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Director of Title Acquisitions
tbradway@dapinc.com

Elisa Leshowitz
Director of Publisher Services
eleshowitz@dapinc.com

Cory Reynolds
Director of Marketing
creynolds@dapinc.com

Carson Hall
Director of Customer Service
chall@dapinc.com

David Hunter
Key Accounts Sales Director
dhunter@dapinc.com

Thomas Evans
Catalogue Editor
tevans@dapinc.com

Alexa Forosty
Publisher Services Associate
aforosty@dapinc.com

Eleanor Strehl
Associate Publicist
estrehl@dapinc.com

Joshua Craig
Inventory Manager
jcraig@dapinc.com

Erin Dunigan
Sales Associate
edunigan@dapinc.com

Emmy Catedral
Assistant to Publisher Services
ecatedral@dapinc.com

Skúta Helgason
Creative Consultant
shelgason@dapinc.com

Rick McIntire
Sales Associate, artbook@PS1
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Lise Solomon
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Dory Dutton
Valley Village CA
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Fax: 818-508-5608
dory.dutton@att.net

Bob Harrison
Seattle WA
Tel: 206-542-1545
Fax: 206-546-5716
bharrison451@earthlink.net

Tricia Gabriel
Los Angeles CA
Tel/Fax: 323-662-7896
triciagabriel@gmail.com

MIDWEST
Stu Abraham
Minneapolis MN
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Fax: 952-927-8089
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Sycamore IL
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GENERAL INTEREST

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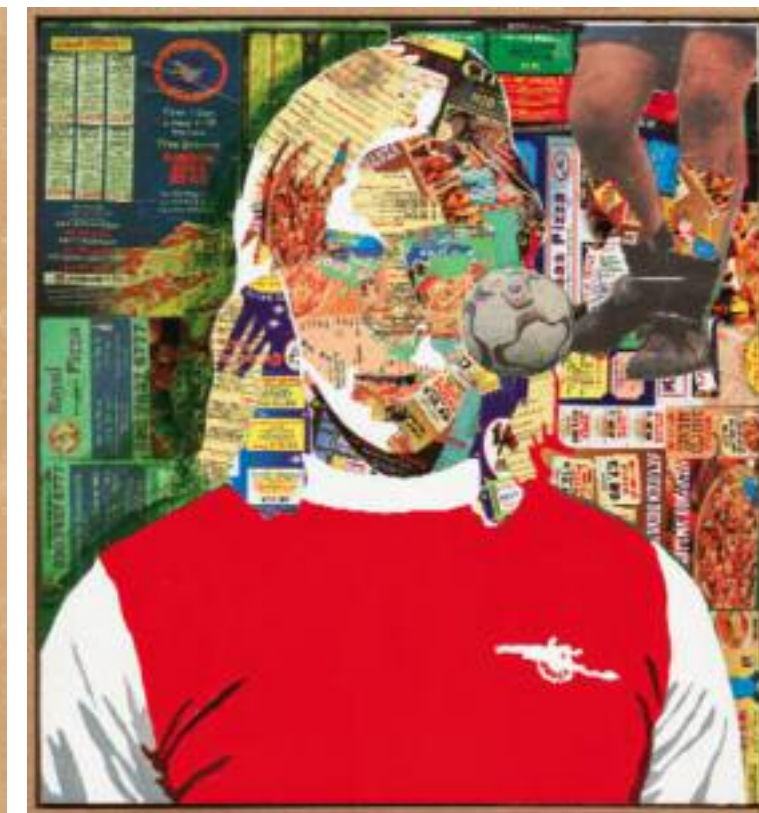
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Front cover image: Ed Ruscha, detail, "The Mountain," 1998. Acrylic on shaped canvas, 192.4 x 182.9 cm. Collection of Allison and Warren Kanders. Photo by Paul Ruscha. © Ed Ruscha, 2009. From *Ed Ruscha: Fifty Years of Painting*, published by D.A.P.

Back cover image: Ghada Amer, detail, "Conselis De Beaute," 1993. From *Ghada Amer*, published by Gregory R. Miller & Co.



Edward Burne-Jones. "The Mirror of Venus," 1873–77. Museu Calouste Gulbenkian, Lisbon. Photo by Museu Calouste Gulbenkian, Lisbon/Catarina Gomes Ferreira. See *Edward Burne-Jones: The Earthly Paradise*, published by Hatje Cantz, p. 15.



Features:

- Griselda Pollock on “The Missing Future: MoMA and Modern Women”
- Starr Figura on Russian women artists and the avant-garde book
- T'ai Lin Smith on Bauhaus women
- Sally Stein on women photographers between the wars
- Sally Berger on the legacy of Maya Deren
- Paola Antonelli on designer Irma Boom
- Luis Pérez-Oramas on Lygia Clark, Gego and Mira Schendel
- Yuko Hasegawa on Japanese performance art of the 1950s through 1990s
- Gretchen Wagner on 30 years of zines by women
- Roxana Marcoci on collage, montage and assemblage in contemporary portraiture
- Huey Copeland on art “In the Wake of the Negress”
- Helen Molesworth on “How to Install Art as a Feminist”
- Carol Armstrong on “Women on Paper”
- Beatriz Colomina on women architects



THE MUSEUM OF MODERN ART, NEW YORK

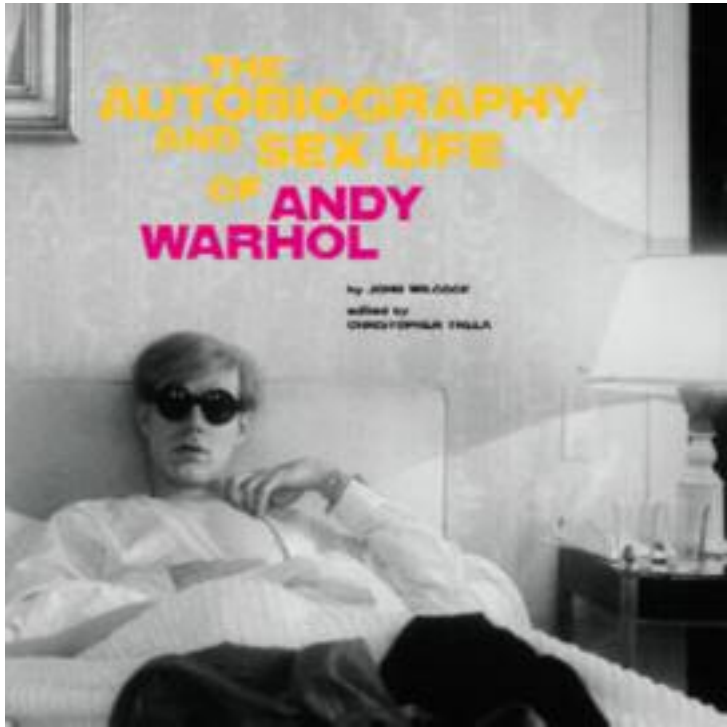
Modern Women: Women Artists at The Museum of Modern Art

Edited by Cornelia Butler, Alexandra Schwartz. Introductions by Cornelia Butler, Griselda Pollock, Aruna D'Souza.

This landmark survey represents the first effort by a major North American museum to examine its collection by highlighting the production of modern and contemporary women artists. Featuring essays by nearly 50 writers, including both MoMA curators and outside scholars, among them many of the strongest voices in current research on art and gender, this groundbreaking publication presents a variety of generational and cultural perspectives. *Modern Women* focuses on a diverse range of artists active from the late nineteenth century to the present whose works span the spectrum of mediums and genres in the Museum's collection. Organized chronologically into three sections—“Early Modernism,” “Mid-Century” and “Contemporary”—the book comprises both long and short essays emphasizing new research on women artists within these historical time periods. Subjects include women at the Bauhaus, design collaborations, photographers between the wars, the legacy of Maya Deren, Latin American artists, performance art, architecture, land art, “Riot Grrrls,” African American artists, collage and assemblage in contemporary portraiture as well as essays on individual artists such as Lillian Gish, Sybil Andrews, Diane Arbus, Ida Lupino, Hanne Darboven, Bridget Riley, Ana Mendieta, Louise Bourgeois, Adrian Piper, Nan Goldin, Zaha Hadid, Janet Cardiff and Lin Tianmiao. Heavily illustrated with works from the collection, *Individuals* constructs a conversation between past considerations of MoMA's collection and current feminist narratives of art history, putting these varied modes of exploration in productive dialogue.

Modern Women
ISBN 978-0-87070-771-1
Hbk, 9 x 10.5 in. / 512 pgs / 400 color.
 U.S. \$70.00 CDN \$84.00
 June/Art/Women's History

With artwork by nearly 200 artists, including Julia Margaret Cameron, Kathë Kollwitz, Sonia Delaunay, Sybil Andrews, Frida Kahlo, Agnes Martin, Lee Bontecou, Anne Truitt, Bridget Riley, Eva Hesse, Diane Arbus, Agnes Varda, Louise Bourgeois, Adrian Piper, Lynda Benglis, Hanne Darboven, Nan Goldin, Ana Mendieta, Zaha Hadid, Irma Boom, Cady Noland, Lin Tianmiao, Janet Cardiff and many others.



TRELA MEDIA

The Autobiography and Sex Life of Andy Warhol

By John Wilcock.
Edited by Christopher Trela. Photographs by Harry Shunk.

Village Voice and *Interview* cofounder John Wilcock was first drawn into the milieu of Andy Warhol through filmmaker Jonas Mekas, assisting on some of Warhol’s early films, hanging out at his parties and quickly becoming a regular at the Factory. “About six months after I started hanging out at the old, silvery Factory on West 47th Street,” he recalls, “[Gerard] Malanga came up to me and asked, ‘When are you going to write something about us?’” Already fascinated by Warhol’s persona, Wilcock went to work, interviewing the artist’s closest associates, supporters and superstars. Among these were Malanga, Naomi Levine, Taylor Mead and Ultra Violet, all of whom had been in the earliest films; scriptwriter Ronnie Tavel, and photographer Gretchen Berg; art dealers Sam Green, Ivan Karp, Eleanor Ward and Leo Castelli, and the Metropolitan Museum of Art’s Henry Geldzahler; the poets Charles Henri Ford and Taylor Mead, and the artist Marisol; and the musicians Lou Reed and Nico. Paul Morrissey supplied the title: *The Autobiography and Sex Life of Andy Warhol* is the first oral biography of the artist. First published in 1971, and pitched against the colorful backdrop of the 1960s, it assembles a prismatic portrait of one of modern art’s least knowable artists during the early years of his fame. *The Autobiography and Sex Life* is likely the most revealing portrait of Warhol, being composite instead of singular; each of its interviewees offers a piece of the puzzle that was Andy Warhol. This new edition corrects the many errors of the first, and is beautifully designed in a bright, Warholian palette with numerous illustrations. The British-born writer **John Wilcock** cofounded *The Village Voice* in 1955, and went on to edit seminal publications such as *The East Village Other*, *Los Angeles Free Press*, *Other Scenes* and (in 1970) *Interview*, with Andy Warhol.

The Autobiography and Sex Life of Andy Warhol
ISBN 978-0-9706126-1-8
Hbk, 9.75 x 9.75 in. / 256 pgs / 22 color / 84 duotone.
U.S. \$45.00 CDN \$54.00
March/Art/Biography



A prismatic portrait of Andy Warhol by his own coterie: Leo Castelli, Charles Henri Ford, Henry Geldzahler, Ivan Karp, Gerard Malanga, Marisol, Taylor Mead, Paul Morrissey, Nico, Lou Reed, Ultra Violet, Viva and others.



