert Kusmirowski and Artur Zmijewski

Essays by S. Folie, J. Suchan and H. Wroblewska.

Works on paper, objects, photographs and films by Tadeusz Kantor (1915-1990), one of Poland's most important artists, as well as work by the younger generation that he inspired.

The Impossible Theater

ISBN 3-938821-03-5 U.S. \$35.00

Hardcover, 7.5 x 11.5 in. / 152 pgs / 85 color & 46 b&w.

April / Art



Art 37 Basel

Art Basel is an annual meeting-point for artists, gallery owners, collectors, curators, critics and art lovers, and is perhaps the largest and most important art fair in the world. This catalogue of the work presented at Art 37 Basel, with more than 500 color illustrations, offers a comprehensive survey of what's available on the international art market at the beginning of the twenty-first century.

Art 37 Basel

ISBN 3-7757-1730-7 U.S. \$45.00

Pbk, 8.5 x 11.75 in. / 698 pgs / 520 color & 30 b&w.
May / Art

Exhibition Schedule

Basel: Art 37 Basel, 6/14/06-6/19/06



11th Biennial of Moving Images

Edited by André Iten.

This richly illustrated catalogue of the international festival of artists' films highlights three major artists and filmmakers: Michel Auder of France, Stan Brakhage of the United States and Raul Ruiz of Chile. It also offers a panorama of recent works from young and established artists, and a celebration of the Biennial's twentieth anniversary.

11th Biennial of Moving Images

ISBN 2-940271-61-5 U.S. \$29.00

Paperback, 8 x 11 in. / 172 pgs / 120 color.
March / Art



Water (without you I am not)

The 3rd Valencia Biennial

Edited by Luigi Settembrini with Francesca Sorace, Franck Gautherot and Seungduk Kim.
Essays by Luigi Settembrini, Franck Gatherot, Seungduk Kim, Ana Maria Torres, Leonardo Santos and Mara Calabuig.

In organizing the third Valencia Biennial, Luigi Settembrini sought out work that addressed the topic of water. Participating artists include On Kawara, Yayoi Kusama, Sylvie Fleury, John Armleder and Arto Lindsay.

Water (without you I am not)

ISBN 88-8158-570-7 U.S. \$45.00

Pbk, 10.75 x 10.5 in. / 264 pgs / 207 color & 35 b&w.
January / Art

Charta/FAR, Como



Generations of Art: 10 Years at FAR

Essays by Annie Ratti, Giorgio Verzotti, Angela Vettese, Giacinto Di Pietrantonio and Anna Daneri.

This catalogue, album and diary chronicles 10 years of human—as well as artistic—experiences at Fondazione Antonio Ratti's Advanced Course in Visual Arts. Among its many authors are Joseph Kosuth, John Armleder, Allan Kaprow, Hamish Fulton, Haim Steinbach and Marina Abramovic.

Generations of Art: 10 Years at FAR

ISBN 88-8158-546-4 U.S. \$34.95

Paperback, 5.5 x 7.25 in. / 152 pgs / 89 b&w.
March / Art

Hopefulmonster



Food4thought

Edited by Alessandra Pace.

Essays by Gigi Brozzoni and Giacomo Fornari.

This book records the food4thought project, which recently brought European chefs and artists together for a tantalizing tasting menu of collaboration between their fields.

Food4thought

ISBN 88-7757-193-4 U.S. \$35.00

Paperback, 6.5 x 9.5 in. / 220 pgs / 90 color and b&w.
March / Art

Hatje Cantz Publishers



40 years Videoart.de

Digital Heritage: Video Art in Germany from 1963 to the Present

Edited by Rudolf Frieling and Wulf Herzogenrath.
Essays by Dieter Daniels, Boris Groys and Hans Dieter Huber.

This book—accompanied by a DVD with excerpts of all featured works and additional materials—tracks German video art from 1963 to the present.

40 years Videoart.de

ISBN 3-7757-1718-8 U.S. \$48.00

Hardcover, 7.5 x 9.75 in. / 400 pgs / 350 color / DVD.
June / Art



One Reason To Live: Conversations About Music with Julius Nil

Edited by Seth Kim-Cohen.

Conversations with Esther Leslie, Eric Roth, Seth Kim-Cohen, Andrew McGettigan, Julius Nil, David Toop, Scanner, Brandon LaBelle, Ken Vandermark, Kaffe Matthews, Steven Connor, John Parish, Ben Watson, et al.

If it all came down to one piece of music, what would you choose? How would you justify your choice? On live radio? These are the questions Julius Nil asked every other Sunday for a year on London's Resonance FM, before going to work at Yale under his given name, Seth Kim-Cohen. Includes 12 conversations with influential figures from classical, jazz, rock, pop, cultural theory, philosophy and the burgeoning field of sound art.

One Reason To Live: Conversations About Music with Julius Nil

ISBN 0-9655570-9-x U.S. \$17.00

Paperback, 5.5 x 7.5 in. / 125 pgs / illust. throughout.
April / Art/Music



Lee Renaldo & Leah Singer: Drift

Essays by Sam Durant, Tom Lesser, Alan Licht, Jonas Mekas and Roland Spekle.

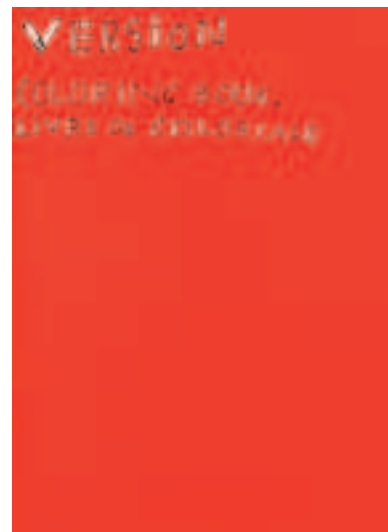
Introduction by Lea Rekow.

Drift, a collaboration between visual artist Leah Singer and musician and poet Lee Renaldo of Sonic Youth, has been growing since 1991 and is documented here, at last, on DVD. While Singer manipulates films in a live improvisation, not unlike the way a DJ mixes sound, Renaldo produces music, sounds and texts in response. *Drift's* immersive sonic and visual environment has traveled to museums, galleries and concert halls worldwide, and was most recently performed live at the Museum of Contemporary Art in Los Angeles. This DVD set boasts a 5.1 surround sound mix, a 112-page book of full-color images and poetry, a conversation with Renaldo and Singer, and texts by experimental filmmaker Jonas Mekas, artists Sam Durant and Tom Leeson, writer and musician Alan Licht, and curators Roland Spekle and Lea Rekow.

Lee Renaldo & Leah Singer: Drift

ISBN 1-933045-34-5 U.S. \$34.98

Slipcased, 5.5 x 8 in. / 112 pgs / DVD.
February / Music



Version: Colouring Book

Edited by Mircea Cantor, Cirpian Muresan and Gabriela Vanga.

Essays by Didier Heintz, Sumiko Oe Gotini and Molly Gordon Nesbitt.

Version began as an artist's group under the name Super Us, and has become an adventurous magazine. In this special issue, the 70 artists invited to create black-and-white coloring book pages comply with verve. Their goal is to "unteach," to offer a new view of the world, at once clean-lined and non-linear. In the process they strip their own work to its elements and, perhaps most importantly, provide a way for both children and adults to step into the artistic process, to discover, complete, and collaborate with each artist, creating and inventing on their own along the way. Includes coloring pages by Liam Gillick, Claude Closky and Lawrence Weiner. For children of all ages.

Version: Colouring Book

ISBN 2-915359-12-1 U.S. \$18.00

Other, 8.5 x 11 in. / 92 pgs / illustrated throughout.
March / Art



Open 9: Sound

The Importance of the Auditory in Art and the Public Domain

Edited by Jorinde Seijdel, Liesbeth Melis.

Essays by Jonathan Sterne, Dirk van Weelden, Edwin Carels, Moniek Toebosch and Suzanne van de Ven.

In recent years both art and architecture have looked anew at the element of sound, and that interest has led to increased study of sound's potential to lend social or spatial meaning. What are the roles of sound and the sense of hearing in architecture and art in the public domain? This investigation offers perspectives from cultural philosophy, art theory and media theory, and provides fresh insights into the current conditions of the public domain. Down-to-earth descriptions of some sound-related work are accompanied by a CD-ROM of the sound project *Radio Days* as performed at De Appel, that puts all that theory into practice.

Open 9: Sound

ISBN 90-5662-457-1 U.S. \$30.00

Paperback, 6.75 x 9.25 in. / 160 pgs

60 color and 30 b&w / CD ROM.

March / Art/Music



Documentary Now: Contemporary Strategies in Photography, Film and the Visual Arts

Reflect #4

Edited by Frits Gierstberg.

Edited by Martijn Verhoeven,

Maartje van den Heuvel, Hans Scholten.

Essays by J. Chevrier, I. Gevers and T. Holert.

From nineteenth-century double-exposures that allegedly captured ghosts to painted, airbrushed and digitally altered images and reality TV, the credibility and objectivity of documentary photography and film are always in question. The development of 'in-between' genres such as the docudrama has further complicated the matter, as has documentary work finding its way into museums. Most recently, the proliferation of digital media has increased the public's awareness of how easy it is to manipulate images. *Documentary Now!* assesses and analyzes the situation. What do we understand by "documentary" these days? Is it possible or desirable to define? What tendencies are emerging within documentary forms? And what is the social function of the documentary? Authorities including Olivier Lugon, Frits Gierstberg and Tom Holert share their views on developments in the field, and ten photographers and artists, including Walid Raad, Johan Grimmonprez, Julika Rudelius and Allan Sekula describe their own approaches to the use of documentary film and photography.

Documentary Now: Contemporary Strategies in Photography, Film and the Visual Arts

ISBN 90-5662-455-5 U.S. \$35.00

Hardcover, 5.5 x 5.5 in. / 192 pgs / 28 color & 18 b&w.

March / Non Fiction and Criticism/Art



Creativity and the City: How the Creative Economy is Changing the City

Reflect #5

Edited by Simon Franke and Evert Verhagen.

Essays by Richard Florida, C. Landry, J. Saris, A. Reijndrop, R. Kloosterman and J. Tackera.

Richard Florida, the economist whose *The Rise of the Creative Class* brought into common usage the terms "creative class" and "creative city," may be American, but as a contributor to *Creativity and the City* he inquires how his ideas might function in the laboratory of Dutch policy. Florida has posited that as industrial and service jobs move to low-wage countries, creativity will become a larger force in economic growth, and that a creative sector of scientists, researchers, architects, designers, consultants, and their ilk will come to drive the economy. He believes that those cities fostering and attracting such an elite will have the greatest potency: businesses will locate where there is talent. Dutch politicians, administrators, and intellectuals see practical applications for his ideas in the redevelopment of former industrial zones, in new business activity in the old city centers, and in the sorts of new economic activity that they hope will serve the country well in the next century. *Creativity and the City* explores potential political, social and societal outcomes—along with a wealth of practical urban policy questions—in 15 essays, including a contribution from Florida himself.

Creativity and the City: How the Creative Economy is Changing the City

ISBN 90-5662-461-X U.S. \$37.50

Hardcover, 8.5 x 5.5 in. / 208 pgs / 40 b&w.

March / Architecture/Urban Studies



Cabinet #20: Ruins

Edited by Brian Dillon and Sina Najafi.

Cabinet # 20 focuses on decay and desuetude; the history, aesthetics, and politics of the fragment, the remnant, and the rubble of once-proud edifices. At what historical remove from its prime does a ruin come to seem respectably picturesque? Are there ruins that are unrecoupable to an aesthetics of attractive decay or sublime rot? *Cabinet # 20* treats the “ruin” as an unruly rubric—not just pertaining to the ruins of buildings, fortifications, industrial plants, monuments, and engineering works, but also to the ruins of substances, landscapes, ideas, images, media, institutions. A framing essay by the magazine’s UK editor Brian Dillon introduces a range of texts and projects exploring these themes, including Nina Dubin on the eighteenth-century French painter Hubert Robert, known as “Robert des Ruines”; Svetlana Boym on the ruined gaze and the panorama; Joseph Masco on atomic wreckage; George Pendle on William Beckford, master of the classic Gothic pile, Fonthill Abbey; and artist projects by Ester Partegas, Martin Herbert & Darren Almond, Eric Schwab & Walead Beshty, and Jeremy Millar. The issue also includes poet Lyn Hejinian on the color cyan, Paul Laity on the history of the sandal, Steven Featherstone on the .50 rifle and Josh Foer on the world’s foremost “arborsculptor.”

Cabinet #20: Ruins

ISBN 1-932698-16-7 U.S. \$10.00

Paperback, 7.75 x 9.75 in. / 112 pgs / 70 color.

December / Nonfiction and Criticism



Cabinet #21: Electricity

Edited by Sina Najafi.

Electricity manifests itself in every facet of our lives—from the tiny shock received by touching a doorknob to the explosive power of a lightning strike, from the modest Hoover dustbuster to the industrial grandeur of the Hoover Dam. As a force that has given human beings seemingly unlimited power over nature and refashioned our understanding of day and night, and as a metaphor for the social currents flowing among individuals and communities, electricity has been our invisible yet ubiquitous ally in the creation of a contemporary “technological sublime.” *Cabinet #21* includes an interview with Sharon Beder on electricity and modernity in America; Margaret Wertheim on Lichtenberg figures, frozen lightning captured in acrylic blocks; Michael Sanchez on Francisco Salva’s shocking proposal for an eighteenth-century human telegraphy system; an interview with Marcello Pera on how a frog triggered a decisive scientific debate between Enlightenment “electricians” Galvani and Volta; an essay on Benjamin Franklin’s promotion of Ebenezer Kinnersley’s electrified “magical picture”; and a firsthand account by a survivor of multiple lightning strikes. Also Tom Vanderbilt on Stasi scent samples; an interview with Sam Chwat, the foremost accent elimination coach in the United States; and artist projects by Andrea Geyer and Rachel Watson.

Cabinet #21: Electricity

ISBN 1-932698-17-5 U.S. \$10.00

Paperback, 7.75 x 9.75 in. / 112 pgs / 70 color.

April / Nonfiction and Criticism



Conjunctions:46, Selected Subversions: Essays on the World at Large

Edited by Rikki Ducornet, Bradford Morrow and Robert Polito.

This anthology of commissioned writing on subjects as wide-ranging as rock and roll lyrics, movies, science, pornography, curiosity cabinets, jazz and magic offers rich insights into a vast spectrum of ideas. The classic essay form—postulation, argument, exegesis, conclusion—ain’t what it used to be. Lately it’s too often referred to as what it’s not—“nonfiction”—but in its own right, the essay is historically a visionary and chimeric form. Like its literary cousins fiction and poetry, the creative essay has in recent years undergone revolutionary change in the hands of some of its most innovative practitioners. *Selected Subversions* explores not just the world, but also the very words with which it’s portrayed. Among the three dozen writers represented here are Anne Carson, David Shields, Rick Moody, Fanny Howe, John Crowley, Ben Marcus, Rosamond Purcell, Joanna Scott, Eliot Weinberger and Ricky Jay.