Also Available:
Andy Warhol: Other Voices, Other Rooms
9789056626020
Pbk, U.S. \$49.95 CDN \$60.00
NAi Publishers



Andy Warhol: Red Books
9783865210197
Hbk, U.S. \$95.00 CDN \$114.00
Steidl/Pace/MacGill Gallery



Andy Warhol: Motion Pictures
9783980426541
Hbk, U.S. \$35.00 CDN \$42.00
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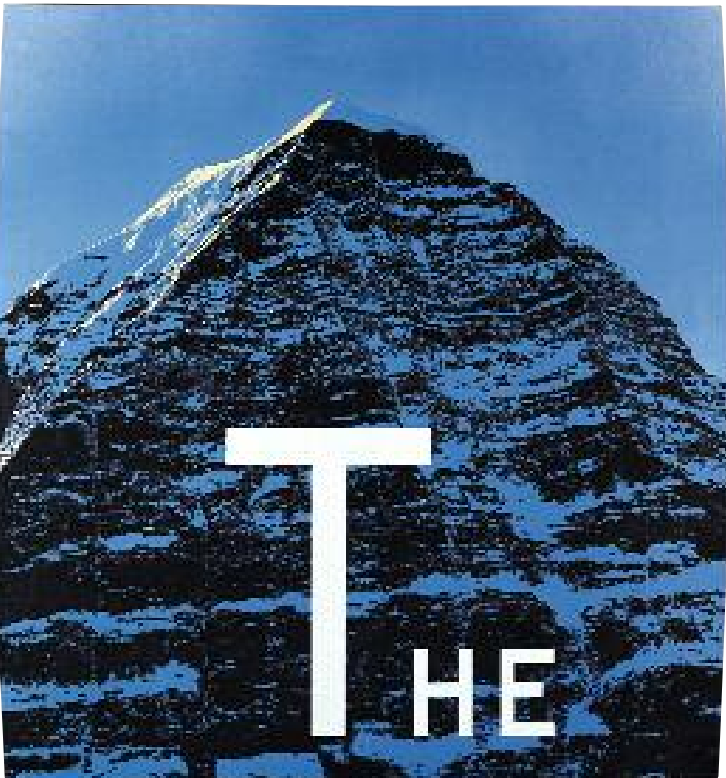
Ed Ruscha: Fifty Years of Painting

Text by James Ellroy, Ralph Rugoff, Alexandra Schwartz, Bruce Wagner, Ulrich Wilmes. Interview by Kristine McKenna.

Transforming words into icons and images into wide-screen epics, Ed Ruscha has wholly reconceived the terms of painting for our era. Tagged variously as a Conceptualist, Pop artist or latter-day Surrealist, Ruscha flouts category, or rather incorporates all categories, always surprising and experimenting with both subject and method. His paintings are steeped in our times: cinema, advertising, logos, late capitalism and the twists and turns of postwar art have all informed his iconography since the early 1960s, arriving on the cool surfaces of his canvases with magnetic detachment. Ruscha eschews process and focuses exclusively on the final product: “the means to the end has always been secondary in my art,” he has said. Ruscha has also reinvented the use of words in art, finding disquieting ways to invest language with a weird, throbbing, ambient static, never aspiring to what he calls “word gestures,” since “each word is an excursion unto itself.” *Fifty Years of Painting* focuses on Ruscha’s majestic oeuvre of paintings. A magnificent publication, it comes housed in a slipcase that sports the artist’s classic painting “Standard Station” (1966), and, alongside fantastic reproductions, it contains a preface by novelist James Ellroy, essays by Ralph Rugoff, Alexandra Schwartz and Ulrich Wilmes, a text by novelist Bruce Wagner, an interview with the artist by Kristine McKenna, an illustrated chronology and an exhibition history. **Ed Ruscha** (born 1937) has made pioneering work in the media of painting, printmaking, drawing, bookmaking, photography and film since 1958. Associated in the early 1960s with the Ferus Gallery, Ruscha was included in Walter Hopps’ landmark Pop art show *New Painting of Common Objects*, at the Pasadena Art Museum in 1962.

Ed Ruscha: Fifty Years of Painting
ISBN 978-1-935202-06-6
Slip, Hbk, 12 x 10 in. / 192 pgs / 153 color / 30 b&w.
U.S. \$65.00 CDN \$72.00
February/Art

Exhibition Schedule
London: Hayward Gallery, 10/14/09–01/10/10
Munich: Haus der Kunst, 02/12/10–05/02/10
Stockholm: Moderna Museet, 05/29/10–09/05/10



Ed Ruscha is a great American artist. He honors the tenuous and precious procession of life as few others have. —James Ellroy



HIRSHHORN MUSEUM AND SCULPTURE GARDEN/
WALKER ART CENTER

Yves Klein: With the Void, Full Powers

Text by Kerry Brougher, Philippe Vergne, Klaus Ottmann,
Kaira M. Cabañas, Andria Hickey.

One of the last century's most influential artists, Yves Klein (1928–1962) took the European art scene by storm in a prolific career that lasted only from 1954 to 1962, when he suffered a heart attack at the age of 34. Klein was an innovator who embraced painting, sculpture, performance, photography, music, theater, film, architecture and theoretical writing. Self-identified as “the painter of space,” Klein sought to achieve immaterial spirituality through pure color (primarily an ultramarine blue of his own invention—International Klein Blue) and even went so far as to present white galleries emptied of all artworks for his renowned 1958 exhibition of “the Void.” His diverse oeuvre represents a pivotal transition from modern art's concern with the material object to contemporary notions of the conceptual nature of art.

Yves Klein: With the Void, Full Powers is published to accompany the first major retrospective of the artist's work in the United States in nearly 30 years. It includes examples from all of Klein's major series, including his *Anthropometries*, *Cosmogonies*, fire paintings, planetary reliefs and blue monochromes, as well as selections of his lesser-known gold and pink monochromes, body and sponge reliefs, “air architecture” and immaterial works. Essays by curators Kerry Brougher and Philippe Vergne, Klein scholar Klaus Ottmann, art historian Kaira M. Cabañas and curatorial fellow Andria Hickey, as well as archival materials and translations of Klein's published and unpublished writings, offer insights into the artist's endeavors and process.

Born in Nice, France, in 1928, **Yves Klein** created what he considered his first artwork when he signed the sky above Nice in 1947, making his earliest attempt to capture the immaterial. The artist carved out new aesthetic and theoretical territory based on his study of the mystical sect Rosicrucianism, philosophical and poetic investigations of space and science, and the practice of Judo, which he described as “the discovery of the human body in a spiritual space.”

Yves Klein: With the Void, Full Powers

ISBN 978-0-935640-94-6

Hbk, 8.25 x 10.25 in. / 320 pgs / 120 color / 175 b&w.

U.S. \$65.00 CDN \$78.00

May/Art

Exhibition Schedule

Washington, D.C.: Hirshhorn Museum and Sculpture Garden,
05/20/10–09/12/10

Minneapolis: Walker Art Center, 10/23/10–02/13/11



I seek, above all, to realize in my own creations...
that immeasurable ‘void’ in which lives the permanent
and absolute spirit freed of all dimensions!

—Yves Klein

THE MUSEUM OF MODERN ART, NEW YORK

Marina Abramović: The Artist is Present

Edited by Klaus Biesenbach. Text by Arthur C. Danto,
Chrissie Iles, Nancy Spector, Jovana Stokić.

Since the beginning of her career, in Belgrade in the late 1960s, Marina Abramović has been a pioneer of performance art, creating some of the most important works in the field. *Marina Abramović: The Artist Is Present* accompanies an exhibition at The Museum of Modern Art that documents approximately 50 of the artist's ephemeral time- and media-based works from throughout her career. The book also discusses a unique element of the Museum's retrospective, live performance: a new work created for the occasion, and performed by Abramović herself; and re-creations of the artist's works by other performers—the first such to be undertaken in a museum setting. The book spans over four decades of Abramović's early interventions and sound pieces, video works, installations, photographs, solo performances and collaborative performances made with the Dutch artist Ulay (Uwe Laysiepen). Essays by Klaus Biesenbach, Chief Curator of Media and performance art at MoMA, and four distinguished scholars examine Abramović's ideas of time, duration and the reperformance of performance art as a way to extend it into posterity. *The Artist Is Present* also includes a CD with audio commentary by the artist that guides the reader through the publication. The artist is present not only in the exhibition but also in the experience of the book.

Born in Belgrade just after the end of the Second World War, **Marina Abramović** was raised in the Serbian Orthodox Church (her great uncle was a Patriarch and a canonized saint in the Church) and left Yugoslavia in 1976, having already established herself as a performance artist, living in Amsterdam and eventually New York, where she presently lives.

Marina Abramović: The Artist is Present

ISBN 978-0-87070-747-6

Hbk, 9.5 x 12 in. / 224 pgs / 375 color / Audio CD.

U.S. \$50.00 CDN \$60.00

March/Art

Exhibition Schedule

New York: The Museum of Modern Art, 03/14/10–05/31/10



Also Available:

**Marina Abramović:
Artist Body**

9788881581757

Hbk, U.S. \$75.00

CDN \$90.00

Charta



**Marina Abramović:
The House With
The Ocean View**

9788881584369

Hbk, U.S. \$45.00

CDN \$54.00

Charta



**Marina Abramović:
Performing Body**

9788881581603

Pbk, U.S. \$19.95

CDN \$24.00

Charta





STEIDL

Francis Bacon: A Terrible Beauty

Foreword by Barbara Dawson.

No artist's studio rivals Francis Bacon's in terms of sheer iconic pungency. The artist's furious hurricanes of creativity were writ large upon its walls, scattered across its floors in a sea of paint pots, brushes, discarded canvases and much-abused source and reference materials, all of which seemed to bespeak Bacon's chaotically rigorous processes: bodybuilding snaps, reproductions of Muybridge time-lapse sequences, photo-booth self-portraits, magazine cuttings, tattered monographs, medical textbooks with images of unusual and often horrific wounds and diseases, and countless photos of friends such as Lucian Freud, John Deakin, Isabel Rawsthorne, Muriel Belcher and George Dyer, from which the artist built his portraits of them. Bacon's exceptional eloquence on the subject of his painting process, taken in combination with the iconicity and visual impact of his studio (now preserved at the Hugh Lane Municipal Gallery at the Dublin City Gallery), enables his admirers to envisage something of how his paintings were made. In celebration of the centenary of Bacon's birth, and chiming with an exhibition at the Dublin City Gallery, *A Terrible Beauty* excavates Bacon's studio to reveal the methods, materials and processes through which Bacon arrived at his paintings. Drawing on the Hugh Lane's vast archive of materials, it gathers new scholarship and insights from Rebecca Daniels, Barbara Dawson, Marcel Fincke, Martin Harrison, Jessica O'Donnell, Joanna Shepard and Logan Sisley, and is a major publication for Bacon fans and scholars alike.

Francis Bacon: A Terrible Beauty

ISBN 978-3-86930-027-6

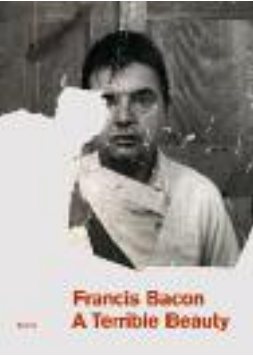
Pbk, 6 x 9 in. / 224 pgs / illustrated throughout.

U.S. \$34.95 CDN \$42.00

February/Art

Exhibition Schedule

Dublin City Gallery, 10/28/09–03/06/10



STEIDL PHOTOGRAPHY INTERNATIONAL

Francis Bacon: New Studies

Centenary Essays

Edited by Martin Harrison. Text by Darren Ambrose, Rebecca Daniels, Hugh M. Davies, Marcel Finke, Martin Harrison, Andrew R. Lee, Brenda Marshall, David Alan Mellor, Joanna Russell, Brian Singer.

The paintings of Francis Bacon are so confrontationally wordless in their articulations of the human plight that they seem—almost as a result—to attract continual commentary and meditation (not least from Bacon himself). Since Bacon's studio and its contents were moved to Dublin, and those contents at last documented and examined, a wealth of information has come to light about the artist's processes, his working habits, his readings and his source material. Benefiting from these new resources for Bacon studies, and marking the centenary of the artist's birth, this collection of nine essays from leading scholars worldwide is edited by the leading Bacon scholar Michael Harrison, and is full of fascinating new takes on the work. Contributors to these new perspectives on Bacon are Darren Ambrose, Rebecca Daniels, Hugh M. Davies, Marcel Finke, Martin Harrison, Andrew R. Lee, Brenda Marshall, David Alan Mellor, Joanna Russell and Brian Singer.

Francis Bacon: New Studies

ISBN 978-3-86521-946-6

Hbk, 7.75 x 10 in. / 272 pgs / 260 color.

U.S. \$58.00 CDN \$70.00

April/Art



RM

Frida Kahlo: Her Photos

Edited by Pablo Ortiz Monasterio. Text by James Oles, Horacio Fernandez, Masayo Nonaka, Laura González, Mauricio Ortíz, Gerardo Estrada, Rainer Huhle, Gaby Franger.

When Frida Kahlo died in 1954, her husband Diego Rivera asked the poet Carlos Pellicer to turn her family home, the fabled Blue House, into a museum. Pellicer selected some paintings, drawings, photographs, books and ceramics, maintaining the space just as Kahlo and Rivera had arranged it to live and work in. The rest of the objects, clothing, documents, drawings and letters, as well as over 6,000 photographs collected by Kahlo over the course of her life, were put away in bathrooms that had been converted into storerooms. This incredible trove remained hidden for more than half a century, until, just a few years ago, these storerooms and wardrobes were opened up. Kahlo's photograph collection was a major revelation among these finds, a testimony to the tastes and interests of the famous couple, not only through the images themselves but also through the telling annotations inscribed upon them. Photography had always been a part of Kahlo's life—her father Guillermo Kahlo was one of the great Mexican photographers at the beginning of the twentieth century—and her collection constitutes a roll call of great photographers: Man Ray, Brassai, Martin Munkacsi, Pierre Verger, George Hurrel, Tina Modotti, Edward Weston, Manuel and Lola Álvarez Bravo, Gisèle Freund and many others, including Kahlo herself. It is likely that many of the unattributed photographs in the collection were taken by her, though we can only be sure of the few that she decided to sign in 1929. *Frida Kahlo: Her Photos* allows us to speculate about Kahlo's and Rivera's likes and dislikes, and to document their family origins; it supplies a thrilling and hugely significant addition to our knowledge of Kahlo's life and work.

Frida Kahlo: Her Photos

ISBN 978-84-92480-75-3

Hbk, 6.5 x 9 in. / 496 pgs / 460 duotone.

U.S. \$45.00 CDN \$54.00

April/Photography/Latin American Art & Culture

Exhibition Schedule

México City: Museo Frida Kahlo, 12/01/09–06/01/10



With photographs from the collection of Frida Kahlo by Man Ray, Brassai, Martin Munkacsi, Pierre Verger, George Hurrell, Tina Modotti, Edward Weston, Manuel and Lola Álvarez Bravo, Gisèle Freund and many others.



Also Available:

Frida Kahlo: Portraits of an Icon
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CDN \$78.00
Turner



Frida Kahlo
9780935640885
Hbk, U.S. \$49.95
CDN \$60.00
Walker Art Center



Frida Kahlo: National Homage
1907–2007
9789685208888
Hbk, U.S. \$65.00
CDN \$78.00
Editorial RM



THE MUSEUM OF MODERN ART, NEW YORK

Henri Cartier-Bresson: The Modern Century

Text by Peter Galassi.

Henri Cartier-Bresson (1908–2004) is one of the most influential and beloved figures in the history of photography. His inventive work of the early 1930s helped define the creative potential of modern photography. Following World War II, he helped found the Magnum photo agency, which enabled photojournalists to reach a broad audience through magazines such as *Life* while retaining control over their work. Cartier-Bresson would go on to produce major bodies of photographic reportage, capturing such events as China during the revolution, the Soviet Union after Stalin's death, the United States in the postwar boom and Europe as its older cultures confronted modern realities. Published to accompany an exhibition at The Museum of Modern Art, this is the first major publication to make full use of the extensive holdings of the Fondation Henri Cartier-Bresson—including thousands of prints and a vast resource of documents relating to the photographer's life and work. The heart of the book surveys Cartier-Bresson's career through 300 photographs divided into 12 chapters. While many of his most famous pictures are included, a great number of images will be unfamiliar even to specialists. A wide-ranging essay by Peter Galassi, Chief Curator of Photography at the Museum, offers an entirely new understanding of Cartier-Bresson's extraordinary career and its overlapping contexts of journalism and art. The extensive supporting material—featuring detailed chronologies of the photographer's professional travels and of spreads of his picture stories as they appeared in magazines—will revolutionize the study of Cartier-Bresson's work.

Henri Cartier-Bresson: The Modern Century

ISBN 978-0-87070-778-0

Cloth, 9.5 x 12 in. / 376 pgs / 75 color / 360 duotone.

U.S. \$75.00 CDN \$90.00

April/Photography

Exhibition Schedule

New York: The Museum of Modern Art, 04/11/10–06/28/10

The Art Institute of Chicago, 07/24/10–10/03/10

San Francisco Museum of Modern Art, 11/06/10–01/30/11

Atlanta: High Museum of Art, 02/16/11–05/15/11





Also Available:

Titian, Tintoretto, Veronese
9780878467396
Hbk, U.S. \$65.00 CDN \$78.00
MFA Publications

HATJE CANTZ

Botticelli

Likeness, Myth, Devotion

Edited by Andreas Schumacher. Text by Gabriel Dette, Bastian Eclercy, Cristina A. Luchinat.

The art of Sandro Botticelli (1445–1510) remains the epitome of the Florentine accomplishment during the Quattrocento, under the golden age of the reign of Lorenzo di Medici. Painter of such classic Orphic allegories as “Primavera” (c. 1482), “Venus and Mars” (c. 1483) and “The Birth of Venus” (c. 1485), Botticelli is, like Vermeer, a relatively recent rediscovery for art history, having been elected to posthumous stardom by the Victorian Pre-Raphaelites only after several centuries of neglect. The first monograph on Botticelli was published in 1893, and between 1900 and 1920, more books were written on him than on any other painter; today his name is synonymous with the aspirations and feats of Renaissance painting at its finest. This massive and splendid volume celebrates the graceful beauty of his women and the courtly solemnity of his compositional sense. One focus here is Botticelli’s portraits, particularly those that depict his circle of patrons, for whose palaces he in turn created his grand mythological vignettes. Emphasis is also placed upon Renaissance ideals of feminine beauty as expressed in so many of Botticelli’s works, not only in his images of Roman deities and of the Virgin Mary, but also of contemporary Florentine courtiers. With nearly 200 color illustrations, this book sets a decisive new benchmark for monographs on Renaissance art and on this perennial master.

Called “The Little Barrel” (“Il Botticello”), Alessandro di Mariano di Vanni Filipepi, today known as **Sandro Botticelli** was apprenticed to Fra Filippo Lippi in the early 1460s and had his own workshop by 1470. Ten years later he was among the artists commissioned by Pope Sixtus IV to produce frescos for the walls of the Sistine Chapel. By the time of his death in 1510 he was among Florence’s most influential artists, yet it was not until the English art historian Walter Pater revived his name in the 1870s that his work began to receive the adulation it is now accorded.

Botticelli

ISBN 978-3-7757-2481-4

Hbk, 9.75 x 12 in. / 312 pgs / 294 color / 84 b&w.

U.S. \$75.00 CDN \$90.00

March/Art



HATJE CANTZ

Edward Burne-Jones: The Earthly Paradise

Text by John Christian, Christofer Conrad, Matthias Frehner.

The prototypical Pre-Raphaelite artist, Edward Burne-Jones (1833–1898) embodied in his art the glimmers of Victorian Romantic painting, harking back to an Arthurian Medieval England of chivalry, virtue, Arcadian delight and dreamy sensuality. “I mean by a picture a beautiful, romantic dream of something that never was, never will be,” he once wrote, “in a light better than any light that ever shone—in a land no one can define or remember, only desire.” Burne-Jones’ fantasies of an ideal Albion offered solace against the onset of the Industrial Revolution, which had increasingly come to determine urban life in Victorian Britain, and which his close friend William Morris had also critiqued in his bestselling poetry book *The Earthly Paradise* (1868). This volume explores Burne-Jones’ vision of an “Earthly Paradise” as expressed in painting cycles such as *Perseus, Amor and Psyche, St George and Briar Rose*, and his wonderful Arthurian tapestry sequences and book illustrations. It also opens up the artist’s more practical efforts to secure this earthly paradise through the domestic crafts, rejuvenating the Victorian interior through Medieval precedents: carpets, textiles, stained glass windows, furniture and other Arts and Crafts objects. In emphasizing the conceptual unity of Burne-Jones’ painting cycles and domestic designs, this monograph reveals his vision to be a coherent expression and longing for a finer world.

Edward Burne-Jones was educated at Exeter College, Oxford, where he met his future collaborators, the artist-poets William Morris and Dante Gabriel Rossetti, under whose influence he left Oxford without graduating. From his first major exhibition in 1877, Burne-Jones was a hit with the English public; his 1884 painting “King Cophetua and the Beggar Maid” remains a classic expression of the Pre-Raphaelite Brotherhood sensibility. After his death in 1898, Burne-Jones’ legacy became most apparent in the decorative arts.

Edward Burne-Jones: The Earthly Paradise

ISBN 978-3-7757-2517-0

Hbk, 8.75 x 11 in. / 232 pgs / 247 color / 27 b&w.

U.S. \$60.00 CDN \$72.00

March/Art

Exhibition Schedule

Stuttgart: Staatsgalerie, 10/24/09–02/07/10



I lived inside the pictures and from the inside of them looked out upon a world less real than they. —Edward Burne-Jones



HATJE CANTZ

Henri Rousseau

Text by Philippe Büttner, Christopher Green, Franz Hohler.

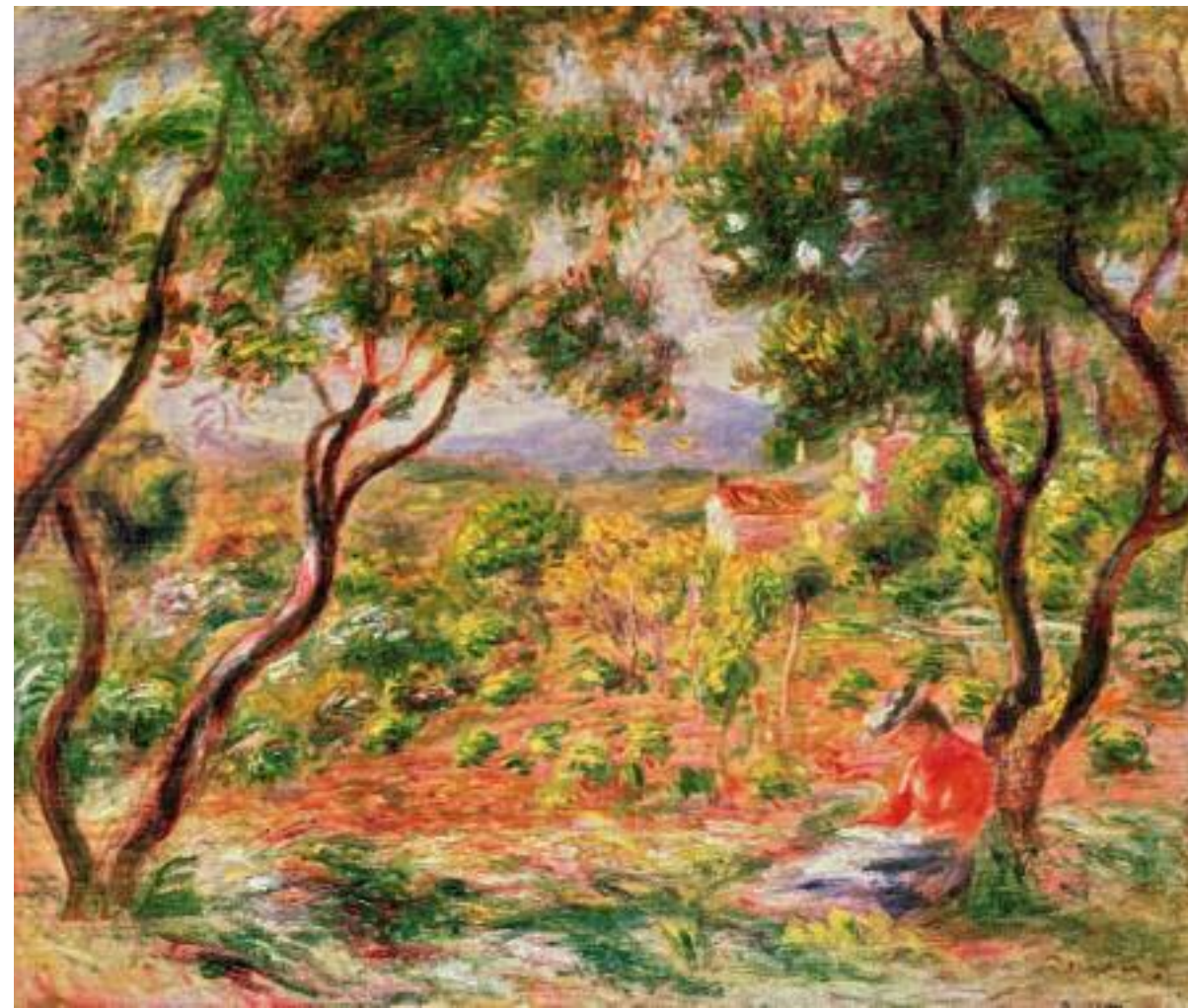
Nicknamed “Le Douanier” (“the customs officer”), Henri Rousseau (1844–1910) was in his early forties when he finally embraced his métier in painting, arriving with his independently achieved realism fully formed. Like Erik Satie, whom he resembles in what Roger Shattuck memorably called “tranquil self-confidence,” Rousseau straddles the Parisian avant gardes at the turn of the century, admired by Redon, Gauguin, Jarry and Degas at the outset of his career, and championed by Picasso, Apollinaire and Delaunay towards its close. Rousseau’s style was derisively dubbed “Primitivism” by the press, but its lucid unity of limpid color and eerily serene definition was sophisticated in its simplicity, as his early advocates knew. Happily, Rousseau was so steeped in his vision that he could not be diverted from it—Apollinaire wrote that “Rousseau had so strong a sense of reality that when he painted a fantastic subject, he sometimes took fright and, trembling all over, had to open the window.” With 80 color illustrations, this book commemorates the hundredth anniversary of the artist’s death, placing at its core Rousseau’s fascination with the frictions between a domesticated West and an untamed imaginary natural world. Previously unpublished records of early encounters with his works dimensionalize Rousseau within the lively milieu of his time, and show him to have been, from the start, a much beloved artist.