Conjunctions: 46, Selected Subversions: Essays on the World at Large

ISBN 0-941964-62-0 U.S. \$15.00

Paperback, 6 x 9 in. / 400 pgs.

May / Literature



ESOPUS 5

Edited by Tod Lippy.

Contents include artists' projects by Richard Misrach (a stunning image in the form of a removable 35x17 inch poster), Mary Ellen Carroll, and Fernando Bryce, a new "Dear Sissy" monologue by Stephen Adly Guirgis, acclaimed lighting designer Jennifer Tipton's argument for why lighting design should be considered an art (with photographs illustrating her work—and her point), a Dongan (Chinese Muslim) folktale—the first ever translated into English—with visual interpretations by artist Ellen Berkenblit, Angus Trumble's "1950 in Retrospect," a complete set of preliminary drawings from one frame of the animated classic *FANTASIA*, a found object from the 1920s contributed by Donald Traver, never-before-seen photo-based work by upstate New York artist Mark Hogancamp, and a CD with new songs inspired by works of visual art from The Mountain Goats, Grasshopper (Mercury Rev), Jim White, Cadence Weapon, Josephine Foster, Britta Phillips, Kevin Blechdom, and others.

Esopus 5

ISBN 0-9761641-2-4 U.S. \$10.00

Paperback, 9 x 11.5 in. / 116 pgs

Illustrated throughout / Audio CD.

Available / Nonfiction and Criticism

Esopus 6

ISBN 0-9761641-3-2 U.S. \$10.00

Paperback, 9 x 11.5 in. / 116 pgs / illust. throughout.

May / Nonfiction and Criticism



Permanent Food #14

Edited by Vince Aletti.

The word "appropriate" can have two very different meanings depending on whether it is used as an adjective or a verb. In the case of *Permanent Food*, artist Maurizio Cattelan and Paola Manfrin's periodical of pilfering, it is the active usage of the word, and only the active usage, that is appropriate. Bound together in each issue is a thoroughly bewildering, amusing, grotesque and blasé selection of images culled from anywhere, everywhere and nowhere: a German electrical company's ad featuring Tom and Jerry; a trash-strewn airplane interior; a naked fashion model with wide tan lines; a detail of a Victorian dummy; "super-tech" eyelashes by MAC; a naked woman with her toes in a skeleton's eye and nose sockets; a Mapplethorpe photograph of two leather men; a sweet ceramic puppy; a snow field; a crashed VW beetle; and much, much more. You can't even imagine how much more.

Vince Aletti's writings as photography critic of the *Village Voice* have established him as a seminal force in the photography world, and his annual roundup of the year's best photo books is an essential guide. Aletti also writes for *Artforum* and other major cultural publications.

Permanent Food #14

ISBN 1-56466-150-4 U.S. \$15.00

Paperback, 6.5 x 9 in. / 194 pgs / illust. throughout.

April / Art



Checkpoint Charley: Charley 04

Edited by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick.

Charley is a series of publications edited by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick. A voracious creature fixated on the assimilation and consumption of visual art, the fourth issue, *Checkpoint Charley* brings together images of works produced by more than 700 artists encountered by the curators of the 4th Berlin Biennial for Contemporary Art during their research.

A multiform creature, *Charley* takes on a new theme and shape with every issue: the first featured 400 emerging artists, the second documented the 2001-2002 New York art season, and *Charley 03* presented forgotten artists from the 80s and early 90s. The 4th Berlin Biennial for Contemporary Art is funded by the German Federal Cultural Foundation. *Checkpoint Charley* is realized with the support of the Culture 2000 program of the European Union.

Checkpoint Charley: Charley 04

ISBN 3-7757-1765-X U.S. \$14.50

Pbk, 8.25 x 11.75 in. / 712 pgs / illust. throughout.

March / Art





Parkett #74: Bernard Frize, Katharina Grosse, Richard Serra

Twenty years of unparalleled exploration and discussion of important international contemporary artists continue in *Parkett* #74, which features collaborations by Bernard Frize, Katharina Grosse, and Richard Serra. Frize's most recent paintings are created by teams of performers following intricate scores for the intertwining and knotting of ribbons of color, to dazzling effect. Grosse has also quietly been furthering the sort of formalism thought to have been exhausted by Abstract Expressionist and Color Field painting in the 60s and 70s: she takes to exhibition spaces with spray guns and goggles, jetting paint directly onto interior architectural elements to install kaleidoscopic dreamscapes of color-fueled intuition. Serra has recently put in a long-term installation at the Guggenheim Bilbao, and made an enigmatic work in stone on a remote Icelandic island. The issue includes texts on Serra by Hal Foster, Kate Nesin, Theodora Vischer, and Kenneth Baker, and similarly bountiful files on Frize and Grosse, with work from writers including Jordan Kantor, Gregory Volk, Paul Mattick, and Hans Ulrich Obrist. Among the issue's freestanding pieces, Lytle Shaw writes on Jockum Nordström; Louise Neri on Trisha Brown and Lawrence Rinder on the San Francisco based "Mission School." Carsten Nicolai provides the spine design.

Parkett #74: Bernard Frize, Katharina Grosse, Richard Serra

ISBN 3-907582-34-9 U.S. \$32.00

Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
Available / Art

Parkett #75: Kai Althoff, Glenn Brown, Dana Schutz

ISBN 3-907582-35-7 U.S. \$32.00

Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
February / Art

Parkett #76: Yang Fudong, Lucy McKenzie, Julie Mehretu

ISBN 3-907582-36-5 U.S. \$32.00

Paperback, 8 x 10 in. / 300 pgs / Illustrated throughout.
May / Art



Parkett Collaborations & Editions Since 1984: New Postcard Set of All Artists' Editions with Text Booklet from Parkett's MoMA Show
Boxed, ISBN 3907582233 U.S. \$39.00
Parkett



Parkett: 20 Years of Artists' Collaborations
Pbk, ISBN 3907582241 U.S. \$40.00
Parkett

To find out about the availability of back issues or to set up a standing order, please contact Todd Bradway at tbradway@dapinc.com.



Hiroshi Sugimoto: Theaters

Essay by Hans Belting.

This lavish book is the only complete collection of the renowned *Theaters* series, in which Hiroshi Sugimoto opens his shutter as a film begins and closes it as it concludes. "Different movies give different brightnesses. If it's an optimistic story, I usually end up with a bright screen; if it's a sad story, it's a dark screen. Occult movie? Very dark."

Hiroshi Sugimoto: Theaters

ISBN 0-615-11596-9 U.S. \$195.00 SDNR 30%

Slipcased, 11.5 x 13 in. / 224 pgs / 96 b&w.

March / Photography



Matthew Barney: Drawing Restraint Vol.1

1987-2002

Edited by Hans Ulrich Obrist.

Essay by Francis McKee.

This insightful book features a clear PVC cover designed by the artist, printed in silver ink. Barney's sometimes ominous and sometimes sexy black-and-white work is highlighted by a 12-page high gloss full color insert—the centerfold, if you will.

Matthew Barney: Drawing Restraint Vol.1

ISBN 3-88375-843-4 U.S. \$75.00 SDNR 30%

Paperback, 6.5 x 9.25 in. / 96 pgs

9 color and 46 b&w.

March / Art



Roni Horn: Index Cixous Special Edition

Hélène Cixous, the contemporary French philosopher with whom Roni Horn has collaborated on previous work, argues for a new language, one that acknowledges the life-giving force of the feminine. In tribute to Cixous, Horn, a major American photographer and sculptor, has created *Index Cixous*, which questions the nature of language in its most fundamental sense, in part by proposing a new language, one without words, but which can be read as any other. A signed and numbered limited edition of 100.

Roni Horn: Index Cixous Sp.Ed

ISBN 3-86521-205-0 U.S. \$420.00 SDNR 20%

Slipcased, 5.5 x 8 in. / 120 pgs / 15 color.

April / Art

Verlag der Buchhandlung Walther König, Köln

Verlag der Buchhandlung Walther König, Köln

MFC-Michele Didier



Richard Prince: The Second House

Prince's upstate New York *Second House* makes a home, literally, for the increasingly physical work of an artist once best known for his studio photographs of magazines. *The Second House* documents his ranch-style gallery, the long grass around it, and the 1973 Plymouth Barracuda parked in the yard, and commemorates the Guggenheim's purchase of the site, which they pledge to open to the public for ten years.

Richard Prince: The Second House

ISBN 3-88375-957-0 U.S. \$95.00 SDNR 30%

Hardcover, 7.5 x 11.25 in. / 224 pgs / 221 color.

Available / Photography



Hans Schabus: The Last Land

Edited by Max Hollein.

Essays by F. X. Baier, E. Krasny and A. Ruhs.

Twenty-five year old Schabus represented Austria at the 2005 Venice Biennale by building a Darth Vader-like mountain façade. His craggy black exterior was as unfriendly as its interior was charming, with labyrinthine staircases up to the summit and skylight views of the sea and the city.

Hans Schabus: The Last Land

ISBN 3-85160-060-6 U.S. \$25.00 SDNR 30%

Pbk, 7.25 x 9.25 in. / 112 pgs / Illust throughout.

March / Art



Philippe Parreno: Fade to Black

Fade to Black is the series title for a group of projects organized by conceptual artist Philippe Parreno over the last 10 years in collaboration with colleagues like Rirkrit Tiravanija and Liam Gillick. This artist's book gathers 11 images of those projects in glow-in-the-dark ink that must be exposed to light before it can be seen—and allowed to fade away again—in the dark.

Philippe Parreno: Fade to Black

ISBN 2-930439-01-7 U.S. \$150.00 SDNR 30%

Edition of 600 copies.

Spiral bound, 9.25 x 13.25 in. / 32 pgs / 11 color.

March / Art



David Shrigley: Worried Noodles, Ugly Cunts, Songbook

Worried Noodles. Ugly Cunts. Songbook connects the three spheres of Shrigley's work—art, books and music—with satisfying ease. His lyrics show a thriving will to understand, a simple, ambiguous poetry, ironic and honest.

David Shrigley: Worried Noodles, Ugly Cunts, Songbook

ISBN 3-86560-028-X U.S. \$32.00 SDNR 30%

Paperback, 12.5 x 12.5 in. / 48 pgs / 48 b&w.

March / Art



Les Débuts de Chéri Samba

Foreword by Karola Grässlin.

As a self-taught sign painter in Congo, Chéri Samba built his own thriving business, then left it behind to enter the stranger enterprise of fine art. His work remains rooted in his first profession's stylized mix of realism and typography. Among the choice bits of dialogue that appear here are, "Personally, I have a very long nose," and "Aha, so you're Chéri Samba." He is, unmistakably.

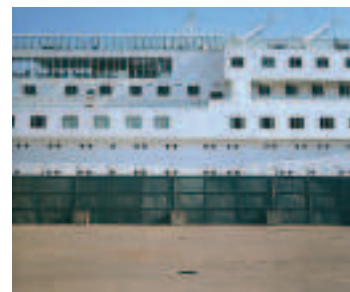
Les Débuts de Chéri Samba

ISBN 3-88375-977-5 U.S. \$27.00 SDNR 30%

Paperback, 8.5 x 10.5 in. / 87 pgs

45 color and 45 b&w.

March / Art/African Art



Linda Herzog: Birmingham.Istanbul.Zürich

For five years Linda Herzog photographed her Swiss hometown of Zurich, the once industrial city of Birmingham, England, and the vibrant Turkish metropolis of Istanbul. These 52 color images, shown entirely without text, record cultural differences and commonalities, and raise provocative questions about the new Europe.

Linda Herzog: Birmingham.Istanbul.Zürich

ISBN 3-00-015509-0 U.S. \$35.00 SDNR 30%

Hardcover, 10.25 x 8.5 in. / 72 pgs / 51 color.

March / Photography



Georges Poulet: Aurora Argentina Cyanotypes 1890-1894

Edited by Daniel Blau.

As an engineer and the manager of Argentina's Santa Fe Railroad Company, Georges Poulet documented the construction of the train link from Santa Fe to Tucuman, near the Andes. Includes 100 Cyanotypes of expansive, enchanted landscapes.

Georges Poulet: Aurora Argentina

ISBN 3-88375-932-5 U.S. \$100.00 SDNR 30%

Hardcover, 11.75 x 9.75 in. / 256 pgs / 155 color.

Available / Photography



Shirana Shahbazi: Accept the Expected

Edited by Katya Garcia-Anton.

Essays by Maurizio Cattelan, Charlotte Bydler, Sigrid Weigel, Tan Wälchli, Tirdad Zolghadr, Negar Azimi, André Vladimir Heiz, Anselm Haverkamp, David Ratmoko, Sander L. Gilman, Stefanie Wenner and Francesco Bonami.

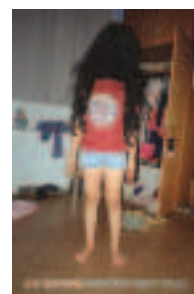
This overview of Shahbazi's photography, often on Iranian subjects, covers the last five years.

Shirana Shahbazi: Accept the Expected

ISBN 3-88375-944-9 U.S. \$40.00 SDNR 30%

Hdcvr, 6.5 x 9.5 in. / 104 pgs / 73 color and 77 duotones.

Available / Photography



Ute Behrend: Fairy Tales

Following her *Girls, Some Boys and Other Cookies*, which looked into contemporary childhood and adolescence, Behrend articulates what those images suggested—that the archetypal folk and fairy tales for which her native Germany is known still speak to today's kids. Wolves, grandmas, straw, gold, *Marchen: Fairy Tales* has them all, acted by a cast of dogs, grannies and kids with crafty props.

Ute Behrend: Fairy Tales

ISBN 3-88375-952-X U.S. \$38.00 SDNR 30%

Hardcover, 6.75 x 9.5 in. / 116 pgs / 112 color.

March / Photography



Sarah Lucas: God is Dad

Essay by Oliver Garbay.

Is that a light bulb in your pantyhose, or are you just happy to see me? This impressionistic catalogue of recent pieces from the perennially provocative Sarah Lucas documents an installation in the artist's own messy photographs and handwritten notes, along with text fragments by her partner, the writer Olivier Garbay. A highly intimate, highly coded, and highly revealing assemblage.

Sarah Lucas: God is Dad

ISBN 3-88375-968-6 U.S. \$47.00 SDNR 30%

Clothbound, 6.5 x 9.5 in. / 44 pgs / 26 b&w.

March / Art



Atelier Van Lieshout: The Disciplinator

Edited by Peter Noever.

Essays by Peter Noever and Elisabeth Schweeger.

Interview by Bettina M. Busse.

The recent Atelier van Lieshout works documented here are neatly designed, carefully built, and deeply ominous enclosed communities. *The Disciplinator* is built to cycle more than 70 residents through 24 bunks and mess hall seats and 36 work stations. No one comes in, no one goes out.

Atelier Van Lieshout: The Disciplinator

ISBN 3-85160-068-1 U.S. \$30.00 SDNR 30%

Paperback, 9.5 x 13 in. / 48 pgs / 28 color.

March / Art



Carl Andre: Glarus 1993-2004

Essay by Eva Meyer-Hermann.