Henri Rousseau
ISBN 978-3-7757-2537-8
Hbk, 9.75 x 12 in. / 144 pgs / 80 color.
 U.S. \$60.00 CDN \$72.00
 May/Art

Exhibition Schedule
 Riehen/Basel: Fondation Beyeler, 02/07/10–04/18/10



Rousseau was the native who turned up on the shore when the exploratory voyages of modern art arrived in the new world. He was taken up and exploited, kept apart on a reservation and disguised in myth. It is time to admit him to full citizenship... He did not discover the new world; he was born into it. —Roger Shattuck, *The Banquet Years*



HATJE CANTZ

Renoir in the 20th Century

Text by Roger Benjamin, Claudia Einecke.

Here at last is a publication devoted to the glorious final three decades of Pierre-Auguste Renoir—the decades in which the painter turned away from Impressionism and toward a more decorative approach informed by his own idiosyncratic interpretation of art history. During this period, Renoir was initially looking at painters such as Rubens, Titian and Raphael, and dedicating himself to cheery subjects such as bathers, domestic idylls and landscapes that were influenced by both classical mythology and by his relocation to the South of France. The thinly brushed color and blurry outlines in later works such as the “Odalisques” and the “Bathers” of 1918–1919 (a picture that Renoir described as “a springboard for future research”), were much admired by an up-and-coming generation of avant-garde artists, who gravitated to their sensuality and to the fleshy richness of his nudes—qualities which have made his art so hugely popular and so widely reproduced. In the wealth of color illustrations in this book—which accompanies a major touring exhibition organized by the Réunion des Musées Nationaux, the Musée d’Orsay and the Los Angeles County Museum of Art in collaboration with the Philadelphia Museum of Art—it is possible to see clearly the influence that Renoir had on younger artists such as Bonnard, Matisse and Picasso, as well as how they received and studied his work.

Along with Monet and Sisley, **Pierre-Auguste Renoir** (1841–1919) was a founder of the style that became known as Impressionism, and one of its most prolific members. Surviving most of his contemporaries, he lived to see his paintings hung at the Louvre alongside the old masters he so revered.

Renoir in the 20th Century
ISBN 978-3-7757-2539-2
Hbk, 9 x 12 in. / 480 pgs / 365 color.
 U.S. \$85.00 CDN \$102.00
 April/Art

Exhibition Schedule
 Los Angeles County Museum of Art, 02/14/10–05/09/10
 Philadelphia Museum of Art, 06/12/10–09/05/10

In painting, as in the other arts, there’s not a single process, no matter how insignificant, which can be reasonably made into a formula. You come to nature with your theories, and she knocks them all flat.

—Renoir



Also Available:

Women Impressionists
9783775720793
 Hbk, U.S. \$60.00 CDN \$72.00
 Hatje Cantz



STEIDL

Robert Doisneau: From Craft to Art

Text by Jean-François Chevrier.

Nowhere is the breezy and urbane romance of Paris conjured as memorably as in the photography of Robert Doisneau (1912–1994). A gentle minstrel of visual anecdote, Doisneau interpreted the city's charms in an iconography that both natives and Francophiles instantly recognize: the young hip couple stealing a spontaneous kiss at a busy intersection, the gendarme chatting with a mother while her kid tiptoes along a riverbank bench, the sweetly melancholic abandoned merry-go-round in the rain and the entire pageant of Parisian life mingling at cafes, bus shelters and on the banks of the Seine. Doisneau was possessed of both lightness of touch and spontaneity, as a result of which he has been sometimes championed as a photographer of the “pure” moment. But his ocular touch is even lighter than that suggests—his images are not so much “seized” as “netted.” Accompanying the Fondation Cartier-Bresson's exhibition of around 100 prints from the Doisneau estate, *From Craft to Art* presents these treasures alongside a new version of Jean-François Chevrier's classic 1983 essay on the photographer, which describes Doisneau's knack for capturing “the shining melancholy that separates an individual from the crowd.”

Robert Doisneau was one of France's most popular and prolific reportage photographers. As a member of the Resistance (both as a soldier and as a photographer), he used his engraving skills to forge passports and identification papers, and photographed both the occupation and liberation of Paris. After the war he worked freelance for *Life* and *Paris Vogue*, and also made superb portraits of artists including Giacometti, Cocteau, Léger, Braque and Picasso. Doisneau was awarded the Prix Niépce in 1956; a short film, *Le Paris de Robert Doisneau*, was made in 1973.

Robert Doisneau: From Craft to Art

ISBN 978-3-86930-025-2

Hbk, 6 x 9 in. / 160 pgs / illustrated throughout.

U.S. \$50.00 CDN \$60.00

May/Photography

Exhibition Schedule

Paris: Fondation Cartier-Bresson, 01/13/09–04/18/10

The marvels of daily life are exciting;
no movie director can arrange the
unexpected that you find in the street.

—Robert Doisneau

STEIDL

Helios: Eadweard Muybridge in a Time of Change

Text by Philip Brookman, Marta Braun, Cory Keller, Rebecca Solnit.

In 1878, the *Photographic Times* claimed that ten minutes provided sufficient exposure for photographing a landscape. Six years earlier, an English immigrant to the West Coast named Eadweard Muybridge, going by the commercial name of Helios, had already pushed photography far in the opposite direction: not to soak up time into pictures, but to divide time with the quickest exposures then imaginable. In 1872, the tycoon Leland Stanford had commissioned Muybridge to photograph his horse, Occident, to determine whether it ever lifted all four hooves off the ground at once. In proving that this was indeed the case, Muybridge achieved a five-hundredth-of-a-second exposure, and so began an anatomy of motion—in humans, horses, birds—that exploded the possibilities of photography and ultimately led to the development of the motion picture. *Helios: Eadweard Muybridge in a Time of Change* offers an opportunity to trace the life and art of the great photographer. In the wake of a wave of recent scholarship and renewed interest, it pitches his entire body of work against the backdrop of one of the most transformative periods of American and European history. Published to accompany a retrospective exhibition organized by the Corcoran Gallery of Art, *Helios* features essays by Philip Brookman, Marta Braun, Corey Keller and Rebecca Solnit that provide a variety of new approaches to Muybridge's art and influences. Born in England, **Eadweard J. Muybridge** (1830–1904) moved to the United States in his early twenties, working as a bookseller for nearly ten years, until, after a stagecoach accident, he learned photography while convalescing in England. Returning to San Francisco in 1867, operating under the name of Helios, he commenced the work that was to secure his fame.

Helios: Eadweard Muybridge in a Time of Change

ISBN 978-3-86521-926-8

Hbk, 11 x 8 in. / 300 pgs / 200 tritone.

U.S. \$80.00 CDN \$96.00

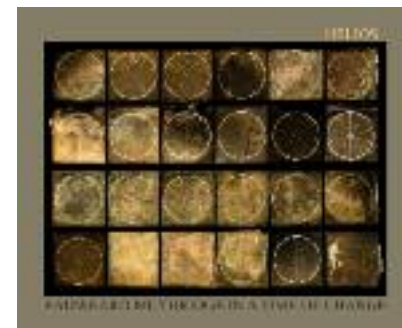
May/Photography

Exhibition Schedule

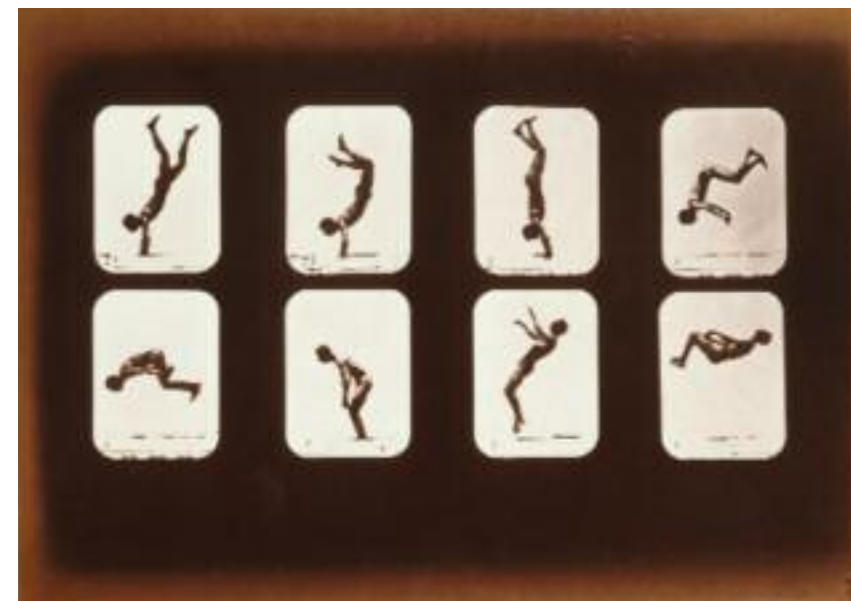
Washington, D.C.: Corcoran Gallery of Art, 04/10/10–07/18/10

London: Tate Britain, 09/13/10–01/16/11

San Francisco Museum of Modern Art, 02/26/11–06/07/11



In [Muybridge's] sensibility, the world is all but discomposed, constantly in flux. Even something as solid as a government building reveals itself to be a creature of change; his late portraits are not portraits of human beings but of their actions, of movement itself [...] Muybridge's vision of a world in constant change binds all the work into a radically original and deeply coherent achievement. —Rebecca Solnit





Whether he is an artist or not, the photographer is a joyous sensualist, for the simple reason that the eye traffics in feelings, not in thoughts. —Walker Evans

HATJE CANTZ

Walker Evans: Decade by Decade

Edited and text by James Crump.

Walker Evans (1903–1975) is, without doubt, one of the most influential American photographers ever, and many of his images have become fixed in the collective memory. But while Evans' uncompromising depiction of poverty during the Great Depression of the 1930s, the subject of a series commissioned by the Farm Security Administration, has become a key chapter in the history of photography, his equally innovative images from later decades have generally commanded less attention. This exciting new monograph attempts to redress the balance by examining Evans' complete body of work, and features many rarely seen photographs, including his final works, a sequence of Polaroids shot in the early 1970s (a sequence made possible by an unlimited supply of film from its manufacturer). Evans' re-ascendancy in the 1970s, and his close relationship with legendary Museum of Modern Art curator John Szarkowski, are also closely examined, in this essential and definitive volume on a great photographer who certainly achieved his aim to produce pictures that were "literate, authoritative, transcendent."

Born in St. Louis, Missouri, **Walker Evans** (1903–1975) took up photography in 1928. His book collaboration with James Agee, *Let Us Now Praise Famous Men* (1941), which portrayed the lives of three white tenant families in southern Alabama during the Depression, has become one of that era's most defining documents. Evans joined the staff of *Time* magazine in 1945, and shortly after moved to *Fortune* magazine, where he stayed until 1965. That year, he became a professor of photography at the Yale University School of Art. Evans died at his home in Old Lyme, Connecticut, in 1975.

Walker Evans: Decade by Decade

ISBN 978-3-7757-2491-3

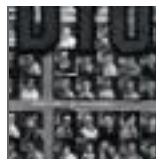
Hbk, 9.75 x 11 in. / 256 pgs / 200 color.

U.S. \$75.00 CDN \$90.00

April/Photography

Exhibition Schedule

Cincinnati Art Museum, 06/12/10–09/05/10



Also Available:

Walker Evans: Lyric Documentary

9783865210227

Hbk, U.S. \$60.00 CDN \$72.00
Steidl

D.A.P./FRAENKEL

Lee Friedlander: America by Car

Enduring icons of American culture, the car and the highway remain vital as auguries of adventure and discovery, and a means by which to take in the country's vast scale. Lee Friedlander is the first photographer to make the car an actual "form" for making photographs. Driving across most of the country's 50 states in an ordinary rental car, Friedlander applied the brilliantly simple conceit of deploying the sideview mirror, rearview mirror, the windshield and the side windows as a picture frame within which to record the country's eccentricities and obsessions at the turn of the century. This method allows for fascinating effects in foreshortening, and wonderfully telling juxtapositions in which steering wheels, dashboards and leatherette bump up against roadside bars, motels, churches, monuments, suspension bridges, landscapes and often Friedlander's own image, via sideview mirror shots. Presented in the square crop format that has dominated his look in recent series, and taken over the past decade, the nearly 200 images in *America by Car* are easily among Friedlander's finest, full of virtuoso touch and clarity, while also revisiting themes from older bodies of work (Friedlander occasionally used aspects of automotive architecture in photographs from the late 1960s and early 1970s). Never has America been photographed so penetratingly and ingeniously as in Friedlander's latest body of work.

Born in 1934, **Lee Friedlander** is among the world's greatest living photographers. His previous books include *Sticks & Stones*, *Frederick Law Olmsted Landscapes* and *New Mexico*. His work was the subject of a major 2005 retrospective at The Museum of Modern Art, New York.

Lee Friedlander: America by Car

ISBN 978-1-935202-07-3

Clth, 9.5 x 9.5 in. / 200 pgs / 190 duotone.

U.S. \$49.95 CDN \$60.00

May/Photography

Lee Friedlander: America by Car

ISBN 978-1-935202-08-0

Clth, 13.5 x 15 in. / 200 pgs / 190 duotone.

U.S. \$350.00 CDN \$420.00

May/Limited & Special Editions/Photography



If you want to understand America, start by looking out the window. —Lee Friedlander



NAI PUBLISHERS

Reading the American Landscape

An Index of Books and Images

Edited by Anne Hoogewoning, Lex ter Braak, David Hamers, Erik de Jong.

From high-rise to desert, urban sprawl to empty canyons, the American landscape is incredibly various: how does one even begin to take stock of its endlessly proliferating cityscapes and vast horizons? *Reading the American Landscape* rises marvelously to the challenge. For this anthropological epic, 25 landscape architects, urban designers, visual artists, photographers and commentators on the American landscape were invited by The Netherlands Foundation for Visual Arts, Design and Architecture to undertake a journey through the United States, to study and record its history and development. Their study revolved around three themes or types of location: the city park as a social space in densely developed cities; landscapes on the periphery of expanding cities; and the development of large-scale rural areas as exercises in conservation. The writers for this project were each given a bibliography, from which they selected a single title as a starting point for their essays, on subjects ranging from parks and gardens to more general speculations on the unique features of the American landscape. Designed by the much-admired Irma Boom, *Reading the American Landscape* offers amazing taxonomies of species, sites and structures—from verandas to concert halls, individual plants to entire parks, highways to railroads, indoor exhibition spaces to public sculptures, suburban homes to inner-city developments, desert horizons to secluded gardens, in 6,500 photographs printed in typological grids across nearly 1,000 pages. The contributors to this volume—among them Voebe de Gruyter, Erik Odijk, Frank van der Salm and many others—have assembled what is one of the most broad-ranging and anthropologically adventurous studies of the American landscape ever published.

Reading the American Landscape

ISBN 978-90-5662-703-4

Pbk, 8.25 x 11.75 in. / 928 pgs / 6,500 color.

U.S. \$65.00 CDN \$78.00

March/Architecture & Urban Studies

A vast compendium on the buildings, cityscapes, plants, gardens and landscapes of America.



METROPOLIS BOOKS

Edible Estates: Attack on the Front Lawn

A Project by Fritz Haeg

2nd Edition

Preface by Fritz Haeg. Text by Will Allen, Diana Balmori, Rosalind Creasy, Fritz Haeg, Michael Pollan, Eric W. Sanderson, Lesley Stern, et al.

Since the first edition of *Edible Estates: Attack on the Front Lawn* was published in 2008, interest in edible gardening has exploded across the United States and abroad. Even First Lady Michelle Obama is doing it! This greatly expanded second edition of the book documents the eight *Edible Estates* regional prototype gardens that author Fritz Haeg has planted in California, Kansas, Texas, Maryland, New Jersey, New York and England, and includes personal accounts from the homeowner-gardeners about the pleasures and challenges of publicly growing food where they live. Ten “Reports from Coast to Coast” tell the stories of others who have planted their own edible front yards in towns and cities across the country. In addition to essays by renowned landscape architect and scholar Diana Balmori, edible-landscaping pioneer Rosalind Creasy, bestselling author and sustainable-food advocate Michael Pollan and artist and writer Lesley Stern, this edition features updated text by Haeg (including his observations on the Obama White House vegetable garden); a contribution from *Mannahatta* author Eric W. Sanderson; and Growing Power founder, MacArthur Fellow and urban farmer Will Allen’s never-before-published Declaration of the Good Food Revolution. This is not a comprehensive how-to book, nor a showcase of impossibly perfect gardens. The stories presented here are intended to reveal something about how we are living today and to inspire readers to plant their own versions of an Edible Estate. If we see that our neighbor’s typical grassy lawn instead can be a beautiful food garden, perhaps we will begin to look at the city around us with new eyes. Our private land can be a public model for the world in which we would like to live.

Edible Estates: Attack on the Front Lawn, 2nd Edition

ISBN 978-1-935202-12-7

Pbk, 8.5 x 8.5 in. / 176 pgs / 186 color / 85 b&w.

U.S. \$24.95 CDN \$30.00

April/Gardening/Sustainability

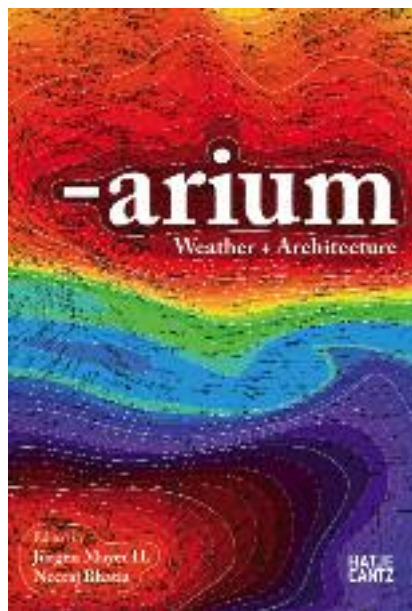
My Edible Estates . . . are schoolyards and vacant lots, abandoned tracts of brownfield land, any plot of any size and condition that can be used to grow food right in the middle of the community that needs it.

—Will Allen, “Growing Power: Milwaukee’s Urban Farm”



- Expanded preface by Fritz Haeg, looking at the global economic crash and the planting of an edible garden at the White House.
- Four new gardens: two public demonstration gardens, a single-family house and an apartment complex.
- Declaration of the Good Food Revolution by Will Allen—farmer, community activist, MacArthur “genius” award winner and founder of Growing Power, in Milwaukee, WI.
- New essay by prominent ecologist Eric W. Sanderson, author of the acclaimed book *Mannahatta*.
- Stories from three additional planting zones in Sacramento, Chicago and Montpelier, Vermont, including an edible garden planted on the front lawn of the Vermont State House, the state capitol.

Even a window starts a dialogue between architecture and the weather. In *Arium*, 23 international contributors look at climate change as the essential architectural and design challenge of our times, addressing the science of weather and materials, infrastructure, health and catastrophes; innovative proposals for harnessing the various aspects of climate change; and local examples and projects.



HATJE CANTZ

Arium: Weather & Architecture

Edited by Neeraj Bhatia, Jürgen Mayer H. Text by Robert Levit, Rodolphe el-Khoury, Henry Urbach.

Today, economic and ecological forces have finally collided and forced humankind to reassess its relationship to each. For architecture, this means facing its nemesis: the weather, with its attendant forces of instability and unpredictability. The role of architecture has always been to demarcate an area away from these forces, in which humankind can regulate its own needs. Now, the worldwide sustainability movement calls for an architecture that does not resist but incorporates or accommodates atmospheric turbulence. *Arium* examines the curious relationship between weather and architecture, addressing instances where architecture has both brilliantly collaborated with and foolishly failed to anticipate weather patterns such as wind tunnels and heat exposure, and demonstrating that this relationship need not always be antagonistic. Begun as a research project under the direction of architect Jürgen Mayer H. from Berlin and urban designer Neeraj Bhatia from Toronto, *Arium* offers a revelatory in-depth look at this urgent topic through critical examinations by George Baird, Rodolphe el-Khoury, Robert Levit, Mason White, Henry Urbach, Filiz Klassen, Marc Kushner and Dirk Hebel.

Arium: Weather & Architecture
ISBN 978-3-7757-2540-8
Hbk, 6 x 9 in. / 320 pgs / 37 color / 203 b&w.
 U.S. \$55.00 CDN \$66.00
 April/Architecture & Urban Studies

HATJE CANTZ

Migropolis

Venice/Atlas of a Global Situation
Edited by Wolfgang Scheppe.

In winter 2006, under the stewardship of philosopher Wolfgang Scheppe, a collective of students from the IUAV University in Venice fanned out to subject their city to a forensic structural mapping. Out of this fieldwork, conducted in the Situationist psychogeography tradition, there developed a three-year urban project that produced an enormous archive comprising tens of thousands of photographs, case studies, movement profiles and statistic data. From this archive, Venice, sited as it is at the junction of three migration corridors, emerges as a classic instance of the increasingly globalized city in which a decimated inner-city population meets armies of tourists and a parallel economy supported by illegal immigrants. In a map that cleverly branches out into visual essays, written essays, data maps and interviews, the globalized territory of Venice is microscopically dissected and defined as an urban metaphor, the city becoming an “atlas of a global situation.”

Migropolis
ISBN 978-3-7757-2485-2
Slip, Hbk, 2 vols, 7 x 10 in. / 1344 pgs / 2078 color.
 U.S. \$120.00 CDN \$144.00
 March/Architecture & Urban Studies



THE MUSEUM OF MODERN ART, NEW YORK

On the Water: Palisade Bay

By Guy Nordenson, Catherine Seavitt, Adam Yarinsky.

On the Water: Palisade Bay is the collaborative initiative of a group of engineers, architects, landscape architects, planners and students to imagine a “soft infrastructure” for the New York/New Jersey Upper Bay by developing interconnected infrastructures and landscapes which rethink the thresholds of water, land and city. The proposal is sited on the water, along the coastal edge and within the local communities. It presents a new coastal planning strategy which not only mitigates potential damage from storms but also provides new ground for recreation, ecologies, agriculture and urban development. With climate change and sea level rise acting as catalysts for this work, a quantitative analysis of dynamic systems serves as the foundation for this new soft infrastructure which both enriches the ecology of the urban estuary and creates a vibrant culture on the water. Research from this project is the inspiration for the exhibition *Rising Currents: Projects for New York’s Waterfront*, opening at The Museum of Modern Art, New York, in March 2010.

On the Water: Palisade Bay
ISBN 978-0-87070-785-8
Hbk, 8.25 x 8.25 in. / 302 pgs / 350 color.
 U.S. \$50.00 CDN \$60.00
 May/Architecture & Urban Studies

Related Exhibition
 New York: The Museum of Modern Art, 03/24/10–08/10/10

[Guy Nordenson’s project] draws as much on historical precedent as technological innovation.... And while acknowledging that the causes of global warming, crumbling infrastructure and a collapsing global economy are all connected, it brings these issues down to a manageable scale, one that the public can grasp. Washington should be studying this program carefully as it evolves, and emulate it.

—*The New York Times*



Also Available:

Seven Structural Engineers: The Felix Candela Lectures
9780870707032
 Pbk, U.S. \$45.00 CDN \$54.00
 The Museum of Modern Art, New York



STEIDL

Robert Polidori: Some Points in Between. . . Up Till Now

An archaeologist of haunted walls and loaded spaces, Robert Polidori (born 1951) photographs the inside and the outside of private and public dwellings as they transition from one state to another, whether from humble household to horrific disaster zone, or dilapidated grandeur to hygienic modernity. Polidori possesses an amazing ability to suggestively record the accumulation of meanings in any given habitat, and to convey human presence—paradoxically, often in spaces that have been abandoned or are devoid of visible human subjects. A passage from one of Polidori's decisive early reading encounters, Gaston Bachelard's 1957 *The Poetics of Space*, seems aptly addressed to his photography: "Through the brilliance of an image," writes Bachelard, "the distant past resounds with echoes... In experiencing the reverberation of a poetic image, we find the real measure of its being." *Some Points in Between* assembles, for the first time, each of Robert Polidori's major photographic series in one affordably priced volume: *Beirut* (on post-civil-war Lebanon), *Versailles* (on the restoration of the palace), *Havana* (on Castro's Cuba), *After the Flood* (on post-Katrina New Orleans) and *Zones of Exclusion* (on the nuclear disasters at Pripyat and Chernobyl). *Some Points in Between* allows us to survey the consistency and clarity of Polidori's themes and concerns across three decades.

Robert Polidori was born in Montréal in 1951 and lives in New York City. His work has been shown in Paris, New York, Los Angeles and Minneapolis, at prestigious venues such as The Metropolitan Museum of Art in New York and the Musée d'art contemporain in Montréal. A staff photographer of *The New Yorker*, Polidori has received numerous honors, including a World Press Award for his coverage of the building of the Getty Museum and two Alfred Eisenstaedt Awards for his work in Havana and Brazil.