"When this beautiful catalog was first proposed, I rashly promised to write a dedicatory poem for it. But when I saw the first proof pages, it dawned on me that all the works which Elisabeth and Ruedi had made possible for me to create are in themselves an ongoing poem which I could never surpass." So writes Carl André of his work in Glarus, a Swiss mountain town.

Carl Andre: Glarus 1993-2004

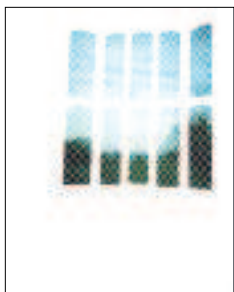
ISBN 3-88375-983-X U.S. \$68.00 SDNR 30%

Hardcover, 11.5 x 8.5 in. / 121 pgs

95 color and 8 b&w.

March / Art

Verlag der Buchhandlung Walther König, Köln



Darren Almond: 50 Moons at a Time

Edited by Julian Heynen.

"This body of work began seven years ago, by chance, with a photograph the duration of whose exposure coincided with the length of a kiss...The ensuing photographs were all taken on full moon nights after darkness had fallen on landscapes I had already seen."

Darren Almond: 50 Moons at a Time

ISBN 3-88375-900-7 U.S. \$55.00 SDNR 30%

Hardcover, 8 x 10 in. / 112 pgs / 52 color.

Available / Photography

Verlag der Buchhandlung Walther König, Köln



Clegg & Guttman: Monument for Historical Change and Other Social Sculptures, Community Portraits and Spontaneous Operas

An in-depth look at a single work and a collection of the artists' writing on public art.

Clegg & Guttman: Monument for Historical Change and Other Social Sculptures, Community Portraits and Spontaneous Operas

ISBN 3-85160-059-2 U.S. \$45.00 SDNR 30%

Paperback, 9 x 11.5 in. / 204 pgs / Illust. throughout.

March / Art

Verlag der Buchhandlung Walther König, Köln



Rosemarie Trockel: Post-Menopause

Essays by Brigid Doherty, Silvia Eiblmayr, Barbara Engelbach and Gregory Williams.

Trockel's work from 1980 to the present is full of video, drawings, wool, everyday objects, sculptures, and other media.

Rosemarie Trockel: Post-Menopause

ISBN 3-86560-009-3 U.S. \$45.00 SDNR 30%

Paperback, 9 x 10.75 in. / 184 pgs / 70 color & 250 b&w.

March / Art





Michel Majerus: Installations 1992-2002

Edited by Peter Pakesch.

Essays by Tilman Baumgärtel, Raimar Stange,
Günter Holler-Schuster, Veit Loers, Ralf
Christofori and Robert Fleck.

The tech-inspired and enabled painting and multi-media installations of a young star of the late 1990s who died in an accident in November 2002.

Michel Majerus: Installations 1992-2002

ISBN 3-88375-930-9 U.S. \$45.00 SDNR 30%

Pbk, 8.5 x 11.25 in. / 250 pgs / 200 color & 30 b&w.
Available / Art



Michael Krebber: Alien Hybrid Creatures

Essay by Oswald Wiener.

The wide-ranging conceptual painter and artist Michael Krebber's *Alien Hybrid Creatures* addresses, among other things, the historical figure of the dandy—and among the dandies implicated is the spawning sea anemone on the cover. Published on the occasion of Krebber's (excellently titled) lecture "Puberty in Painting" at the Institute of Art History at the University of Cologne.

Michael Krebber: Alien Hybrid Creatures

ISBN 3-88375-980-5 U.S. \$33.00 SDNR 30%

Paperback, 6 x 8.25 in. / 96 pgs / 142 color & 15 b&w.
March / Art



Michael Krebber: Secession

Essay by Helmut Draxler.

Foreword by Matthias Herrmann.

Are Krebber's most recent pieces, made from wooden stretchers and industrially produced colored fabrics, paintings? Draxler's essay observes, Krebber's work deals with the relationships between signs.

Michael Krebber: Secession

ISBN 3-88375-981-3 U.S. \$18.00 SDNR 30%

Paperback, 8.5 x 11.75 in. / 60 pgs / 59 color & 14 b&w.
March / Art



Paloma Varga Weisz: Zeichnungen

Young German artist Paloma Varga Weisz is fast becoming known for her carved wood sculpture—a *Gallows Field* in Venice, and animals and human figures as contemporary and occasionally as funny as they are traditionally handcrafted. The same qualities mark the transporting watercolors of hybrid creatures that distinguish this first substantial collection.

Paloma Varga Weisz: Zeichnungen

ISBN 3-88375-999-6 U.S. \$35.00 SDNR 30%

Paperback, 7.5 x 10.5 in. / 48 pgs / 40 color.
March / Art



Monika Baer: Paintings & Works on Paper, 1992-2005

Essays by Sabeth Buchman and Ralf Christofori.

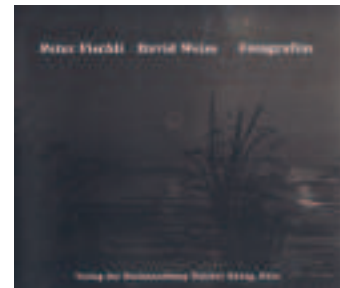
Interview by Paula van den Bosch.

Since the early 1990s, Baer has been developing a mysterious, surreal world in paintings, drawings and collages. Her work draws on the styles of earlier epochs, and begins the creation of a new romantic era of subjectivity, sensibility and visual opulence.

Monika Baer: Paintings & Works on Paper, 1992-2005

ISBN 3-86560-017-4 U.S. \$35.00 SDNR 30%

Paperback, 9.75 x 11 in. / 96 pgs / 30 color.
March / Art



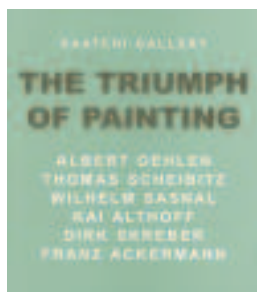
Peter Fischli & David Weiss: Fotografias

Long before Fischli and Weiss made *Fotografias*, Nancy Spector had noted that the two liked to "undermine conventional distinctions between high and low art." This collection of underexposed black-and-white images does exactly that, recreating low-end figurative paintings as muddy, dark, snapshots and minting them anew as fine art.

Peter Fischli & David Weiss: Fotografias

ISBN 3-88375-974-0 U.S. \$27.00 SDNR 30%

Paperback, 8.75 x 7.5 in. / 96 pgs / 92 color.
March / Photography



Saatchi Gallery: The Triumph of Painting

Volume 2 and Volume 3

Foreword by Alison M. Gingeras.

Paintings from Albert Oehlen, Dirk Skrebber, Thomas Scheibitz, Kai Althoff, Wilhelm Sasnal and Franz Ackermann, all from 10 and 15-piece portfolios.

Saatchi Gallery: The Triumph of Painting Vol. 2

ISBN 3-88375-973-2 U.S. \$30.00 SDNR 40%

Hardcover, 9.75 x 11.25 in. / 142 pgs / 63 color.

March / Art

Saatchi Gallery: The Triumph of Painting Vol. 3

ISBN 3-86560-015-8 U.S. \$30.00 SDNR 40%

Hardcover, 9.75 x 11.25 in. / 128 pgs / 54 color.

March / Art



DC: Matt Mullican: Learning From That Person's Work

Edited by Ulrich Wilmes.

Foreword by Kasper König.

Matt Mullican has been performing and creating under hypnosis since the 1970s, accessing his titular alter-ego, "that person," in a trance state and collaborating with him in work that has been called "controlled schizophrenia."

DC: Matt Mullican: Learning From That Person's Work

ISBN 3-88375-947-3 U.S. \$22.00 SDNR 30%

Hardcover, 9 x 12 in. / 32 pgs / 16 color.

Available / Art



Peter Doig: Studiofilmclub

Essays by Nicholas Laughlin and Alice Koegel.

Foreword by Kasper König.

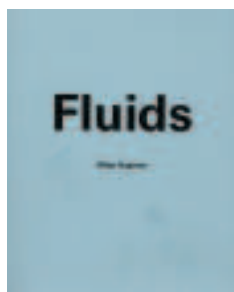
Doig, who makes smart, dark figurative paintings, lives and works in Trinidad. He and the artist Che Lovelace run a small private cinema there, StudioFilmClub. This series of posters for movies they've shown includes paintings that refer to key scenes, quote original movie posters, and weave in broader associations with the films' content.

Peter Doig: Studiofilmclub

ISBN 3-88375-941-4 U.S. \$45.00 SDNR 30%

Paperback, 9.5 x 12.5 in. / 142 pgs / 115 color.

Available / Art



Allan Kaprow: Fluids

On June 13, 2005, Allan Kaprow and his colleagues built three ice-brick structures, one in front of the Kunsthalle Basel, another on the roof of the parking garage across the way, and the last in the arcades of the Kunstmuseum Basel. Then they left them alone to be discovered, and to evaporate. *Fluids* documents their rise and melt.

Allan Kaprow: Fluids

ISBN 3-88375-996-1 U.S. \$25.00 SDNR 30%

Paperback, 6 x 7.5 in. / 70 pgs / 63 color.

March / Art



Marlene Dumas & Marijke van Warmerdam

M+M

Essay by Rudi Fuchs.

M+M begins with the patently romantic story of these two artists' first meeting—one surprised the other by coming to her aid in conversation—and continues through a detailed scrapbook of their recent collaborations, from ideas to installation views.

Marlene Dumas & Marijke van Warmerdam

ISBN 3-88375-963-5 U.S. \$52.00 SDNR 30%

Paperback, 8.5 x 10.75 in. / 112 pgs / 70 color.

March / Art



Raymond Pettibon

Essay by Robert Ohrt.

Raymond Pettibon counts among his muses Henry James, Mickey Spillane, Marcel Proust, William Blake, and Samuel Beckett, and pours their mutual influence, along with a bucket of West-coast punk rock, into elegant, aggressive watercolor cartoons. This selection includes everything from city streets to alien-on-human sex.

Raymond Pettibon

ISBN 3-931355-26-8 U.S. \$37.00 SDNR 30%

Paperback, 9.25 x 12.75 in. / 40 pgs / 40 color.

March / Art





Rainer Ganahl: Road To War

Rainer Ganahl is a man obsessed, which he reveals in ways viewers tap into immediately: he covers white canvases with the text of his Google searches, starting with "terroroism." He traces the borders on the front page of *The New York Times*, filling in only the headlines that catch his eye. He videotapes the hundreds of hours he spends studying Arabic. He asks what knowledge can do. Good question.

Rainer Ganahl: Road To War

ISBN 3-88375-959-7 U.S. \$25.00 SDNR 30%

Paperback, 6.25 x 9.5 in. / 240 pgs / 70 color.

March / Art



Yang Fudong

**Essays by Sabine Folie and Bert Rebhandl.
Interviewer Gerald Matt.**

This survey of Yang Fudong's films traces the artist's evolving understanding of his homeland and explores the frisson between China's traditions and its ever-accelerating future.

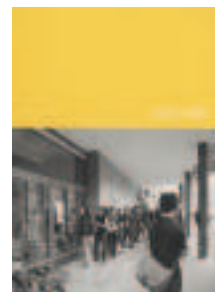
Yang Fudong

ISBN 3-88375-943-0 U.S. \$28.00 SDNR 30%

Hardcover, 6.25 x 9.25 in. / 88 pgs

55 color and 67 b&w.

Available / Film/Asian Art



Roman Ondák

Essays by Igor Zabel, Georg Schöllhammer and Frank Frangenberg.

Interview by Hans-Ulrich Obrist.

The essays in this overview call Ondák's pieces "poetic non-events," and "situations." What kinds of non-events exactly? A while ago he parked some vintage Slovak Skodas, with old plates, outside a gallery. Lately he's been giving away chocolate bars, asking the recipients to make something from the wrappers, and exhibiting the resulting works by the hundreds.

Roman Ondák

ISBN 3-88375-961-9 U.S. \$42.00 SDNR 30%

Pbk, 6.5 x 9.25 in. / 224 pgs / 183 color & 10 b&w.

March / Art



Marc Camille Chaimowicz: Celebration

Real Life Revisited

**Essays by Alison Bracker, Matthew Higgs,
Martin McGeown and Gustav Metzger.**

This post-Pop scatter artist's seminal installation *Celebration? Real Life* was recently revised and re-installed in London, Zurich, and Dijon. The 1972 original and the revivals are all here.

Marc Camille Chaimowicz: Celebration

ISBN 3-88375-931-7 U.S. \$33.00 SDNR 30%

Pbk, 8.25 x 10.25 in. / 98 pgs / 48 color & 22 b&w.

March / Art



Tal R.: House of Prince

Essay by Jörg Heiser.

"Kolbojnik" is Hebrew for leftovers, and that's how Israel-born artist Tal R describes his work. "I do painting a bit like people make a lunch box. I constantly have this hot-pot boiling and I throw all kinds of material into it." His *House of Prince* is a labor of some four years consisting of approximately 200 paintings inspired by popular and high culture.

Tal R.: House of Prince

ISBN 3-931355-25-X U.S. \$52.00 SDNR 30%

Hardcover, 9.5 x 12.75 in. / 96 pgs / 191 color.

March / Art



Don Brown: Yoko

Essay by Sara Harrison.

Reduced to half or three-quarter scale and rendered nude in pure white, Brown's wife Yoko is an eerily childlike muse. Here, 20 sculptures appear interspersed with short texts from artists, critics, collectors, curators and friends, among them Stefan Kalmar, Gregor Muir, Richard Prince, Norman Rosenthal and Rudolf Sagmeister.

Don Brown: Yoko

ISBN 3-88375-923-6 U.S. \$28.00 SDNR 30%

Paperback, 6 x 8 in. / 48 pgs / 21 color.

March / Art



Evn Sammlung: 95-05

Essays by Peter Trummer, Brigitte Huck, Georg Kargl, Paul Katzberger, Heike Maier, Wolfgang Kos and Hans-Ulrich Obrist.

Foreword by Edelbert Köb.

Ten years ago, EVN Sammlung, an Austrian power company, set itself the task of collecting the most intensely contemporary art it could lay hands on, without concern for how the work would mature. Its first decade's booty, documented in this substantial catalogue, includes Liam Gillick, Fischli & Weiss, Andreas Gursky, and Maurizio Cattelan.

Evn Sammlung: 95-05

ISBN 3-88375-970-8 U.S. \$42.00 SDNR 30%

Clothbound, 8 x 10 in. / 428 pgs / 165 color.
March / Art



Chikaku: Time and Memory in Japan

Edited by Christine Frisinghelli and Peter Pakesch.

Essays by Yoko Tawada, Ryuta Imafuku, Krystyna Wilkoszewska, Toshihara Ito, Makoto Sei Watanabe and Krystyna Wilkoszewska.

As Japan sped through modernization and technological advancement in the late twentieth century, complex influences shaped its Modern and contemporary art. *Chikaku* mixes media and generations in exploring that history through themes of time and memory. Includes work from Yayoi Kusama, Daido Moriyama, Yoko Ono, and Hiroshi Sugimoto.