Robert Polidori: Some Points in Between. . . Up Till Now

ISBN 978-3-86521-994-7

Pbk, 9 x 11 in. / 192 pgs / 100 color.

U.S. \$45.00 CDN \$54.00

May/Photography



Also Available:

Robert Polidori: After the Flood
9783865212771

Hbk, U.S. \$90.00 CDN \$108.00
Steidl



Robert Polidori: Parcours
Muséologique Revisité
9783865217028

Hbk, U.S. \$125.00 CDN \$150.00
Steidl Photography
International

DAMIANI

Andrew Moore: Detroit Disassembled

Text by Andrew Moore, Philip Levine.

No longer the Motor City of boom-time industry, the city of Detroit has fallen into an incredible state of dilapidation since the decline of the American auto industry after the Second World War. Today, whole sections of the city resemble a war zone, its once-spectacular architectural grandeur reduced to vacant ruins. In *Detroit Disassembled*, photographer Andrew Moore records a territory in which the ordinary flow of time—or the forward march of the assembly line—appears to have been thrown spectacularly into reverse. For Moore, who throughout his career has been drawn to all that contradicts or seems to threaten America's postwar self-image (his previous projects include portraits of Cuba and Soviet Russia), Detroit's decline affirms the carnivorousness of our earth, as it seeps into and overruns the buildings of a city that once epitomized humankind's supposed supremacy. In *Detroit Disassembled*, Moore locates both dignity and tragedy in the city's decline, among post-apocalyptic landscapes of windowless grand hotels, vast barren factory floors, collapsing churches, offices carpeted in velvety moss and entire blocks reclaimed by prairie grass. Beyond their jawdropping content, Moore's photographs inevitably raise the uneasy question of the long-term future of a country in which such extreme degradation can exist unchecked.

The photographs of **Andrew Moore** (born 1957) are represented in the collections of the Whitney Museum, Yale University Art Gallery, the Library of Congress, the Israel Museum, the High Museum, Eastman House and the Canadian Centre for Architecture. *Detroit Disassembled* is his third monograph. A professor of photography at Princeton University, he lives in New York.

Andrew Moore: Detroit Disassembled

ISBN 978-88-6208-118-4

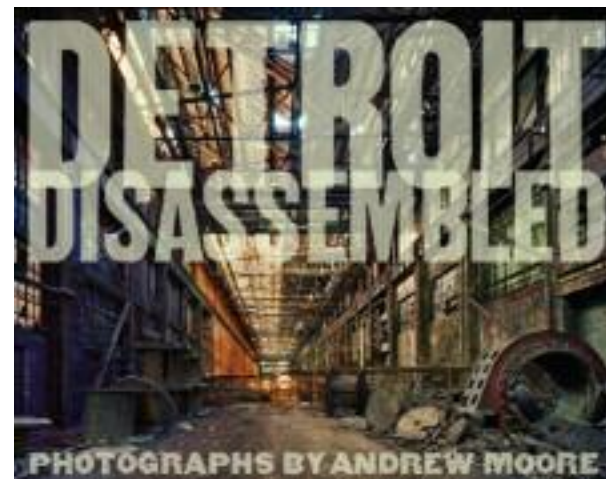
Hbk, 14 x 11 in. / 136 pgs / 72 color.

U.S. \$50.00 CDN \$60.00

April/Photography

Exhibition Schedule

Akron, OH: Akron Art Museum, 06/05/10–10/10/10



**Detroit at the end of the assembly line:
an astonishing record of urban ruin.**

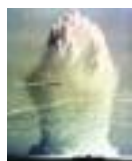
See also p. 93 for Yves Marchand & Romain Meffre's *The Ruins of Detroit*



The first survey of the Düsseldorf School.



Also Available:
Andreas Gursky
9780870700163
 Hbk, U.S. \$65.00 CDN \$78.00
 The Museum of Modern Art,
 New York



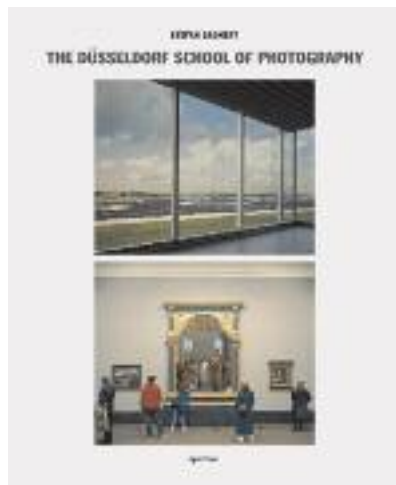
Thomas Ruff: Jpegs
9781597110938
 Hbk, U.S. \$85.00
 CDN \$102.00
 Aperture



**Candida Hofer: Architecture
 Of Absence**
9781931788489
 Hbk, U.S. \$35.00 CDN \$42.00
 Aperture



**Thomas Struth:
 Making Time**
9788475067889
 Pbk, U.S. \$50.00
 CDN \$60.00
 Turner



APERTURE

The Düsseldorf School of Photography

Edited and text by Stefan Gronert.

The German photographic movement commonly known as the Düsseldorf School of Photography has become synonymous with artistic excellence and innovation. It began in the mid-1970s at the Kunstakademie Düsseldorf, under the instruction of the photographers Bernd and Hilla Becher, known for their comparative grids of mundane industrial buildings captured with an objective and clinical eye. This school has not only birthed some of today's most important and successful photographers, but has also had a fundamental and lasting influence on the history of the medium. *The Düsseldorf School of Photography* presents over 160 images in a spectacular overview of the breadth of the Düsseldorf School from the early 1970s to today. This impeccable survey is filled with superb reproductions of the best-known photographs by three generations of key Düsseldorf artists: Bernd and Hilla Becher, Laurenz Berges, Elger Esser, Andreas Gursky, Candida Höfer, Axel Hütte, Simone Nieweg, Thomas Ruff, Jörg Sasse, Thomas Struth and Petra Wunderlich. With a scholarly text, extensive artist bios and a plate section dedicated to each of these artists, *The Düsseldorf School of Photography* offers the first comprehensive assessment of this important photographic movement—one that dominates the salesrooms and museums of our times.

The Düsseldorf School of Photography
ISBN 978-1-59711-136-2
Hbk, 10.5 x 12.25 in. / 320 pgs / 118 color / 44 b&w.
 U.S. \$95.00 CDN \$114.00
 March/Photography

Bernd and Hilla Becher • Laurenz Berges
Elger Esser Andreas Gursky • Candida Höfer
Axel Hütte • Simone Nieweg • Thomas Ruff
Jörg Sasse • Thomas Struth • Petra Wunderlich

HATJE CANTZ

Starburst: Color Photography in America 1970–1980

Edited and text by Kevin Moore. Essays by James Crump, Leo Rubinfiën.

It is hard to credit today that the artistic value of color photography was once deemed debatable and controversial, even as recently as the 1980s. William Eggleston's watershed exhibition at The Museum of Modern Art, New York, in 1976, generated plenty of scorn and confusion, as spectators struggled to accept his seemingly ordinary-looking color images of Southern life as art. Early photographs by Stephen Shore, Helen Levitt, Joel Meyerowitz and others received similarly hostile or ambivalent reviews. Color photography also had opponents within photography, most notoriously in Henri Cartier-Bresson. But as color processes both diversified and grew more sophisticated, and further approaches to the medium developed, the floodgates were opened wide. *Starburst* examines the first great practitioners of artistic color photography in the United States: Eggleston, Shore, Levitt, Meyerowitz, plus Joel Sternfeld, William Christenberry, John Divola, Mitch Epstein, Jan Groover, Robert Heinecken, Barbara Kasten, Les Krims, Richard Misrach, John Pfahl, Leo Rubinfiën, Neal Slavin, Eve Sonneman and many more. Grounded in reviews of sources from the 1970s, and with an abundance of images, this survey makes a thorough assessment of this paradigm shift in the history of art photography.

Starburst: Color Photography in America 1970–1980
ISBN 978-3-7757-2490-6
Hbk, 9.75 x 11.75 in. / 276 pgs / 315 color.
 U.S. \$75.00 CDN \$90.00
 April/Photography

Exhibition Schedule
 Cincinnati Art Museum, 02/13/10–05/09/10
 Princeton University Art Museum, 07/10/10–09/26/10



Also Available:
Joel Sternfeld: American Prospects
9781891024771
 Hbk, U.S. \$75.00 CDN \$90.00
 D.A.P./Distributed Art Publishers



Mitch Epstein: Recreation
9783865210845
 Hbk, U.S. \$75.00 CDN \$90.00
 Steidl



Stephen Shore: Uncommon Places
9781931788342
 Hbk, U.S. \$55.00 CDN \$66.00
 Aperture



William Eggleston's Guide
9780870703782
 Hbk, U.S. \$39.95 CDN \$48.00
 The Museum of Modern Art,
 New York



Harry Callahan • William Christenberry • John Divola • William Eggleston
Mitch Epstein • Jan Groover • Robert Heinecken • Barbara Kasten • Les Krims
Helen Levitt • Joel Meyerowitz • Richard Misrach • John Pfahl • Leo Rubinfiën
Stephen Shore • Neal Slavin • Eve Sonneman • Joel Sternfeld



GUGGENHEIM MUSEUM

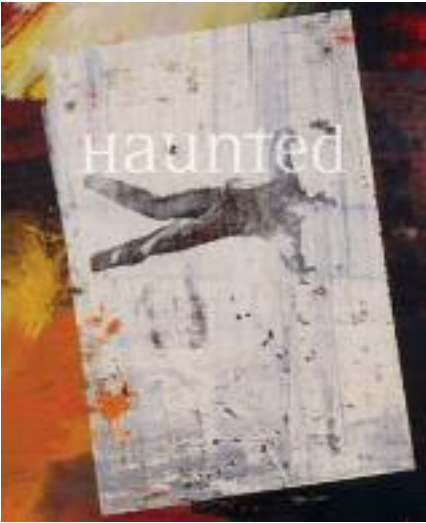
Haunted: Contemporary Photography/Video/Performance

Edited by Jennifer Blessing, Nat Trotman. Text by Jennifer Blessing, Peggy Phelan, Lisa Saltzman, Nancy Spector, Nat Trotman.

Much of contemporary photography and video seems haunted by the past, by ghostly apparitions that are reanimated in reproductive media, as well as in live performance and the virtual world. By using dated, passé or quasi-extinct stylistic devices, subject matter and technologies, these arts can embody a melancholic longing for an otherwise unrecoverable past. *Haunted: Contemporary Photography/Video/Performance* examines the myriad ways by which photographic imagery is incorporated into recent art practices, and in the process underscores the unique power of reproductive media—while documenting a widespread contemporary obsession with accessing and retrieving the past. The works included in *Haunted* range from individual photographs and photographic series, to sculptures and paintings that incorporate photographic elements, to videos, film, performance and site-specific installations. Drawn primarily from the Guggenheim collection and its recent acquisitions, *Haunted* features major artists such as Marina Abramović, Bernd and Hilla Becher, Christian Boltanski, Sophie Calle, Gregory Crewdson, Tacita Dean, Stan Douglas, Felix Gonzalez-Torres, Anthony Hernandez, Roni Horn, Pierre Huyghe, Joan Jonas, Zoe Leonard, Sally Mann, Ana Mendieta, Annette Messenger, Richard Prince, Robert Rauschenberg, Cindy Sherman, Hiroshi Sugimoto, Sara VanDerBeek, Jeff Wall and Andy Warhol. A significant part of the survey is dedicated to work created since 2001 by younger artists such as Walead Beshty, Spencer Finch, Ori Gersht and Idris Khan.

Haunted: Contemporary Photography/Video/Performance
ISBN 978-0-89207-398-6
Hbk, 9 x 11 in. / 208 pgs / 160 color.
U.S. \$50.00 CDN \$60.00
March/Art

Exhibition Schedule
New York: Solomon R. Guggenheim Museum, 03/26/10–09/06/10
Bilbao: Guggenheim Museum Bilbao, 11/09/10–03/11



Marina Abramović • Bernd and Hilla Becher • Walead Beshty • Christian Boltanski
Sophie Calle • Paul Chan • Sarah Charlesworth • Tacita Dean • Thomas Demand
Spencer Finch • Ori Gersht • Anthony Goicolea • Felix Gonzalez-Torres • Douglas Gordon
Rachel Harrison • Anthony Hernandez • Pierre Huyghe • Luis Jacob • Sarah Anne Johnson
Joan Jonas • Idris Khan • Barbara Kruger • An-my Lê • Sherrie Levine • Nate Lowman
Sally Mann • Christian Marclay • Ana Mendieta • Annette Messenger • Gina Pane
Philippe Parreno • Richard Prince • Robert Rauschenberg • Cindy Sherman
Robert Smithson • Hiroshi Sugimoto • Sara VanDerBeek • Jeff Wall • Andy Warhol



Also Available:
Gregory Crewdson
9783775716222
Hbk, U.S. \$65.00
CDN \$78.00
Hatje Cantz



The Possible Life Of Christian Boltanski
9780878467464
Hbk, U.S. \$35.00
CDN \$42.00
MFA Publications



Sophie Calle:
Double Game
9781933045696
Hbk, U.S. \$39.95
CDN \$48.00
D.A.P./Violette Editions



Zoe Leonard
9783865214942
Hbk, U.S. \$65.00
CDN \$78.00
Steidl/Fotomuseum Winterthur

Revised & Expanded Edition!