Chikaku: Time and Memory in Japan

ISBN 3-88375-966-X U.S. \$40.00 SDNR 30%

Pbk, 8.75 x 11.25 in. / 236 pgs / 54 color & 54 b&w.
March / Art/Asian Art



M City: European Cityscapes

Edited and foreword by Peter Pakesch.

Essays by Ernst Hubeli, Bart Lootsma, Marco De Michelis and Karin Bucher.

M City inquires into medium sized European cities through a mix of thematically defined sections (Mapping, Shopping, Migration) and a sampling of six cities, including Basel, Krakow and Trieste. Artists, architects and urban theorists draw richly detailed pictures of profound transformations. Includes work from Chris Burden, Dan Graham, Andreas Gursky, and Gerhard Richter.

M City: European Cityscapes

ISBN 3-86560-010-7 U.S. \$39.00 SDNR 30%

Paperback, 8.5 x 11 in. / 374 pgs / 200 color.
March / Art



Eva Schlegel: L.A. Women

Essays by Robert Fleck, Marie Therese

Hannoncourt, Brigitte Huck, Andrea Lenardin, Markus Mittringer, Peter Noever, Martin Prinzhorn and Annette Südbeck.

Over six months living and working in Los Angeles, Schlegel photographed and interviewed 40 women artists and architects. She studied their studios, houses, colleagues, models, manuscripts and drawings.

Eva Schlegel: L.A. Women

ISBN 3-85160-039-8 U.S. \$50.00 SDNR 30%

Pbk, 8.75 x 11.25 in. / 320 pgs / illust. throughout.
March / Photography



The Perception of the Horizontal

Edited by Andreas Hapkemeyer.

Essays by Andreas Hapkemeyer, Wilfried Kirsch, Edelbert Köb, Robert Rosenblum, Wieland Schmied, Rainer Speck and Peter Weiermair.

This series of images from contemporary photographers including Sugimoto and Gursky, and painters including Rothko, Martin, Mondrian and Friedrich, juxtaposes horizontal landscapes and abstract works.

The Perception of the Horizontal

ISBN 3-88375-992-9 U.S. \$26.00 SDNR 30%

Pbk, 8.5 x 11 in. / 96 pgs / 18 color & 10 b&w.
March / Art



Michael Elmgreen & Ingar Dragset: The Welfare Show

Essays by Renée Green, Jens Haaning, Hans-Ulrich Obrist, Howard Becker, Stephan

Schulmeister, Armin Thurnher and Werner Vogt.

In its installed form, *The Welfare Show* shifts shape from venue to venue, with viewers sometimes experiencing it from as far away as a museum's offices, through binoculars.

Michael Elmgreen & Ingar Dragset: The Welfare Show

ISBN 3-88375-967-8 U.S. \$58.00 SDNR 30%

Hardcover, 12.75 x 11.5 in. / 224 pgs / 180 color.
March / Art



Bernd Koberling: Stony Road

Essay by Bera Nordal.

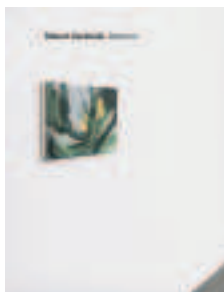
The painter Bernd Koberling, who lives in Berlin, first began to work in watercolor 10 years ago in Iceland. That productive encounter with the harsh solitude of the North—to which he returns and where he continues to paint—has left its mark on this substantial and growing portion of his oeuvre. This single summer season's worth of bright, pulsating abstract work was all created between August and October 2004 in remote Lodmundarfjörður.

Bernd Koberling: Stony Road

ISBN 3-937572-30-9 U.S. \$35.00

Hardcover, 8.5 x 11.5 in. / 56 pgs / 30 color.

March / Art



Robert Zandvliet: Zoom In

Small works, 1993-2004

Essay by Rudi Fuchs.

When Robert Zandvliet began these small paintings, they served as studies for his larger ones. More recently, they have taken on their own qualities, colors gushing into one another, blotches and splatters, with a spontaneity Zandvliet would also like to export. "The directness in the small piece I also want in the large one. I am working on getting on top of this, but it simply takes many long years."

Robert Zandvliet: Zoom In

ISBN 3-937572-29-5 U.S. \$45.00

Hardcover, 9.5 x 12 in. / 112 pgs / 61 color and 9 b&w.

March / Art



Robert Zandvliet: Beyond the Horizon

Paintings 1994-2005

Essays by Volker Adolphs, Max Wechsler and Hans den Hartog Jager.

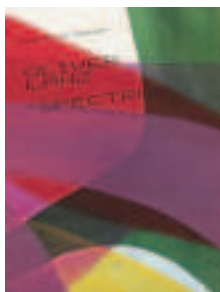
From his early depictions of everyday objects—windows, cameras, rearview mirrors—the Dutch painter Robert Zandvliet has moved to landscapes, and into the force field between figuration and abstraction. *Beyond the Horizon* presents, for the first time, the past decade of his work.

Robert Zandvliet: Beyond the Horizon

ISBN 3-937572-37-6 U.S. \$45.00

Hardcover, 9.5 x 12 in. / 144 pgs / 82 color & 6 b&w.

March / Art



Oliver Lanz: Spectrum

Edited by Uta Grosenik.

Essays by Maxa Zoller and Uta Grosenik.

After this young Berlin painter digitally alters his source images, he decorates or recreates that final altered surface using classical painting techniques—thin layers of delicate overlapping acrylic and oil glazes whose intensity and luminescence put old-world craftsmanship to wavy, wiggly new uses.

Oliver Lanz: Spectrum

ISBN 3-937572-19-8 U.S. \$35.00

Hardcover, 8.5 x 11.5 in. / 56 pgs / 39 color.

March / Art



Richard Deacon: The Size Of It

Essays by Javier Gonzalez de Durana, Raimund Stecker and Timo Valjakka.

The work of British artist Richard Deacon is full of amorphous volumes, intertwined serpentine lines, and dynamic configurations. While he initially worked with stainless steel, copper, glass and plastic, in the late 1990s he began to make ceramic works finished in a wide variety of glazes.

Richard Deacon: The Size Of It

ISBN 3-937572-27-9 U.S. \$50.00

Hardcover, 9 x 11.25 in. / 116 pgs / 119 color & 24 b&w.

March / Art



Richard Deacon: About The Size Of It

Edited by Niels Dietrich.

Niels Dietrich and Richard Deacon shot these black-and-white photographs of Deacon's maquettes on the streets in London near Deacon's studio, or the streets in Cologne, near the ceramic workshop where Dietrich has moulded, glazed and fired Deacon's sculptures for years.

Richard Deacon: About The Size Of It

ISBN 3-937572-31-7 U.S. \$35.00

Hardcover, 7.75 x 9.25 in. / 64 pgs / 64 tritones.

March / Art



Bruce Nauman: Audio-Video Underground Chamber

Essays by Edelbert Köb, Achim Hochdörfler, Stefan Neuner and Wolfram Pichler.

Before spider holes made their media debut, there was Bruce Nauman's spectacular 1972-74 installation *Audio-Video Underground Chamber*. Its single concrete vault, with dimensions close to those of the human body, is buried—like a coffin—one and a half meters deep. Integrated into the space are a lamp, a camera and a microphone, which transmit image and sound to a gallery.

Bruce Nauman: Audio-Video Underground Chamber
ISBN 3-938821-09-4 U.S. \$20.00

Paperback, 5.5 x 7 in. / 160 pgs / 36 b&w.
April / Art



Stefan Wissel: Last Night a Drawing Saved my Life

Wissel works with what the day has left him, drawing a diary with no text and no autobiographical claims. These 100 drawings, perforated at the spine, invite the reader to solve their chronology, or reassemble the book according to their own criteria, or place the single page with a life of its own at the center of their observation, or send it out into the world.

Stefan Wissel: Last Night a Drawing Saved my Life
ISBN 3-938821-04-3 U.S. \$40.00

Hardcover, 8.5 x 11.75 in. / 208 pgs / 100 b&w.
April / Art



Michael Sailstorfer

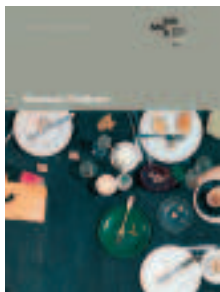
Essays by Max Hollein and Johan Frederik Hartle.

Sailstorfer, a graduate of the Munich Academy of Visual Arts, is 26 this year, and has already appeared in Manifesta 5 and at biennales in Liverpool and Havana. The metamorphic interventions that have brought him early renown raise the nostalgic potential of the past while offering viewers a bridge to the new—they include the reconstruction of a glider as a tree house and the materials of a condemned house as a three-seat sofa.

Michael Sailstorfer

ISBN 3-936711-86-0 U.S. \$40.00

Paperback, 8.5 x 10.75 in. / 120 pgs / 60 color.
April / Art



Nouveau Réalisme

Essays by Edelbert Köb, Matthias Koddenberg and Susanne Neuburger.

From the Cityrama II tour of Cologne planned by Wolf Vostell and Stefan Wewerka for March 2, 1962, to the Nouveau Realists' festive anniversary celebration and dissolution in 1970, this comprehensive study tracks an influential movement closely. Includes detailed chronology.

Nouveau Réalisme
ISBN 3-938821-08-6 U.S. \$35.00

Paperback, 7.25 x 9.5 in. / 272 pgs / 91 color & 71 b&w.
April / Art



Rémy Markowitsch: Spirit

Essays by A. Affentranger-Kirchrath, Ralf Beil and Irene Müller.

Markowitsch was inspired by the Connix Museum's storerooms, which he toured with his camera, treating all he saw there equally, from racks of pictures and picture rolls, sculptures and prints to architectural features such as staircases and banisters.

Rémy Markowitsch: Spirit
ISBN 3-936711-96-8 U.S. \$40.00

Paperback, 7.25 x 8.75 in. / 152 pgs / 80 color.
April / Photography



Daniela Brahm: Join

Essays by Andreas Spiegel and Raimar Strange. Interview by Les Schliefler.

This book of chronologically arranged, full-page color pictures invites readers to stroll through Daniela Brahm's exhibition-and-picture world of the past five years.

Daniela Brahm: Join
ISBN 3-938821-11-6 U.S. \$40.00

Paperback, 11 x 8.5 in. / 88 pgs / 80 color and b&w.
April / Art



James Luna: Emendatio

Essays by Truman T. Lowe, Paul Chaat Smith and
Lisbeth Haas and W. Richard West Jr.

Foreword by W. Richard West Jr.

Of the three works covered here, which the National Museum of the American Indian brought to the Venice Biennale, one offers a tribute to a Luiseno Indian who traveled from Luna's tribal home in California to Rome to study for the priesthood in 1834. Luna oscillates between shaman and showman, a duality highlighted by this book's lenticular cover.

James Luna: Emendatio

ISBN 0-9719163-6-5 U.S. \$20.00

Pbk, 6.5 x 9.5 in. / 112 pgs / 42 color & 12 b&w.
February / Art

Kerber



Tilo Baumgärtel

Edited by Matthias Kleindienst.

It's not just the Leipzig-based painter Tilo Baumgärtel's pictorial worlds that seem inexhaustible, but also his creativity. This, his fourth catalogue at the age of 31, brings together his work from 2003 to 2005, uniting material that has been presented in a broad range of international venues.

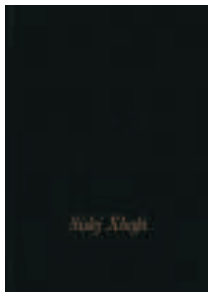
Tilo Baumgärtel

ISBN 3-938025-30-1 U.S. \$42.50

Hdcvr, 9.5 x 12.75 in. / 128 pgs / illust. throughout.
March / Art

DISTRIBUTED ART PUBLISHERS, INC.

Hatje Cantz Publishers



Sislej Xhafa

Edited by Marla Hurov and Adrienne Drake.

Essays by Luk Lambrecht and Edi Muka.

Prefaces by Andi Tepelena and Cecila Tirelli.

When Sislej Xhafa mowed the word *Benvenuto* into a Tuscan hillside, European immigration-policy wonks squirmed a bit. His *Pleasure Our Flowers* decorated a Ghent police station with Biedermeier chairs and Persian carpets. This subversive young Kosovar, Albania's representative to the 2005 Venice Biennale, has also been known to photograph himself as a pickpocket and a mafioso.

Sislej Xhafa

ISBN 3-7757-1685-8 U.S. \$20.00

Hardcover, 7 x 9.75 in. / 112 pgs / 75 color.
February / Art

Hatje Cantz Publishers



Christian Ludwig: Attersee

A Love—A House—A Ring

Edited by Ingrid Brugger.

Essays by Evelyn Benesch, Heike Eipeldauer,
Georg H. Holländer, Michaela Pappernigg,
Wieland Schmied and Florian Steininger.

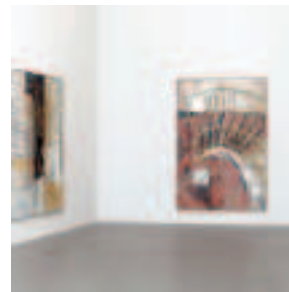
The Austrian artist's most recent works, which Rudi Fuchs calls "acrobatic images of extraordinary boldness."

Christian Ludwig: Attersee

ISBN 3-7757-1715-3 U.S. \$45.00

Hdcvr, 8.5 x 10.75 in. / 160 pgs / 130 color & 14 b&w.
February / Art

Holzwarth Publications



Albert Oehlen: Mirror Paintings

Edited and with essay by Katja Hesch.

As Albert Oehlen points out, artists have often depicted mirrors. But in this case he's built real mirrors into each work. With them, he collages the real space in front of the painting with its pictorial space, at once subverting the glass's iconographic significance and inviting the viewer into the picture—only to throw him back out again.

Albert Oehlen: Mirror Paintings

ISBN 3-935567-31-6 U.S. \$40.00

Hardcover, 11.75 x 12.25 in. / 36 pgs / 12 color.
March / Art

Hatje Cantz Publishers



Mark Lewis

Edited by Yilmaz Dziewior.

Essays by Tom Holert and Catherine Wood.

Mark Lewis, the Canadian-born and London-based video artist and photographer, explores the visual language of the cinema and questions its conventions. His short films, produced using actors and professional crews, end abruptly after an average running time of four minutes. This self-titled monograph includes 90 illustrations and an interview.

Mark Lewis

ISBN 3-7757-1624-6 U.S. \$25.00

Paperback, 8.5 x 11 in. / 132 pgs / 90 color & 2 b&w.
February / Art



Carla Klein: Scape

Essays by Heidi Zuckerman and Joanna Burton.

Airports, bridges, corridors, architectural models, icebergs—Carla Klein paints non-places. She makes quick work of the border between painting and photography, straddling the worlds of fiction and reality, illusion and transparency, abstraction and representation. *Carla Klein* documents five years of the artist's work, from 2000 forward.

Carla Klein: Scape

ISBN 90-8546-056-5 U.S. \$55.00

Hardcover, 12 x 8.5 in. / 180 pgs / 80 color.

March / Art



Alain Séchas: Jurassic Pork II

Translated by Richard Dailey.

The drawings that make up Alain Séchas's *Jurassic Pork II* are done at 12 x 18 inches, then, at exhibition time, blown up to poster size and glued to museum walls. As the series opens, our cat hero is setting off on the hunt for the big pig, Jurassic Pork. In encountering his id in the woods, he meets Salvador Dali, Jacques Lacan, and a tribe of Amazons in cat-woman style pig suits—or is that a dream?

Alain Séchas: Jurassic Pork II

ISBN 2-915359-11-3 U.S. \$40.00

Pbk, 9.5 x 13.5 in. / 96 pgs / 16 color and 80 b&w.

February / Art



Eve Aschheim: Recent Work

Essays by Jeff Clark and Christine Hume.

Afterword by Regina Coppola.

All subsequent developments notwithstanding, Minimalism remains the dominant aesthetic of our time. Eve Aschheim, heir to this great tradition, transforms it with spatial illusion, the ghost of perspective, pictorial ideas from Minimalism's own roots—early Mondrian, late Cézanne, Suprematism. Of her drawings on mylar and their photogram echoes, the *New York Observer* recently said, "whenever I bump into one of Aschheim's drawings I want to bump into another."

Eve Aschheim: Recent Work

ISBN 0-9744065-5-4 U.S. \$15.00

Paperback, 7 x 9.25 in. / 72 pgs / 25 color.

January / Art

Nieves



Yukari Miyagi: Rabbit and Turtle

Japanese artist Yukari Miyagi, whose previous books include *Reminiscence*, *Chichi*, *Ambrosia*, and *Kaguya, the bamboo princess*, here returns to her roots as an illustrator to put images to Aesop's "The Tortoise and the Hare." *Rabbit and Turtle* features 32 pages of art, printed in five colors, including fluorescent yellow and pink.

Yukari Miyagi: Rabbit and Turtle

ISBN 3-905714-04-3 U.S. \$18.00

Paperback, 6.5 x 9 in. / 32 pgs / 32 color.

March / Art/Asian Arts

Nieves



Mike Mills: Humans

Humans takes the reader through a season of renowned graphic artist and filmmaker (*Thumbsucker*) Mike Mills' recollections in drawings, graphics and snapshots, and concludes with a disarmingly open essay.

Mike Mills: Humans

ISBN 3-905714-03-5 U.S. \$20.00

Paperback, 6.5 x 9 in. / 32 pgs / 32 color.

March / Art

JRP/Ringier



Lori Hersberger: Coeur Synthétique

Edited by Arne Ehmann.

Essays by A. Reichen, K. Schawelka, A. Stepken, M. Varadinis and M. Gisbourne.

Accumulation and fragmentation, mannerism and desublimation, refinement and violence are the characteristics of the young Swiss artist Lori Hersberger's installations and chaotic, rock-and-roll sound-tracked videos of the last five years.

Lori Hersberger: Coeur Synthétique

ISBN 3-905701-43-X U.S. \$55.00

Paperback, 9 x 11 in. / 216 pgs / 120 color.

March / Art



Miguel Calderón: 'Till the Day I Die

Edited by Alexandra Garcia Ponce.

Texts by Guillermo Fadanelli and Philip Roth.

When Calderón's grandfather died he left the artist a box of unexplained photographs and newspaper cut-outs of a man with various women. Calderón's republication of that material intermixes it with aphorisms from Mexican writer Guillermo Fadanelli and excerpts from Philip Roth's *Sabbath's Theater*.

Miguel Calderón: 'Till the Day I Die

ISBN 84-7506-730-1 U.S. \$40.00

Hardcover, 6.5 x 8.5 in. / 220 pgs / 200 color.

March / Art/Latin American



Terence Gower: Cuidad Moderna

Essays by Craig Buckley, Priamo Lozada and Itala Schmelz.

Gower is Canadian, but lives in New York and Mexico City. *Cuidad Moderna*, which includes photography, painting and video stills from his eponymous short film, is his homage to Mexican modernist architecture, and to the aesthetics of mid-century Latin America. Designed after glossy magazines of the era.

Terence Gower: Cuidad Moderna

ISBN 84-7506-727-1 U.S. \$20.00

Paperback, 8.75 x 9.5 in. / 88 pgs / 45 color & 40 b&w.

March / Art



Luisa Rabbia

Essay by Achille Bonito Oliva.

Luisa Rabbia says that she "likes to consider time itself a material, the main material," and build around its effects. As for physical materials, she prefers those that crumble and disintegrate well, showing the passage of weeks, months and years. Here, she explores the perception of the body as a border between inside and outside worlds. This monograph offers a complete overview of her work.

Luisa Rabbia

ISBN 88-7757-196-9 U.S. \$42.00

Paperback, 9.25 x 10.75 in. / 112 pgs / 96 color.

March / Art



Los dos Amigos

Edited by Alexandra Garcia Ponce.

This scrapbook documents Abraham Cruzvillegas and Dr. Lakra's recent and provocative exhibit of drawings, sculptures, objects and miscellany at the Museum of Contemporary Art in Oaxaca, Mexico, and honors the ongoing collaboration of which it is a part, a 20-year friendship here blossoming into public collaboration for the first time.

Los dos Amigos

ISBN 84-7506-729-8 U.S. \$30.00

Hardcover, 8.5 x 11 in. / 232 pgs / 24 color & 184 b&w.

March / Art/Latin American



Ricardo Regazzoni: Fugue and Variations

Essays by Omar Ackbar and Humberto Ricalde.

Sculptor Ricardo Regazzoni was born in Mexico City in 1942, and lives and works in Mexico, Paris, Amsterdam and New York. His work's geometric architectural simplicity has an almost magical theatrical effect. *Fugue and Variations* offers beautiful reproductions of new, never before seen work.

Ricardo Regazzoni: Fugue and Variations

ISBN 84-7506-721-2 U.S. \$25.00

Paperback, 9.25 x 12.75 in. / 75 pgs / 52 color.

March / Art/Latin American



Giorgio Griffa: Post Scriptum

The outspoken Italian painter turns 70 this year, and here publishes 70 drawings together with his reflections. "I believe art continues to be a tool of awareness and therefore of immersion in reality."

Giorgio Griffa: Post Scriptum

ISBN 88-7757-192-6 U.S. \$32.00

Paperback, 6.5 x 9.25 in. / 160 pgs / 70 color.

March / Art



Rita Siragusa

Edited by Antonio Zavaglia and Claudio Cerritelli.

Essays by Mauro Corradini, Antonio Zavaglia and Claudio Cerritelli.

Siragusa is concerned that contemporary sculpture is losing its traditional monumental connotations, and prefers to install her works in urban public spaces. She has also begun to make sacred art objects and jewelry.

Rita Siragusa

ISBN 88-8158-545-6 U.S. \$24.95

Paperback, 6.75 x 9.5 in. / 72 pgs / 12 color & 23 b&w.
May / Art



Remo Salvadori: The Observer not the Object Observed

Edited by Chiara Bertola.

Essays by Maura Manzelle, Gianluca Poldi, Antonella Commellato and Giuseppe Leonelli.

To leaf through this book is to journey into the world of Remo Salvadori, where reading—observing—is as intimate and creative a process as making art.

Remo Salvadori: The Observer not the Object Observed

ISBN 88-8158-552-9 U.S. \$39.95

Paperback, 4.75 x 7 in. / 232 pgs / 17 color & 23 b&w.
April / Art



Maddalena Ambrosio: Super Maddy

Essays by Diane Blandin and Maddalena Ambrosio.

Super Maddy, the Italian artist Maddalena Ambrosio's alterego, is a comic-book superhero created from a blend of paint and photographs. Endowed with powers and missions any artist or Tibetan monk would envy, she lives each day as if it were infinite, and she flies in search of a new world in which to build a perfect reality. This singular tale, a feast for eye and spirit, follows her adventures.

Maddalena Ambrosio: Super Maddy

ISBN 88-8158-549-9 U.S. \$35.00

Hardcover, 11.75 x 8.25 in. / 24 pgs / 10 color.
March / Art



Diamante Faraldo

Edited by Gianluca Ranzi.

Essays by Ludovica Lumer, Gianluca Ranzi and Doris von Drathen.

Like Plato and Jung, the Italian artist Diamante Faraldo sees humanity connected by innate forms. Faraldo's archetypal forms are a map of the earth, the outline of Africa, the maze, and the ancient features of a face emerging from the past.

Diamante Faraldo

ISBN 88-8158-567-7 U.S. \$60.00

Hdcvr, 8.25 x 11.5 in. / 128 pgs / 15 color, 28 duotones & 10 b&w.

May / Art



Alessandro Bazan: Jazz Paintings

Essays by Luca Beatrice and Massimo Mattioli.

What can a Sicilian painter in love with jazz and drawing do? Sketch melancholy stories—blue, improvised, dissonant. These strong, deep paintings, produced between the early 90s and today, are a fine tribute to the music that Alessandro Bazan treasures. And like Charlie Parker's solos, once they've gotten into your head, they stay with you.

Alessandro Bazan: Jazz Paintings

ISBN 88-8158-547-2 U.S. \$34.95

Paperback, 8.25 x 10.5 in. / 80 pgs / 34 color & 17 b&w.
May / Art



Natale Addamiano

Essay by Luca Beatrice.

In 1968, Natale Addamiano moved from Puglia to Milan, where he began painting his melancholy and lonely diary. Since that cycle ended in 1977, he has focused his attention on the Apulian landscape, extolling its night skies. This volume documents Addamiano's long creative path.

Natale Addamiano

ISBN 88-8158-553-7 U.S. \$24.95

Paperback, 6.75 x 9.5 in. / 64 pgs / 30 color & 1 b&w.
April / Art



Giovanni Rizzoli

Edited by Achille Bonita Oliva.

Giovanni Rizzoli, Venetian to the core, crossbreeds sculpture, installation, painting and drawing in an intense linguistic and disciplinary mix. As Achille Bonita Oliva writes: "the richness of this iconographic universe positively encompasses the incoherence of formally contrasting poetics, the Mediterranean vitality of the Baroque and the Lenten spirituality of Nordic literature."

Giovanni Rizzoli

ISBN 88-8158-554-5 U.S. \$34.95

Paperback, 7.5 x 10.5 in. / 80 pgs

55 color and 1 b&w.

February / Art

Hatje Cantz Publishers



Bruno Wank

Edited by Thomas Köllhofer.

Essays by Olaf Metzel, Wolfgang Ullrich, Katja Winkler, Tobias Hülsnitt and Brigit Höppel.

This first overview of the work of Munich-based sculptor Bruno Wank presents his video and installation, all made with space and sites in mind. Wank's interventions show new dimensions in existing pieces of architecture.

Bruno Wank

ISBN 3-7757-1644-0 U.S. \$40.00

Paperback, 8.75 x 10.75 in. / 144 pgs / 80 color.

February / Art

DISTRIBUTED ART PUBLISHERS, INC.

Charta



Maurizio Pellegrin

Edited by Alice Rubbini.

Venice, the city where Maurizio Pellegrin was born, endures in good times and bad. This wide selection of works, among them the entirely Venetian project, *Isole*, for the city's museums, documents 27 years of Pellegrin's artistic creativity in film, design, photography, sculpture, painting and installation.

Maurizio Pellegrin

ISBN 88-8158-556-1 U.S. \$49.95

Paperback, 8.75 x 11 in. / 176 pgs

60 color and 100 b&w.

February / Art

Hatje Cantz Publishers



Veronika KelIndorfer: Exterior and Interior Dreams

On a trip to Los Angeles in 2003, Munich-born Veronika KelIndorfer went to see the icons of the International Style: buildings by Eames, Schindler, Wright, and Neutra. They inspired a complex of works whose handmade models, silkscreened glass, projections and resulting layered spaces are all documented here.

Veronika KelIndorfer: Exterior and Interior Dreams

ISBN 3-7757-1630-0 U.S. \$55.00

Hardcover, 11.5 x 9 in. / 96 pgs / 60 color.

February / Art

Charta



Valerio Berruti: Primary

Edited by Raffaella Guidobono.

Essays by Vittoria Coen, Maria Chiara Valacchi and Lóránd Hegyi.

In 2005 Valerio Berruti won the Premio Celeste Painting Award and traveled from Italy to New York with the International Studio & Curatorial Program, where he prepared for shows in Turin and London. *Primary*, his first monograph, introduces this exceptional new talent with a multilayered elegy of intimate sketches, drawings, photos and writing.

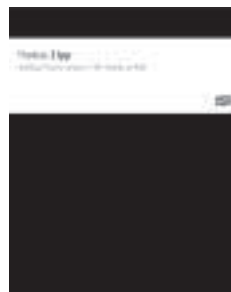
Valerio Berruti: Primary

ISBN 88-8158-575-8 U.S. \$39.95

Paperback, 6.75 x 9.5 in. / 200 pgs / 82 color & 6 b&w.

January / Art

Hatje Cantz Publishers



Thomas Zipp: Achtung! Vision

Samoa, The Family of Pills

& The Return of the Subreals

Edited by Guido W. Baudach.

Essays by Z. Felix, Thomas Groetz and Veit Loers. Zipp's imagery blends New Age thought patterns with provocative spiritual irony: religion, cults, myths, drugs and violence. *Achtung! Vision* presents paintings, drawings, collages and installations since 2003.

Thomas Zipp: Achtung! Vision

ISBN 3-7757-1697-1 U.S. \$48.00

Clothbound, 9 x 12 in. / 176 pgs / 137 color & 4 b&w.

February / Art



Design Like You Give a Damn: Architectural Responses to Humanitarian Crises

Edited by Architecture for Humanity.

The first book to bring the best of humanitarian architecture and design to the printed page, *Design Like You Give a Damn* showcases 80 projects from the past two decades and includes narrative descriptions of each project, along with detailed photographs, illustrations and architectural drawings.

Design Like You Give a Damn: Architectural Responses to Humanitarian Crises

ISBN 1-933045-25-6 U.S. \$30.00

Flexibound, 8 x 8 in. / 256 pgs / 350 color.

April / Architecture



Broken Screen: Expanding the Image, Breaking the Narrative: 26 Conversations with Doug Aitken

26 Conversations with Doug Aitken

Edited by Noel Daniel.

Informal conversations between artist Doug Aitken and a roster of 26 carefully chosen artists, filmmakers, designers and architects, including Pierre Huyghe, Pipilotti Rist, Robert Altman, Matthew Barney, Werner Herzog, Rem Koolhaas, Ed Ruscha and Hans-Ulrich Obrist.

Broken Screen: Expanding the Image, Breaking the Narrative

ISBN 1-933045-26-4 U.S. \$ 40.00

Flexi, 7 x 9.5 in. / 288 pgs / 310 color and 65 b&w.

March / Film/Art



Paper Dreams: The Lost Art of Hollywood Still Photography

Edited by Christoph Schifferli.

Introduction by David Campany.

In the 1920s and 30s, film-still photography reached an unmatched level of sophistication and developed an aesthetic style of its own. This book assembles a selection of vintage stills from Hollywood's golden age, all in their original format. Tritone printing.

Paper Dreams: The Lost Art of Hollywood Still Photography

ISBN 3-86521-153-4 U.S. \$60.00

Paperback, 11.5 x 10 in. / 112 pgs / 50 tritones.