GREGORY R. MILLER & CO.

Marilyn Minter

Text by Johanna Burton, Matthew Higgs, Mary Heilmann.

This expanded edition of Gregory R. Miller's hugely successful first-ever monograph on Marilyn Minter from 2007 brings her public up to speed with the inclusion of works created over the past three years, including images from Minter's 2009 video "Green Pink Caviar," shown in New York's Times Square and featured in Madonna's recent Sticky and Sweet concert tour. Minter's ever-expanding reputation was established during the 1980s, when her work engaged formal aspects of painting as well as subject matter that remain central to her practice today. This publication features work from every period of a career that now spans over 40 years, and reproduces in full color nearly every painting Minter has made, along with a wide selection of her painterly photographs of the last several years. It also includes the seminal and haunting *Coral Ridge Towers* series of black-and-white photos that Minter took of her mother in 1969. Art historian Johanna Burton contributes a substantial essay that analyzes and elucidates all aspects of Minter's work; her text is complemented by a lengthy conversation between Minter and her friend, painter Mary Heilmann, as well as by "Twenty Questions," a project assembled by Matthew Higgs to which a wide range of artists, curators, friends and others with a unique connection to Minter have contributed. The design and production of this expanded edition have been superbly realized by the award-winning New York- and Amsterdam-based design studio, COMA. This monograph firmly establishes Minter's important and central position in contemporary art.

Marilyn Minter
ISBN 978-1-61623-496-6
Hbk, 8.5 x 11 in. / 240 pgs / 275 color / 25 b&w.
U.S. \$60.00 CDN \$72.00
April/Art



Exhibition Schedule
Los Angeles, CA: Fowler Museum at UCLA, 01/10/10–06/01/10
West Palm Beach, FL: Norton Museum of Art, 10/09/10–01/09/11
Seattle, WA: Seattle Art Museum, 03/03/11–05/30/11
Roanoke, VA: Taubman Museum of Art, 09/11–01/12
Cincinnati, OH: Cincinnati Art Museum, 01/12–04/12
Boise, ID: Boise Art Museum: 05/12–08/12



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Nick Cave: Meet Me at the Center of the Earth

Text by Dan Cameron, Kate Eilertsen, Pamela McClusky.

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

Nick Cave: Meet Me at the Center of the Earth
ISBN 978-0-615-24593-5
Hbk, 9.75 x 13 in. / 240 pgs / 200 color.
U.S. \$49.95 CDN \$60.00
January/Art

STEIDL

Guy Bourdin: In Between

Edited by Shelly Verthime.

Guy Bourdin's fashion photography placed him at the vanguard of fashion photography in the second half of the twentieth century; today he is hailed as one of the finest fashion photographers of the twentieth century. From his first provocative editorial feature in 1955, which pictured haute couture alongside butchered cow heads, Bourdin pushed fashion photography into then-uncharted territory with his volatile mixture of violence, sex and surrealism. *In Between* delves into Bourdin's career, charting the course of his artistic development from the 1950s to the 1980s via over 200 superbly printed black-and-white and color images. It also reassembles many original editorial layouts as they were first published, in magazines such as *French Vogue*, *British Vogue* and *Harper's Bazaar*, offering a new critical contexts for approaching his work—for Bourdin tailored his compositions to the constraints of the printed page, both conceptually and graphically, and the mirror motif famously central to his work finds its formal counterpart in the magazine spread. *In Between* was conceived and edited by Shelly Verthime, whose unflagging devotion and research have resulted in an unprecedented familiarity with the photographer's oeuvre, and is the second publication in Steidl's Guy Bourdin library (*A Message For You*, published in 2006, explored the author's collaboration with model and muse Nicolle Meyer). This book celebrates a talent whose posthumous fame continues to grow and grow.

Guy Bourdin: In Between

ISBN 978-3-86930-033-7

Hbk, 11 x 7 in. / 272 pgs / 400 color.

U.S. \$80.00 CDN \$96.00

May/Fashion/Photography



EDITIONS XAVIER BARRAL

Guy Bourdin: Polaroids

Text by Oliviero Toscani.

One of the Polaroid's acknowledged masters, Guy Bourdin (1928–1991) brought to the medium an uncanny ability to combine the snapshot feel with a strong patina of glamour, and of course plenty of sexiness. A protégé of Man Ray, and best known today for his controversial fashion photography, Bourdin like his teacher often brought an edge of menace or discomfort to his eroticism, with surrealistic props and implied narratives. Like the Surrealists, he often devised ways to bisect the female form, usually by cropping out above the waist; all these traits of Bourdin's fashion photography are to be found here, in this selection of 98 Polaroids, most of which have never previously been published. Ranging in formality from casual seaside erotica to darkened interiors with disembodied legs and arms poking into the frame, these images step outside the safety of the fashion shoot, conjuring a real-life realm steeped in an ominous sexuality.

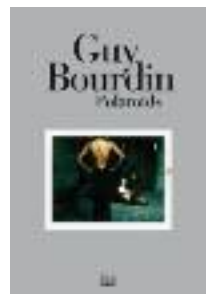
Guy Bourdin: Polaroids

ISBN 978-2-915173-56-7

Hbk, 6.75 x 10 in. / 128 pgs / 98 color.

U.S. \$49.95 CDN \$60.00

March/Photography



DAMIANI

Ara Gallant

Edited and with text by David Wills. Foreword by Anjelica Huston.

He was born Ira Gallantz in 1932 in the Bronx, but later changed his name to the more exotic-sounding Ara Gallant—and the life he led was indeed an exotic one. Gallant began his professional career in fashion as a hairdresser, working at Bergdorf Goodman department store in New York as one of the city's top colorists. In the mid-1960s, he was approached by *Vogue* and began to work exclusively on photo assignments, the first hair stylist to be paid to fulfill such a role. Gallant went on to work with many of the great fashion photographers of the period, Richard Avedon, Irving Penn and Bert Stern among them. Perhaps his most notable contribution as a stylist was the introduction of “flying hair,” an effect he first used on an Avedon shoot with iconic model Twiggy in 1966, and which is still widely employed today. By the early 1970s, Gallant had begun shooting his own pictures, his first assignment being a set of celebrity portraits for *Interview* magazine. His work often juxtaposed classic Horst-like compositions with contemporary scenarios. In the early 1980s, Gallant moved to Los Angeles to pursue a directing career, which never happened; in 1990, he committed suicide in a Las Vegas hotel room. This new book tracing Gallant's life and career is edited by David Wills and features photographs by Richard Avedon plus a foreword by Anjelica Huston.

Ara Gallant

ISBN 978-88-6208-120-7

Hbk, 9.5 x 13 in. / 220 pgs / 120 color.

U.S. \$60.00 CDN \$72.00

April/Fashion



Also Available:

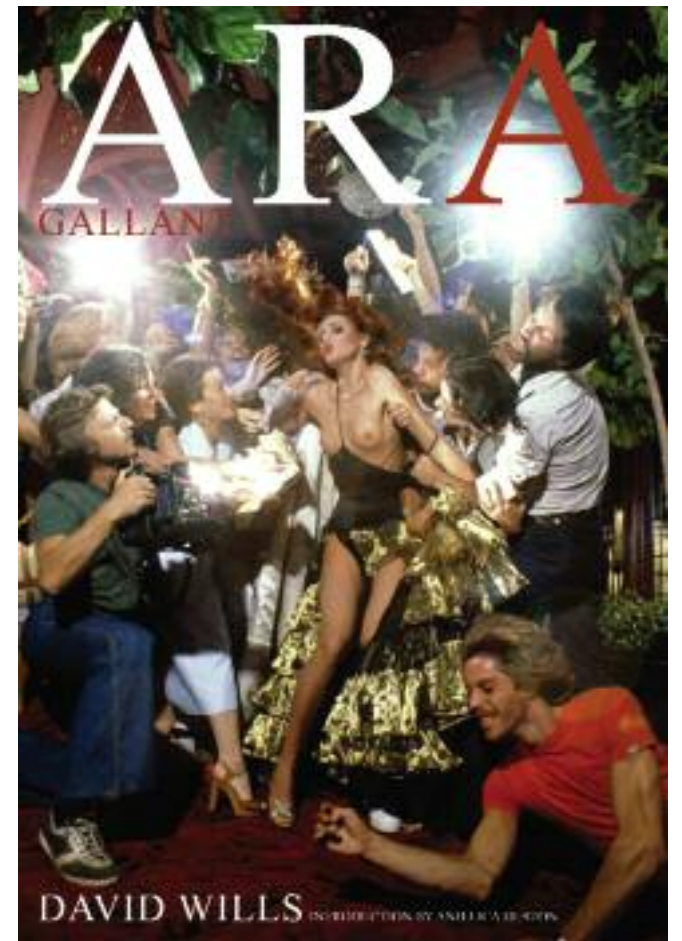
Odile Gilbert: Her Style

9783882439250

Hbk, U.S. \$68.00 CDN \$82.00

Edition 7L

**The first ever
monograph
on the maestro
of flying hair.**





DAMIANI

Tom Munro

One of today's foremost fashion and celebrity photographers, Tom Munro has been making defining images since the mid-1990s. Munro achieves his results by encouraging his subjects to reinterpret their personalities for his lens, reveling in seductive roleplay or darkly-lit melodrama. The subjects gathered here include some of the biggest names in pop culture today—Ashton Kutcher, Brooke Shields, Charlotte Gainsbourg, Christina Ricci, Courtney Love, Daniel Craig, Dustin Hoffman, Ewan McGregor, Isabella Rossellini, Jake Gyllenhaal, Jennifer Aniston, Johnny Depp, Jude Law, Julianne Moore, Justin Timberlake, Lauren Hutton, Leonardo DiCaprio, Linda Evangelista, Madonna, Marion Cotillard, Matt Dillon, Matthew McConaughey, Naomi Campbell, Patrick Dempsey, Rob Lowe, Scarlett Johansson, Stephanie Seymour and Tom Cruise, to name only a few. This volume—Munro's first monograph—affirms his status as a portraitist of the first rank. English by birth, **Tom Munro** moved to New York in 1990, embarking on his own career as a photographer in 1997, and achieving overnight success with his early editorial shoots for *British Vogue* and *Harper's Bazaar*. Over the last ten years, Munro has contributed to some of the world's most prestigious magazine publications including *Vogue*, *Italian Vogue*, *L'Uomo Vogue*, *Russian Vogue*, *China Vogue* and *Details*. Munro's dedication to his craft has attracted some of the fashion and beauty industries' most prestigious names, including Armani, Banana Republic, Burberry, Calvin Klein, Converse, Gap, Givenchy, Hugo Boss, Lacoste, L'Oreal, Moschino, as well as music icons such as Beyoncé, Justin Timberlake and Madonna. Most recently Munro directed Madonna's music video "Give it to Me," the success of which led to him directing a second video, "Die Another Day," and shooting the book for her Sticky and Sweet world tour.

Tom Munro
ISBN 978-88-6208-125-2
Clth, 9.5 x 13 in. / 240 pgs / illustrated throughout.
 U.S. \$80.00 CDN \$96.00
 April/Fashion/Photography



**Evocative portraits of superstars
 by one of the most prolific fashion
 photographers at work today.**

VISIONAIRE

Visionaire No. 58: Fairytale

From El Lissitzky, Kurt Schwitters and Bruno Munari to Paul Chan, Lawrence Weiner and Richard Prince, modern artists have found ingenious ways of reinventing and reimagining books for children. With its expanded possibilities for visual play and storytelling, the children's book as a form in itself has been increasingly explored by contemporary artists. Now, *Visionaire 58: Fairytale* presents a mini-library of children's stories by contemporary artists and photographers in collaboration with writers. Ranging in themes from the delightful to the philosophical, and packaged in a luxurious slipcase, *Visionaire's* newest issue offers a meditation on innocence and childlike creativity, and makes an ideal gift for readers of all ages. Founded in 1991 as a collection of artwork and images hand-assembled by a group of friends in a one-room apartment in New York City, *Visionaire* has since grown into one of the most highly sought-after fashion and art publications in the world. The *New Yorker* has characterized *Visionaire* magazine as "a creative playground for leading designers, artists, photographers and thinkers," adding "it's a gallery in print. A cabinet of irresistible curiosities. A daring iconoclast dressed to thrill."