February / Photography

Steidl/Matthew Marks Gallery



Brice Marden: Paintings on Marble

Essay by Lisa Liebmann.

A rare glimpse into the most intimate works of the internationally acclaimed artist. Between 1981 and 1987, on the Greek island of Hydra, Marden produced a series of small and virtually unknown oil paintings on fragments of marble for friends and family. They are gathered here for the first time.

Brice Marden: Paintings on Marble

ISBN 3-86521-163-1 U.S. \$35.00

Clothbound, 8 x 9 in. / 88 pgs / 32 color.

March / Art

Gregory R. Miller & Company



Art Life: Selected Writings 1991-2005

By Lawrence Rinder

Introduction by Bill Arning.

Entertaining, lyrical, and informative, *Art Life* contains essays by celebrated contemporary art curator Lawrence Rinder. Informed by history, philosophy, and popular culture, they address a broad range of contemporary practices—from painting and drawing to net art and video installation.

Art Life: Selected Writings 1991-2005

ISBN 0-9743-648-2-7 U.S. \$20.00

Paperback, 7 x 9 in. / 200 pgs / 50 b&w.

January / Nonfiction and Criticism

D.A.P./Distributed Art Publishers, Inc.



No.1: First Works by 362 Artists

Edited by Francesca Richer

and Matthew Rosenzweig.

Featuring first works by 362 artists including Vito Acconci, Maurizio Cattelan, William Eggleston, Nan Goldin, Mike Kelley, Shirin Neshat, Raymond Pettibon, Cindy Sherman, Kiki Smith, Richard Serra, Wolfgang Tillmans, John Waters and Lawrence Weiner.

No.1: First Works by 363 Artists

ISBN 1-933045-09-4 U.S. \$39.95

Pbk, 7.75 x 9.25 in. / 424 pgs / 356 color and 142 b&w.

March / Art

**A Flash of Art**

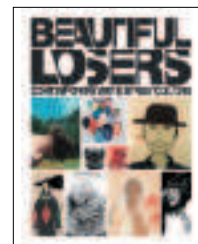
Hbk, ISBN 8888359117 U.S. \$95.00

Photology**Arcana: Musicians on Music**

Pbk, ISBN 188712327X U.S. \$34.95

Granary**Augustus F. Sherman:
Ellis Island Portraits**

Hbk, ISBN 193178860X U.S. \$40.00

Aperture**Beautiful Losers**

Pbk, ISBN 1933045302

U.S. \$39.95

D.A.P./Iconoclast**Chasing the Perfect
by Natalia Ilyin**

Hbk, ISBN 1933045213 U.S. \$27.50

Metropolis Books**David LaChapelle**

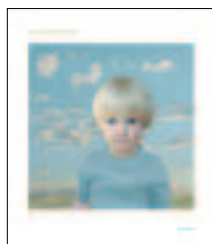
Hbk, 8888359141 U.S. \$25.00

Photology**Education of a Stoic
by Fernando Pessoa**

Pbk, ISBN 1878972405 U.S. \$13.95

Exact Change**Joseph Cornell's Dreams**

Pbk, ISBN 1878972413 U.S. \$15.95

Exact Change**Loretta Lux**

Hbk, ISBN 1931788545 U.S. \$35.00

Aperture**MVRDV: KM3 Excursions
on Capacity**

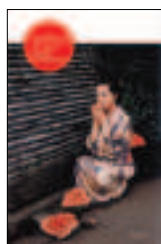
Hbk, ISBN 8495951851 U.S. \$69.95

Actar**Ralph Gibson: Brazil**

Hbk, ISBN 8889431121 U.S. \$65.00

Damiani**Robert Rauschenberg: Combines**

Hbk, ISBN 3865211453 U.S. \$75.00

Steidl**Setting Sun: Writings by
Japanese Photographers**

Hbk, ISBN 1931788839 U.S. \$29.95

Aperture**Sigmar Polke: Paintings,
Photographs, and Films**

Hbk, ISBN 8434309890 U.S. \$65.00

Poligrafa**Stephen Shore:
Uncommon Places**

Hbk, ISBN 1931788340 U.S. \$50.00

Aperture**The Wirtz Gardens**

Slip, ISBN 9076704368

U.S. \$200.00 SDNR 40%

**Exhibitions International/
Wirtz International**



Alvar & Anino Aalto: Design
Hbk, ISBN 3775715975 U.S. \$40.00
Hatje Cantz Publishers



American Fancy: Exuberance in the Arts 1790-1840
Hbk, ISBN 0972435395 U.S. \$75.00
The Chipstone Foundation/
Milwaukee Art Museum



Art of the Japanese Postcard
Hbk, ISBN 0878466681 U.S. \$45.00
MFA Publications



Groundswell
Pbk, ISBN 087070379X U.S. \$35.00
The Museum of Modern Art,
New York



Masters Of Origami
Hbk, ISBN 3775716289 U.S. \$45.00
Hatje Cantz Publishers



The Metapolis Dictionary of Advanced Architecture
Hbk, ISBN 8495951223 U.S. \$64.95
Actar



Munari's Machines
Hbk, ISBN 8887942145 U.S. \$25.00
Edizioni Corraini



Office for Metropolitan Architecture: Seattle Public Library
Flexi, ISBN 8495951630 U.S. \$34.95
Actar



Peter Eisenman: Barefoot on White-Hot Walls
Hbk, ISBN 3775715614 U.S. \$49.95
Hatje Cantz Publishers



Peter Walker & Partners Oro Editions
Hbk, ISBN 097468001X U.S. \$60.00
Oro Editions



Robert Venturi: Complexity and Contradiction
Pbk, ISBN 0870702823 U.S. \$14.95
The Museum of Modern Art,
New York



Safe: Design Takes on Risk
Flexi, ISBN 0870705806 U.S. \$29.95
The Museum of Modern Art,
New York



Strangely Familiar: Design & Everyday Life
Hbk, ISBN 0935640754 U.S. \$29.95
Walker Art Center



The Design Encyclopedia
Hbk, ISBN 087070012X U.S. \$65.00
The Museum of Modern Art,
New York



The Uncommon Life of Common Objects by Akiko Busch
Hbk, ISBN 193304506X U.S. \$27.50
Metropolis Books



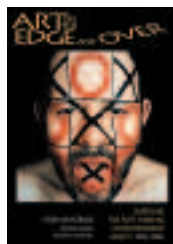
Zaha Hadid: Architecture
Pbk, ISBN 3775713646 U.S. \$45.00
Hatje Cantz Publishers



Air Guitar
by Dave Hickey
Pbk, ISBN 0963726455 U.S. \$19.95
Art Issues



Andy Warhol: Motion Pictures
Hbk, ISBN 3980426548 U.S. \$35.00
KW Institute for Contemporary



Art on the Edge...and Over
by Linda Weintraub
Pbk, ISBN 0965198812 U.S. \$23.50
Art Insights



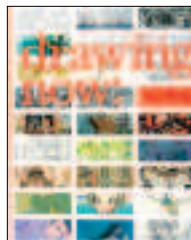
**Chuck Close:
Self Portraits 1967-2005**
Hbk, ISBN 0935640800 U.S. \$34.95
Walker Art Center



Dada: Zurich Berlin
Hanover Colonge
Hbk, ISBN 1933045205 U.S. \$65.00
National Gallery/D.A.P.



Donald Judd
Hbk, ISBN 1891024892 U.S. \$65.00
Tate/ D.A.P.



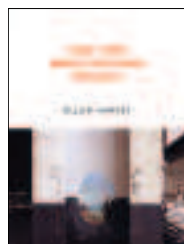
Drawing Now
Hbk, ISBN 0870703625 U.S. \$34.95
The Museum of Modern Art,
New York



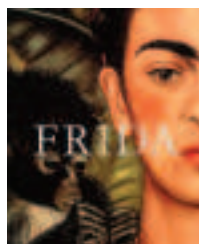
Ed Ruscha: Then and Now
Hbk, ISBN 3865211054 U.S. \$175.00
Steidl



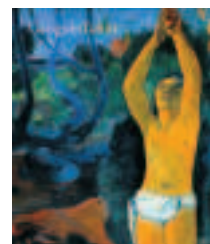
Elizabeth Murray
Hbk, ISBN 0870704931 U.S. \$55.00
The Museum of Modern Art,
New York



**Ellen Harvey: New York
Beautification Project**
Hbk, ISBN 0974364819 U.S. \$25.00
Gregory R. Miller & Co.



**Frida Kahlo:
The Painter and Her Work**
Slip, ISBN 1891024957 U.S. \$125.00
D.A.P.



Gauguin Tahiti
Hbk, ISBN 0878466665 U.S. \$65.00
MFA Publications



Gerhard Richter: 100 Pictures
Hbk, ISBN 3775791000 U.S. \$35.00
Hatje Cantz Publishers



**Gerhard Richter:
Forty Years of Painting**
Hbk, ISBN 189102437X U.S. \$75.00
The Museum of Modern Art,
New York



Henry Darger: Disasters of War
Pbk, ISBN 398042653X U.S. \$29.95
KW Institute for Contemporary Art



**In the Making: Creative Options
for Contemporary Art**
by Linda Weintraub
Pbk, ISBN 1891024590 U.S. \$27.00
D.A.P.



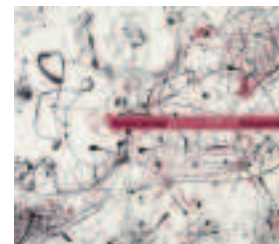
Jean-Michel Basquiat
Pbk, ISBN 8881582392 U.S. \$45.00
Charta



**Masterworks from the
Museum of Modern Art**
Hbk, ISBN 8881172984 U.S. \$60.00
Scala



**Matthew Barney:
The Cremaster Cycle**
Hbk, ISBN 0892072849 U.S. \$75.00
Guggenheim Museum



**No Limits, Just Edges:
Jackson Pollack**
Hbk, ISBN 0892073268 U.S. \$40.00
Guggenheim Museum



**Odd Nerdrum: Paintings
Sketches & Drawings**
Hbk, ISBN 8248901211 U.S. \$65.00
Gyldendal



**Pioneering Modern Painting :
Cezanne & Pissarro**
Hbk, ISBN 0870701843 U.S. \$60.00
The Museum of Modern Art,
New York



Reflex: A Vik Muniz Primer
Hbk, ISBN 1931788405 U.S. \$39.95
Aperture



Roy Lichtenstein
Hbk, ISBN 3883759651 U.S. \$85.00
Kunsthuas Bergen



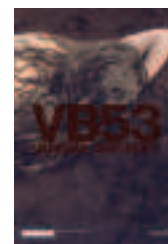
Russia!
Hbk, ISBN 0892073292 U.S. \$75.00
Guggenheim Museum



**Semina Culture:
Wallace Berman & His Circle**
Hbk, ISBN 1933045108 U.S. \$50.00
Santa Monica Museum
of Art/D.A.P.



The Art of Richard Tuttle
Hbk, ISBN 1933045000 U.S. \$65.00
SFMOMA/ D.A.P.



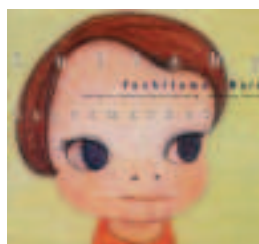
Vanessa Beecroft: VB53
Pbk, ISBN 8881584999 U.S. \$27.95
Charta



Vincent Desiderio
Hbk, ISBN 1933045078 U.S. \$75.00
Marlborough Gallery/ D.A.P.



**Willem de Kooning:
Paintings 1960-1980**
Hbk, ISBN 3775716297 U.S. \$60.00
Hatje Cantz Publishers



**Yoshitomo Nara:
Lullaby Supermarket**
Hbk, ISBN 3933096596 U.S. \$50.00
Verlag für Moderne Kunst Nurnberg



Young Sleek and Full of Hell
Pbk, ISBN 8888493328 U.S. \$39.95
Drago Arts & Communication



**Adam Broomberg
& Oliver Chanarin: Ghetto**

Hbk, ISBN 1904563007 U.S. \$49.95
Trolley



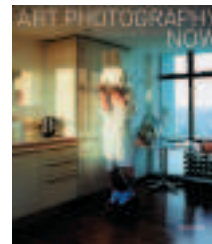
Alan Ginsberg: Beat & Pieces

Hbk, ISBN 8888359168 U.S. \$75.00
Photology



**Alec Soth: Sleeping by the
Mississippi**

Hbk, ISBN 3865210074 U.S. \$45.00
Steidl



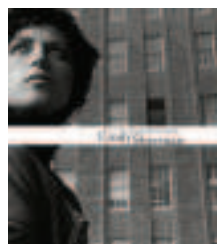
Art Photography Now

Hbk, ISBN 193178891X U.S. \$50.00
Aperture



**Bygone Days: The Photographs
of John Penor & Family**

Hbk, ISBN 193304523X U.S. \$85.00
D.A.P.



**Cindy Sherman: The Complete
Untitled Film Stills**

Hbk, ISBN 0870705075 U.S. \$39.95
The Museum of Modern Art,
New York



Diane Arbus

Pbk, ISBN 0893816949 U.S. \$39.95
Aperture



Gregory Crewdson

Hbk, ISBN 377571622X U.S. \$60.00
Hatje Cantz Publishers



**Henri Cartier Bresson:
Masters of Photography**

Hbk, ISBN 0893817449 U.S. \$12.50
Aperture



Hiroshi Sugimoto

Hbk, ISBN 3775716408 U.S. \$95.00
Hatje Cantz Publishers



Jock Sturges: Notes

Hbk, ISBN 1931788472 U.S. \$39.95
Aperture



**Joel Sternfeld:
American Prospects**

Hbk, ISBN 1891024779 U.S. \$75.00
D.A.P.



**Laurie Simmons:
Walking, Talking, Lying**

Hbk, ISBN 1931788596 U.S. \$50.00
Aperture



Lee Friedlander

Hbk, ISBN 0870703439 U.S. \$75.00
The Museum of Modern Art,
New York



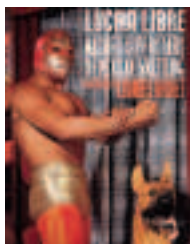
**Les Girls: Photographies
Daniel Frasnay**

Hbk, ISBN 0972778845 U.S. \$65.00
Greybull



Looking at Los Angeles

Hbk, ISBN 1933045043 U.S. \$85.00
Metropolis Books



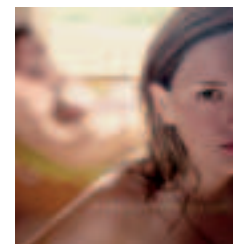
Lourdes Grobet: Lucha Libre
Pbk, ISBN 1933045051 U.S. \$25.00
Trilce/D.A.P.



Marc Joseph: American Pitbull
Pbk, ISBN 3865210945 U.S. \$25.00
Steidl



Mitch Epstein: Recreation
Hbk, ISBN 3865210848 U.S. \$75.00
Steidl



Mona Kuhn: Photographs
Hbk, ISBN 3865210082 U.S. \$50.00
Steidl



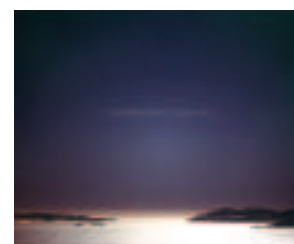
**Nina Berman: Purple Hearts:
Back From Iraq**
Hbk, ISBN 1904563341 U.S. \$24.95
Trolley



**Philip Griffiths Jones:
Vietnam at Peace**
Hbk, ISBN 1904563384 U.S. \$79.95
Trolley



Richard Misrach: Chronologies
Hbk, ISBN 1933045280 U.S. \$85.00
Fraenkel Gallery



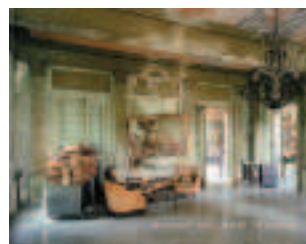
Richard Misrach: Golden Gate
Hbk, ISBN 1931788510 U.S. \$50.00
Aperture



Robert Frank: Storylines
Flex, ISBN 3865210414 U.S. \$40.00
Steidl



**Robert Mapplethorpe
and the Classical Tradition**
Hbk, ISBN 0892073136 U.S. \$50.00
Guggenheim



Robert Polidori: Havana
Hbk, ISBN 3882433337 U.S. \$75.00
Steidl



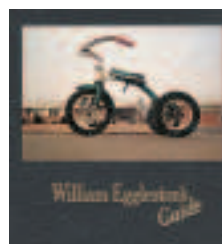
Taliban
Hbk, ISBN 1904563333 U.S. \$24.95
Trolley



**The Age of Adolescence:
Joseph Sterling Photography**
Hbk, ISBN 0972778853 U.S. \$65.00
Greybull



The Family of Man
Pbk, ISBN 0870703412 U.S. \$19.95
The Museum of Modern Art,
New York



William Eggleston's Guide
Hbk, ISBN 0870703781 U.S. \$34.95
The Museum of Modern Art,
New York



**Young America: The Daguerreotypes
of Southworth & Hawes**
Hbk, ISBN 386521066X U.S. \$120.00
Steidl/ICP



Catholic No 1 : Cats
Hbk, ISBN 1933045159 U.S. \$25.00
Evil Twin Publications/D.A.P.



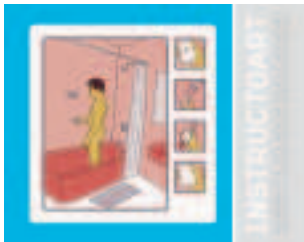
Dora Lives: The Authorized Story of Miki Dora
Hbk, ISBN 1890481173 U.S. \$45.00
T. Adler Books



Film as a Subversive Art by Amos Vogel
Pbk, ISBN 1933045272 U.S. \$25.00
C.T. Editions/D.A.P.



Fuzz One by Vincent Fedorchak
Hbk, ISBN 0972592016 U.S. \$32.00
Testify



Matthew Vescovo: Instructoart Lesson 1
Pbk, ISBN 0974261505 U.S. \$25.00
Jorge Pinto / Instructoart



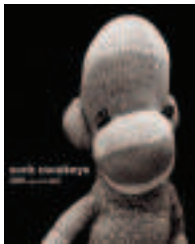
Raf Simmons
Hbk, ISBN 888158543X U.S. \$75.00
Charta



I Remember by Joe Brainard
Pbk, ISBN 1887123482 U.S. \$12.00
Granary



In Memory of My Feelings by Frank O'Hara
Hbk, ISBN 0870705105 U.S. \$65.00
The Museum of Modern Art



Sock Monkeys
Flexi, ISBN 0972211128 U.S. \$24.95
Ideal World Books



The Music Library: Graphic Art & Sound
Hbk, ISBN 0955006112 U.S. \$57.00
Fuel



On Jack Smith's Flaming Creatures
Pbk, 887123520 U.S. \$29.95
Granary Books/Hips Road



Rolling the R's by R. Zamora Linmark
Pbk, ISBN 1885030037 U.S. \$12.95
Kaya



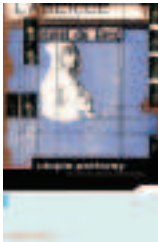
The Snippy World of Michael Roberts
Slip, ISBN 3865211518 U.S. \$85.00
Steidl/Edition 7L



The Wilco Book
Hbk, ISBN 0971367035 U.S. \$29.95
Picture Box, Inc.



The Hearing Trumpet by Leonora Carrington
Pbk, ISBN 1878972197 U.S. \$15.95
Exact Change



Utopia Parkway: Life and Work of Joseph Cornell
Pbk, ISBN 0878466843 U.S. \$22.50
MFA Publications

- 11th Biennial of Moving Images 137
 12" Sleeves 45
 2Nelson 80
 3 Works 115
 40 years Videoart.de 137
 50 Moons at a Time 145
 7 Fantasmies of a Woman 88
 95-05 149
- A** Centennial 7
 Abate, Claudio 136
 About The Size Of It 150
 Accept the Expected 144
 Achtung! Vision 156
 Adams, Robert 39
 Addamiano, Natale 155
 Ader, Bas Jan 107
 African American Vernacular 15
 Airports & Stars 76
 Aitken, Doug 112
 Aletti, Vince 141
 Alien Hybrid Creatures 146
 All Eyes On Me 73
 All that Dutch 48
 Almond, Darren 145
 Along Some Rivers 39
 Alpha 112
 Althoff, Kai 142
 Alÿs, Francis 129
 Ambrosio, Maddalena 155
 American Decorative Arts 50
 Andre, Carl 145
 Andy Warhol/Supernova 100
 Another Modern 55
 Antwerp-New York 96
 Appel, Karel 97
 Apples & Olives 14
 Arcangel, Cory 124
 Architecture of Hospitals, The 62
 Arnulf Rainer: Photographs 83
 Art 37 Basel 137
 Art Czar 37
 Artist Books For a Global World 116
 Artist, Anarchist 74
 Aschheim, Eve 153
 Atlas of Shrinking Cities 54
 Attersee 152
 Audio-Video Underground Chamber 151
 Aurora Argentina 144
- B**aer, Monika 146
 Bailey, David 31
 Bailey's Democracy 31
 Balet, Marc 33
 Banier, François-Marie 86
 Banning, Jan 70
 Banz, Stefan 91
 Barney, Matthew 143
 Baumgärtel, Tilo 152
 Bazan, Alessandro 155
 Becher, Max 20
 Beckmann, Max 94
- Beetle and Other Works, The 129
 Behrend, Ute 144
 Beige 124
 Being in a Place 106
 Beirut City Center 84
 Berggruen Album, The 95
 Berlin, Genova 63
 Berruti, Valerio 156
 Between Ideas and Design 49
 Beuys, Joseph 98
 Beyond the Horizon 150
 Bialobrzeski, Peter 20
 Birmingham.Istanbul.Zürich 144
 Black Box/Chambre Noir 111
 Black Dice 117
 Blaisse, Petra 43
 Blake, Jeremy 116
 Bleus de Travail 80
 Blondes, The 90
 Blur of the Otherworldly 134
 Bonnard, Pierre 5
 Book of D's, A 118
 Bourdin, Guy 12
 Boxers 71
 Brahm, Daniela 151
 Brandt, Marianne 78
 Brautigan, Richard 121
 Brecht, George 99
 Breton, André 95
 Brown, Don 148
 Brown, Glenn 142
 Buenos Aires City Bus 47
 Bures Miller, George 112
- C**abinet #20: Ruins 140
 Cabinet #21: Electricity 140
 Cage, John 34
 Calderón, Miguel 154
 Candela, Felix 57
 Cardiff, Janet 112
 Celebration 148
 Ceramic Millennium 51
 Chaimowicz, Marc Camille 148
 Chamberlain, John 106
 Checkpoint Charley 141
 Chic by Accident 49
 Chikaku: Time and Memory in Japan 149
 Chimbote Project, The 97
 Christenberry, William 9
 Chun, Kyungwoo 87
 City Lives 91
 Clegg & Guttman 145
 Codagnone, Alessandro 125
 Coeur Synthétique 153
 Colom, Joan 71
 Colors 41
 Colour Me, Pictoplasma! 46
 Composition in Retrospect 34
 Concerning the Spiritual in Art 35
 Confidence Games 73
 Conjunctions 140
 Conversations With Surrealism 102
- Coolidge, Matthew 19
 Coop Himmelblau 57
 CoReFab 60
 Course of Empire 136
 Course of Human History Personified, The 119
 Creativity and the City 139
 Cruzvillegas, Abraham 154
 Cube Venice 2005 114
 Cuidad Moderna 154
 Cutler, Amy 119
 Cuttings 124
- D**aguerreotypes 85
 Dalí, Salvador 93
 Darboven, Hanne 103
 Davis, Tim 69
 de Kooning, Willem 105
 Deacon, Richard 150
 Dean, Tacita 115
 Décors Éphémères 75
 Deformer 27
 Design Anarchy 45
 Diao, David 126
 Die Familie Schneider 114
 Die Regimentstochter 115
 Diltz, Henry 77
 Disciplinator, The 145
 Disfarmer, Mike 14
 Displaced in Denan 70
 Divola, John 18
 Divine, Jeff 25
 Dix, Otto 94
 Documentary Now 139
 Doig, Peter 147
 Dossier Dada 95
 Down the Garden Path 131
 Dr. Lakra 154
 Drawing Restraint Vol.1 143
 Dream Factory Rubbish Heap 126
 Dream of Life 94
 Drift 138
 Dumas, Marlene 147
 Dunning, Jeanne 115
 Dupire, Beatrice 33
 Dutch Resource 48
 Dutch Touch 46
 Dzama, Marcel 119
- E**chavarría, Juan Manuel 89
 Edenflowers 90
 Ehrhardt, Alfred 79
 Eight Drawings 122
 El Super 23
 Eliasson, Olafur 114
 Elixir 122
 Elmgreen, Michael & Dragset, Ingar 149
 Eloueini, Ammar 60
 EMBT 58
 Emendatio 152
 Emergencies 133
 Emergency 133
- Empordà Triangle, The 93
 Ensor, James 96
 Enwezor, Okwui 67
 Eros, Art and Magic 122
 Esopus 6 141
 European Fields 21
 Even the President ... 72
 Events 99
 Every Day Life 118
 Everythinghappensatonce 128
 Ewald, Wendy 86
 Exhibition as Fine Art, The 38
 Expanding the Center 52
 Exterior and Interior Dreams 156
- F**adanelli, Guillermo 154
 Fade to Black 143
 Fairy Tales 144
 Faraldo, Diamante 155
 Fashion Generation, The 32
 Faure, Nicolas 84
 Felix Candela Lectures, The 57
 Ferrari Research Center 56
 Fields 112
 Figure Color Space 4
 Finding Thoughts 81
 Finlandia 90
 Fischli, Peter 146
 Flashback 130
 Fluids 147
 FlyerSoziotope 47
 Food4thought 137
 Forest 85
 Fotografías 146
 Fourth Plinth 113
 Fragile Remnants 51
 Frederiksen, Jens 63
 Fréger, Charles 80
 Friedlander, Lee 14
 Frize, Bernard 142
 From the South Seas 51
 From Urban Shop to New City 56
 Fudong, Yang 142, 148
 Fugue and Variations 154
 Fuksas, Massimiliano 56
 Full Moon 116
 Funny Pictures 76
 Furnas, Barnaby 120
 Future Retro 50
- G**alindo, Jorge 122
 Ganahl, Ranier 148
 Garden in Delft 105
 Gardner, Tim 120
 Generations of Art 137
 Gertsch, Franz 123
 Get Off of My Cloud 57
 Give Me Your Image 89
 Glarus 1993-2004 145
 GMP: Buildings and Projects 62
 GMP: Ideal City 62
 GMP: Stadia and Arenas 62

Gober, Robert	113	Jodice, Mimmo	90	Louisiana Museum	63	Nanxing, Xie	126
God is Dad	145	John Wesley: Works on Paper	100	Lovett, John	125	Nauman, Bruce	151
Gonzalez-Torres, Felix	109	Johns, Jasper	101	Loyal And His Band	120	Neo Baroque!	130
Gordon, Douglas	108	Join	151	Lucas, Maï	73	Neshat, Shirin	108, 10
Gore	117	Jongstra, Claudy	42	Lucas, Sarah	145	Nest	48
Gower, Terence	154	Julie	72	Ludwig, Christian	152	New York Sketches 2004	125
Granet, André	75	Jurassic Pork II	153	Lugo, Pablo Vargas	129	Niagara	17
Greenaway, Peter	28	Just War / Zinn, Howard	36	Luna Moon	135	Nicolai, Olaf	90
Griffa, Giorgio	154			Luna, James	152	Nightwatching	28
Grosse, Katharina	142	K ahlo, Frida	93			Nil, Julius	138
Gruen, Victor	56	Kaldewey, Gunnar A.	116	M City	149	Non Zero	126
		Kandinsky, Wassily	35	M.D.P.N.	83	Nordenson, Guy	57
H ajek-Halke, Heinz	74	Kapoor, Anish	107	Macdonald, Euan	128	Nouveau Réalisme	151
Hancock, Trenton Doyle	117	Kaprow, Allan	147	Made In Italy	70		
Hanzlová, Jikta	85	Katz, Alex	105	Magnum Photos	91	O ASE #68	60
Harmonie	122	Ke, Ma	32	Majerus, Michel	146	Observer not the Object Observed, The	155
Harvey, Ellen	121	Keatinge-Clay, Paffard	58	Male Lago	99	Ocean Wave	107
Havekost, Eberhard	122	Keats, Thatcher	73	Mandelbaum, Ann	86	Oehlen, Albert	152
Heimat	20	Kellndorfer, Veronika	156	Manneke, Thomas	90	Omega Watches	49
Herold, Jörg	128	Kentridge, William	111	Marcopoulos, Ari	72	On Site	53
Hererra, Arturo	111	Kessels, Erik	81	Maria's	128	On Translation	110
Hersberger, Lori	153	Ki-Duk, Kim	28	Markowitsch, Remy	151	Ondák, Roman	148
Herzog & de Meuron	52	Kirchner, Ernst Ludwig	75	Marquis, Alice Goldfarb	37	One Reason To Live	138
Herzog, Linda	144	Klee and America	6	Material Remains	128	Onix	63
Heynen, Julian	145	Klee, Paul	6	Matisse, Henri	4	Open 9: Sound	139
Hippie Drawings	121	Klein, Carla	153	Matsue, Taiji	84	Original Disfarmer Photographs	14
Historic Center of Mexico City, The	129	Koberling, Bernd	150	Matter and Meaning	42	Ortega, Damián	129
Hocks, Teun	64	Krauss, Ingar	87	McKenzie, Lucy	142	Other Cities, The	63
Hoey, Dana	73	Krebber, Michael	146	McPherson, Larry	84	Ottinger, Ulrike	91
Hofmann, Hans	97			Me a Mound	117	Overlook	19
Home-Made	24	L.A. Women	149	Meat Wagon, The	113		
Hommage à Martha	94	Lagerfeld, Karl	88	Mehretu, Julie	142	Paladino, Mimmo	103
Hommage à Picasso	103	Lagorai Immaginato	90	Melazzini, Santiago: Flip Books	22	Papier Paradisio	106
Horn, Roni	113, 143	Laib, Wolfgang	107	Message For You, A	12	Parkett	142
Hours, The	135	Lammert, Mark	116	Messenger, Annette	11	Parreno, Philippe	143
House of Oracles	110	Landscape A	84	Michael Sailstorfer	151	Partenheimer, Jürgen	122
Huebner Venezia, Carol	71	Langhans, Jan	78	Michiels, Stani	60	Parts	65
Humans	153	Lanz, Oliver	150	Mies van der Rohe Award	63	Pasolini and Death	29
Hutten, Richard	42	Last Land, The	152	Migliori, Nino	90	Pasolini, Pier Paolo	29
		Last Night a Drawing Saved my Life	151	Mills, Mike	26, 153	Patt, Lise	36
I annone, Dorothy	103	Last Nights of Paris	34	Miralles, Enric	58	Pellegrin, Maurizio	156
Iceland (Island)	79	Last Word, The	10	Mirror	121	Penumbra	121
Ilya Repin: 1844-1930	92	Le Book 2006	32	Mirror Paintings	143	People	41
Image Archive	91	Le Magasin	132	Miyagi, Yukari	153	Perception of the Horizontal, The	149
Imagination Becomes Reality II	130	Le Parc Lumière	125	Modern Architecture/Modern Masters	58	Perdre la tête	86
Immendorff, Jörg	99	Le Parc, Julio	125	Modern Life of the Soul, The	2	Pergay, Maria	49
Impossible Theater, The	136	Learning From That Person	147	Mongolia	81	Permanent Food #14	141
In Almost Every Picture #4	81	Ledoux, Claude Nicolas	61	Montgomery Barron, Jeannette	82	Pettibon, Raymond	147
In Peace and Harmony	86	Lee, Nikki S.	65	Monument for Historical Change	145	Phelps, Danica	118
Index Cixous	143	Lehtinen, Janne	87	Morath, Inge	16	Photographed Animal, The	77
Influencer, The	33	Lehtola, Jouko	90	Moriyama, Daido	82	Piano, Renzo	56
Inside Outside	43	Les Débuts de Chéri Samba	144	Morris, Christopher	68	Picasso, Pablo	95
Installation & Performance Art	136	Letters to a Young Artist	38	Motor Blues	91	Pictoplasma	46
International Art Galleries	132	Lewis, Mark	152	Mouths of Ash	89	Picturing Eden	85
In Youth is Pleasure	34	Lewitt, Sol	104	Mueck, Ron	123	Pierluigi	30
		Lichtenstein, Roy	102	Mullican, Matt	147	Ping, Huang Yong	110
J aar, Alfredo	133	Light	90	Munch, Edvard	2	Places	41
Jakarta Megalopolis	60	Lights in the Blue	63	Muntadas, Antoni	110	Poetics of Cinema 2 & 3	28
Jamie, Cameron	124	Lines	41	Musac Collection, The	133	Polish Shadow	71
Jan Langhans	78	Local Group	104	My America	68	Polke, Sigmar	83
Janssen, Cuny	81	Looking at Dada	40	My Life in Politics	69	Portrait of a Collector	136
Jazz Paintings	155	Los dos Amigos	154			Post Scriptum	154

- Post-Menopause 145
Poulet, Georges 144
Power and Energy 62
Power of Icons, The 92
Pretty, Powerful, Perishable 88
Primary 156
Prince, Richard 121, 143
Prints & Sequences 104
Prix, Wolf D. 57
Profane Waste 73
PSYOP-Post 9/11 Leaflets 125
- Quinn, Marc** 113
- Rabbia, Luisa** 154
Rabbit and Turtle 153
Rainer, Arnulf 83
Raval 71
Ray, Man 74
Regazzoni, Ricardo 154
reGeneration 66
Regime of Visibility, The 135
Renaldo, Lee 138
Republicans, The 68
Richter, Gerhard 3
Rikishi 80
Riley, Terence 53
Rings of LIspector (Agua Viva) 113
Rivers, Larry 105
Rizzoli, Giovanni 156
Road To Reno, The 16
Road To War 148
Robbins, Andrea 20
Rock On 77
Rodin & Beuys 98
Rødland, Tøbjørn 88
Rolando, Florence 33
Romero, Fernando 58
Roosen, Maria 128
Rosler, Martha 115
Roth, Dieter 103
Rothenberg, Jason 117
Rovner, Michal 112
Ruff, Thomas 83
Ruiz, Raul 28
Ruscha, Ed 18, 136
Ruscha, Paul 116
Russian Criminal Tattoo II 24
- Sacred Bird** 87
Sailstorfer, Michael 151
Salvadori, Remo 155
Saman, Moises 36
Samba, Chéri 144
Samurai Girl 72
Sandback, Fred 106
Scape 153
Scent Tunnel 114
Schabus, Hans 152
Schechter, Jarret 70
Schlegel, Eva 149
Schneider, Gregor 114
- Schutz, Dana 118, 142
Schwarzkopf, Arabella 91
Schwitters, Ernst 79
Searching for Sebald 36
Secession 146
Séchas, Alain 153
Second House, The 143
Secret Hotel, The 112
Secret Publicity 38
See Through Ledoux 61
Serpentine Gallery Pavilion 2005 59
Serra, Richard 142
Session with Keith Haring 82
Seven Basic Colors 104
Shahbazi, Shirana 144
Shapes 41
Sherman, Cindy 82
Shinjuku 19XX-20XX 82
Shock of Modernity, The 75
Shoot the Family 89
Shrigley, David 144
Shrinking Cities I, II 54
Sillman, Amy 119
Simon, Steve 68
Simons, Sarah 19
Singer, Leah 138
Singular Images 39
Siragusa, Rita 155
Situation: KCAP Architects 60
Size Of It, The 150
Skidproof View 129
Skrein, Christian 76
Smith, David 7
SMS 91
Snap Judgements 67
Sociópolis 61
Solar Design 59
Solomon, Rosalind 71
Soupault, Philippe 34
Soth, Alec 17
Spagnoli, Jerry 85
Spectrum 150
Spirit 151
Spirit Hunter 116
Stano, Tono 78
Starling, Simon 124
Steiner, Albert 79
Steir, Pat 102
Stony Road 150
Stories 41
Studiofilmclub 147
Study After Untitled 115
Sugimoto, Hiroshi 143
Super Maddy 155
Surface Tension 1 134
Surfing Photos from the Seventies 25
System Wien 52
Szabo, Joseph 26
Szeemann, Harald 38
- Tal R** 148
Tao, Zhang Xiao 126
- Team 10 55
Teenage 26
Templeton, Ed 27
Tempo, Tempo! 78
Textile and Fashion Arts 50
The Wall 127
Theaters 143
Thin Skin 86
Things as They Are 8
Three Acts 18
Thumbsucker 26
Tianmiao, Lin 126
'Till the Day I Die 154
Tillman, Lynne 89
Tomine, Adrian 125
Torres, Elias 59
Traces of War 70
Traffic 76
Transit Spaces 62
Translation 58
Transportation of Place, The 20
Triumph of Painting, The 147
Trockel, Rosemarie 145
- Um, Tai-Jung** 127
- Van der Heide, Sara** 121
van der Meer, Hans 21
van Duyvendijk, Marco 81
van Heeswijk, Hans 60
van Helmond, Arjan 60
van Lieshout, Atelier 145
van Manen, Bertien 89
van Mieghem, Eugeen 96
van Warmerdam, Marijke 147
van Winkel, Camiel 135
Varga Weisz, Paloma 146
Verb Natures 44
Version 138
Villa America 97
Villas and Country Houses 61
Vilnius 90
Visionaire 31
- Waldman, Paul** 122
Wank, Bruno 156
Warhol, Andy 13, 100
Warhol's World 13
Warren, Rebecca 128
Water (without you I am not) 137
Wei, Li 127
Weiss, David 146
Welch, Denton 34
Welfare Show, The 149
Wesley, John 100
What's New Pussycat? 132
When Humour Becomes Painful 134
White Planet Black Heart 88
Winter, Fritz 96
Winters, Terry 104
Wissel, Stefan 151
Without Boundary 131
- Woods, Lebbeus 52
Word For Word 11
Working Girl 82
Works In Use 42
World Images 91
Worried Noodles, Ugly Cunts, Songbook 144
- Xhafa, Sislej** 152
- Yenawine, Philip** 41
Yoko 148
Your Name Here 111
- Zago Architecture and Office dA** 60
Zago, Andrew 60
Zandvliet, Robert 150
Zeichnungen 146
Zenithal Light 59
Zinn, Howard 36
Zipp, Thomas 156
Zoom In 150

USA**WEST COAST/SOUTHWEST****Howard Karel / Ellen Towell**

San Francisco CA
Tel: 415-668-0829
Fax: 415-668-2463
E: hkarel@comcast.net

Lise Solomon

Albany CA
Tel: 510-528-0579
Fax: 510-528-0254
E: lisesolomon@earthlink.net

Dory Dutton

Valley Village CA
Tel: 818-762-7170
Fax: 818-508-5608
E: ddutton@mindspring.com

Bob Harrison

Seattle WA
Tel: 206-542-1545
Fax: 206-546-5716
E: bharrison451@earthlink.net

David Waag

Fort Collins CO
Tel: 970-484-5372
Fax: 970-484-3482
dwaag@earthlink.net

MIDWEST**Stu Abraham**

Minneapolis MN
Tel: 952-927-7920
Fax: 952-927-8089
E: stu@abrahamassociatesinc.com

Sean Sullivan

Chicago IL
Tel: 773-745-1510
Fax: 773-745-1511
E: seanabr@aol.com

Roy Schonfeld

South Euclid OH
Tel: 216-291-3538
Fax: 216-691-0548
E: rmsabr@aol.com

Adrian Krafft

Chicago IL
Tel: 773-745-8854
Fax: 773-745-1511
E: akabr@aol.com

Steven Horwitz

St. Paul MN
Tel: 651-647-1712
Fax: 651-647-1717
E: steve@abrahamassociatesinc.com

MID-SOUTH/SOUTHEAST**Bill McClung / Terri McClung**

Spring Branch TX
Tel: 830-438-8482
Fax: 830-438-8483
E: bmclung@ix.netcom.com

Paul Clemence

Miami FL
Tel: 305-672-8531
Fax: 305-672-8212
E: paulclemence@zipmail.com

Mark Luther

Powder Springs GA
Tel: 404-513-6547
Fax: 770-222-9039
E: mluthermanda@aol.com

Jamie Fiocco

Pittsboro NC
Tel: 919-542-9948
Fax: 919-542-9881
E: jamiejf@earthlink.net

Amanda Chappell

Hermitage, TN
Tel: 615-874-0400
Fax: 615-871-2072
E: greyeyes@nashvillegothic.com

MID-ATLANTIC**Chesapeake & Hudson, Inc.**

Michael Gourley
Bill Hoar
Janine Jensen
Steve Straw
John Vogt
Ted Wedel
Tel: 800-231-4469
Fax: 800-307-5163
E: office@cheshud.com

NEW ENGLAND**Nanci McCrackin**

Peterborough NH
Tel: 603-924-8766
Fax: 603-924-0096
E: mcbooks@aol.com

NATIONAL ACCOUNTS**Jane Brown**

Los Angeles CA
Tel: 818-243-4035
Fax: 818-243-4676
E: jbrown@dapinc.com

GIFT REPS**Keena, San Francisco & Northwest**

Tel: 415-831-8809
Fax: 415-831-8819
E: shena@keenaco.com

Keena, New York & Mid Atlantic

Tel: 718-797-5750
Fax: 718-797-4944
E: michelle@kennaco.com

Keena, Boston

Tel: 978-525-3647
Fax: 781-998-0324
E: renee@keenaco.com

Keena, Chicago & Mid West

Tel: 630-205-4310
Fax: 630-230-0582
E: tina@keenaco.com

CANADA**Kate Walker & Co
Ian Wood**

Ottawa & Quebec
Tel: 613-239-0022
Fax: 613-239-0664
E: ianw@katewalker.com

**Kate Walker & Company
Saffron Beckwith**

Toronto, Ont.
Tel: 416-703-0666
Fax: 416-703-4745
E: saffronb@katewalker.com

Kate Walker & Company

Kate Walker
Vancouver, BC
Tel: 604-323-7111
Fax: 604-323-7118
E: katew@katewalker.com

PLEASE DIRECT ALL CANADIAN RETURNS TO:

ATTN: Returns
CDS @ Fraiser Direct
100 Armstrong Avenue
Georgetown, ONT L7G5S4
Canada

EUROPE**Distribution:****IDEA Books**

Tel: 31-20-622-6154
Fax: 31-20-620-9299
E: idea@ideabooks.nl

U.K.**Distribution:****Art Data**

Tel: 44-181-747-1061
Fax: 44-181-742-2319
E: orders@artdata.co.uk

FAR EAST**Chris Ashdown/Ray Potts
Publishers International Marketing**

Tel: 44-1202-896210
Fax: 44-1202-897010
E: www.pim-uk.com
E: chris@pim-uk.com
E: ray@pim-uk.com

LATIN AMERICA**Zimpfer Global Services**

Tel: 973-275-9320
Fax: 973-275-9372
E: czimpfer@earthlink.net

PLEASE DIRECT ALL ORDERS, INVOICE QUESTIONS,
AND TITLE, PRICE, AND AVAILABILITY INQUIRIES TO:

D.A.P. Order Department
155 Sixth Avenue
New York, NY 10013
Toll-free Tel: 800-338-2665
Toll-free Fax: 800-478-3128

NEW WAREHOUSE

Please direct all returns to:
D.A.P./Distributed Art Publishers
CDS/Client Distribution Services
1094 Flex Drive
Jackson TN 38301-5070

Payments should be made to CDS at
the above address.

All returns must include a packing list.
Please include invoice information for
full credit; returns credited at flat 50%
otherwise.

Books must be in mint condition. Shopworn
or price-stickered books will not be accepted
or credited.

Titles cannot be returned before 90 days or
after 18 months. Books must still be in print
and available from D.A.P.

**Limited editions and short discount titles
are non-returnable.**

SDNR30—Short Discount 30%
Non-returnable

SDNR40—Short Discount 40%
Non-returnable

NR50—Discount 50%
Non-returnable

Credit balances apply against future
purchases only.

Please pre-pay freight on titles shipped in
error, and claim double shipping.

Please note that titles will be shipped as soon
as they reach our warehouse. The noted
month of publication for each title is our best
estimate based on date of delivery. Unless
requested to do otherwise, we will back-order
any title not immediately available.

Prices, specifications, and terms subject to
change without notice. D.A.P. is not respon-
sible for errors and omissions.

PLEASE DIRECT ALL EDITORIAL, PUBLICITY, PROMOTIONAL
INQUIRIES, AND SUBMISSIONS TO:

D.A.P.
155 Sixth Avenue 2nd Floor
New York, NY 10013-1507
Tel: 212-627-1999
Fax: 212-627-9484
www.artbook.com