Visionaire No. 58: Fairytale
ISBN 978-1888645-81-1
Slip, Pbk, 10 x 12 in. / 28 pgs / illustrated throughout.
 U.S. \$195.00 CDN \$234.00 **SDNR30**
 June/Fashion



Henry Leutwyler: The Boy Who Wouldn't Grow Up, A Portrait of Michael Jackson
ISBN 978-3-86930-050-4
Hbk, 8 x 11 in. / 96 pgs / illustrated throughout.
 U.S. \$45.00 CDN \$54.00
 May/Photography/Popular Culture

STEIDL

Henry Leutwyler: The Boy Who Wouldn't Grow Up, A Portrait of Michael Jackson

With an exacting eye for celebrities and their possessions, the Swiss-born, New York-based photographer Henry Leutwyler has portrayed the faces and the lives of the famous for virtually every one of the world's most prominent magazines. Leutwyler has a gift for the meticulous rendering of possessions and culturally significant artifacts (Andy Warhol's paintbrush, Bob Dylan's harmonica, Janis Joplin's guitar), and *The Boy Who Wouldn't Grow Up* presents his record of the contents of the late Michael Jackson's famous Peter Pan paradise at the Neverland Ranch, in Santa Barbara, California. Leutwyler gained privileged access to Jackson's possessions when they were due to be auctioned off (but were eventually withdrawn), shortly before Jackson's death on June 25, 2009. Creating incredible taxonomies of Jackson's huge array of possessions, as they were briefly exhibited at the Ranch, Leutwyler subjects these items to a degree of scrutiny that makes the viewer feel she or he could slip on one of those iconic spangly gloves. It is of course Jackson's performance accessories—the accessories by which he was instantly identifiable to all, such as the gloves, the hats and shoes—that leap out of this fascinating volume. Laying bare the components and props of the Michael Jackson myth, these photographs create a strange and fantastical visual story of The Boy Who Wouldn't Grow Up, at the moment he was forced to leave Neverland.



STEIDL

Paul Jasmin: California Dreaming

California Dreaming is photographer Paul Jasmin’s celebration of the climate and the youth of Los Angeles, a city he has lovingly documented in previous volumes such as *Hollywood Cowboy* and *Lost Angeles*. Most of the photographs printed here were shot in and around Jasmin’s fascinating apartment on Wilshire Boulevard (in a building that William Randolph Hearst once bought as a love-nest for Marion Davies), and express both the dreams of the youths Jasmin photographs and Jasmin’s own candidly vicarious reveling in their youth and the future before them: “that is my fantasy life,” he avows, “they keep me dreaming.” *California Dreaming* makes the ultimate argument for Los Angeles as a golden mirage of both glamorous aspiration and sunsoaked leisure, and also describes Jasmin’s additional roles as a teacher at the Art Center College of Design in Pasadena—where he meets most of his subjects in this monograph—and as a legendary Hollywood host and connoisseur of the city’s many charms.

Paul Jasmin: California Dreaming
ISBN 978-3-86930-030-6
Hbk, 8 x 10.5 in. / 160 pgs / 110 color / illustrated throughout.
U.S. \$45.00 CDN \$54.00
May/Fashion/Photography



Also Available:

Paul Jasmin: Lost Angeles
9783865210265
Hbk, U.S. \$50.00 CDN \$60.00
Edition 7L

DAMIANI

Jenny Gage & Tom Betterton: Upstairs, Downstairs & Outside

Drawn to the mid-zone between documentary and fiction, the photographer-couple Jenny Gage and Tom Betterton have evolved a narrative style of portraiture that approaches and re-approaches their subjects from all angles—a style that has served them well in the field of fashion photography, where they have made great portrait-sequences of Kate Winslet, Salma Hayek and Uma Thurman among others, for major fashion magazines such as *Vogue* and *Elle*. Gage and Betterton also collaborate on art projects which they have exhibited widely. In *Upstairs, Downstairs & Outside*, the couple offers a intimate exploration of three women in various states of nudity, from photographs taken in and around the couple’s Brooklyn home over the course of a year. In this beautifully designed volume, Cage and Betterton have forged an informal celebration of the nude form.

Jenny Gage & Tom Betterton: Upstairs, Downstairs & Outside
ISBN 978-88-6208-119-1
Clth, 9.5 x 12.5 in. / 106 pgs / 70 color.
U.S. \$50.00 CDN \$60.00
April/Photography/Fashion



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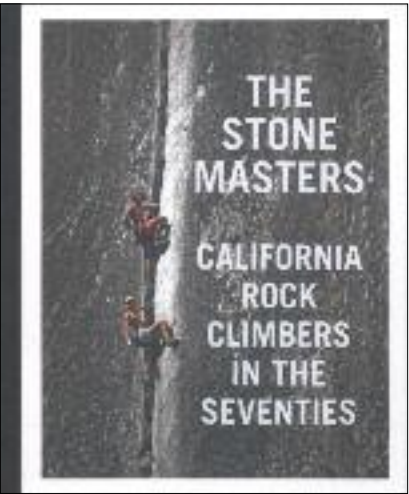
Justine Kurland: This Train is Bound for Glory

Text by William T. Vollmann, Jonathan Raymond.

“For the past ten years I have lived alone, criss-crossing the United States in search of willing subjects to photograph,” writes Justine Kurland (born 1969) in the introduction to her first collection in several years. Here, Kurland, internationally admired for her painterly photographs of female groups in Arcadian landscapes, explores and records the still-thriving subculture of the freight-hopping hobo. Her beautifully composed images of trains, train-jumpers and young refuseniks who exist far beyond workaday society, taken while journeying alongside them, allude to an American hobo narrative that harks back to the early days of the railroad, into the Great Depression and through the Vietnam War. Kurland’s vision of this ongoing tradition is, gloriously, a utopian one: “We who are brave enough (or stupid enough) to become explorers today, when all available land has been conquered and occupied, can still be... the builders of a new world and a new consciousness.” A signed and numbered limited edition, *This Train is Bound for Glory* presents 50 color photographs that document her exploration of the modern steel lines that crisscross the American landscape, and the trails of the hobos who follow in the footsteps of such American folk heroes as Woody Guthrie, whose classic tune “This Train is Bound for Glory” includes the lines “Don’t carry nothing but the righteous and the holy” and “She’s streamlined and a midnight flyer.”



Justine Kurland: This Train is Bound for Glory
ISBN 978-1-61623-488-1
Hbk, 10 x 8 in. / 132 pgs / 60 color.
U.S. \$59.95 CDN \$72.00
February/Photography



Also Available:

Glen Denny: Yosemite in the Sixties
9780979065903
Hbk, U.S. \$60.00 CDN \$72.00
T. Adler Books/Patagonia

Previously Announced

T. ADLER BOOKS/STONEMASTER PRESS

The Stonemasters: California Rock Climbers in the Seventies

Introduction by Jeff Jackson. Text by John Long. Photographs by Dean Fidelman.

In the early 1970s, a small band of young rock climbers, decked out in bandanas, shades and cutoffs, came together and blew open the conventions of climbing. Dubbing themselves the Stonemasters, these now-legendary adventurers established techniques that allowed for some of the most spectacular climbs to be done with a minimum of apparatus. Beyond their unsurpassed skills as climbers, the Stonemasters embodied a lifestyle—they were loud, proud, smoked dope, chalked their lightning-flash insignia across rockfaces, took the light stuff seriously and the serious stuff lightly—and the glamour of this lifestyle made a massive impact on 1970s youth culture across the world. Among the first Stonemasters were Rick Accomazzo, Richard Harrison, Mike Graham, Robs Muir, Gib Lewis, Bill Antel, Jim Hoagland, Tobin Sorenson, John Bachar and John Long, but the character or myth of the Stonemaster caught on like wildfire, spreading from coast to coast and across the ocean, and spawning Stonemasters everywhere. Here, Dean Fidelman’s thrilling archival photos reveal for the first time an era defined by risk, camaraderie and nonconformity. Tales from original Stonemaster John Long and others recall the highs and lows of the early days—a magical time in the annals of adventure sports.

The Stonemasters: California Rock Climbers in the Seventies
ISBN 978-0-9840949-0-5
Hbk, 10.25 x 12.25 in. / 196 pgs / illustrated throughout.
U.S. \$60.00 CDN \$72.00
Available/Photography/Sports



TRILCE EDICIONES

Pedro Friedeberg

Text by James Oles, Jeffrey Collins.

Regular readers of *Vogue*, visitors to The Museum of Modern Art, New York and design collectors who frequent auction houses like Sotheby's and Christie's will be delighted to know that there is, at long last, a proper monograph on the iconic German-born, Mexico City-based Pop-Surrealist artist and industrial designer Pedro Friedeberg. This comprehensive, 450-page first monograph brings together more than 500 paintings, prints, drawings, sculptures and design objects—including Friedeberg's famous hand chair, which has been in production since 1962 and appears regularly in international style and fashion magazines to this day. (According to *The New York Times*' style magazine, *T*, the hand chair has been "an object of desire for boldface design-world names from Arnold Scaasi to Kelly Wearstler. The Surrealist writer and poet André Breton was also mesmerized by the chair, as were Yul Brynner, Roman Polanski and Jeanne Moreau.") Published on the occasion of the artist's first major career retrospective, on view from late 2009 through early 2010 at the Museo del Palacio de Bellas Artes in Mexico City, this volume contains essays by the noted art historians James Oles of Wellesley College and Jeffrey Collins of Bard Graduate Center, among others.

Pedro Friedeberg

ISBN 978-607-7663-17-1

Hbk, 9 x 13 in. / 450 pgs / 300 color / 50 b&w.

U.S. \$125.00 CDN \$150.00

March/Design & Decorative Arts/Art



I admire everything that is useless, frivolous and whimsical, I hate functionalism, postmodernism and almost everything else. I do not agree with the dictum that houses are supposed to be 'machines to live in.' For me, the house (and its objects) is supposed to be some crazy place that makes you laugh. —Pedro Friedeberg

EDITIONS XAVIER BARRAL

Van Cleef & Arpels: The Spirit of Beauty

Foreword by Catherine Deneuve. Text by Francois Curiel, Vincent Meylan, Laurence Mouillefarine, Janet Zapata.

This sumptuous clothbound volume reviews the history of the legendary French perfume, watch and jewelry designers Van Cleef & Arpels. The Paris-based company's prestige stems from a long list of prominent commissions issued by royal and imperial courts, financiers and industrial magnates, and its work resides in prominent treasuries worldwide. The full range of Van Cleef & Arpels' extraordinary jewelry has now been reassembled from numerous private collections and public museums, and is presented here together for the first time. The designs are grouped under four different headings: "Spirit of Beauty," "Spirit of Elegance," "Spirit of Adventure" and "Incarnation." The photographer for this book is Patrick Gries of La Fondation Cartier; an introduction by the great movie actress Catherine Deneuve sums up the elegance of the Van Cleef & Arpels style.

Van Cleef & Arpels: The Spirit of Beauty

ISBN 978-2-915173-54-3

Clth, 9 x 13 in. / 296 pgs / 240 color.

U.S. \$75.00 CDN \$90.00

February/Design & Decorative Arts/Jewelry



MFA PUBLICATIONS

Gardens in Perpetual Bloom

Botanical Illustration in Europe and America 1600–1850

Text by Nancy Keeler.

Originally developed as an aid to professional herbalists, botanical illustration quickly blossomed into an art form in its own right. The first flower books were intended as medicinal guides, or else illustrated volumes that catalogued the elaborate and extensive gardens of the well-to-do. But when Carl Linnaeus first classified the plant kingdom in 1735, the botanical book quickly took on a more scientific cast. By the nineteenth century, the flourishing of botanical publications reflected both the rapid rise of gardening as an amateur hobby and the desire of artists and decorators for new visual resources. *Gardens in Perpetual Bloom: Botanical Illustration in Europe and America 1600–1850* traces the appreciation of flowers and their depiction, from the studious world of monks and princes to the era of the gardening enthusiast. The book's 110 prints and drawings—which include masterful engravings by Georg Dionysus Ehret, the eighteenth century's most accomplished botanical artist, and hand-colored prints by Pierre-Joseph Redouté, the premier draftsman of flowers for Marie Antoinette and Josephine Bonaparte—are remarkable for their technical virtuosity, delicate tonalities, scientific accuracy and seemingly infinite variety. *Gardens in Perpetual Bloom* is both a valuable historical survey and an affordable, attractively designed volume of jewel-like beauty.

Gardens in Perpetual Bloom

ISBN 978-0-87846-749-5

Pbk, 7.5 x 9 in. / 136 pgs / 130 color.

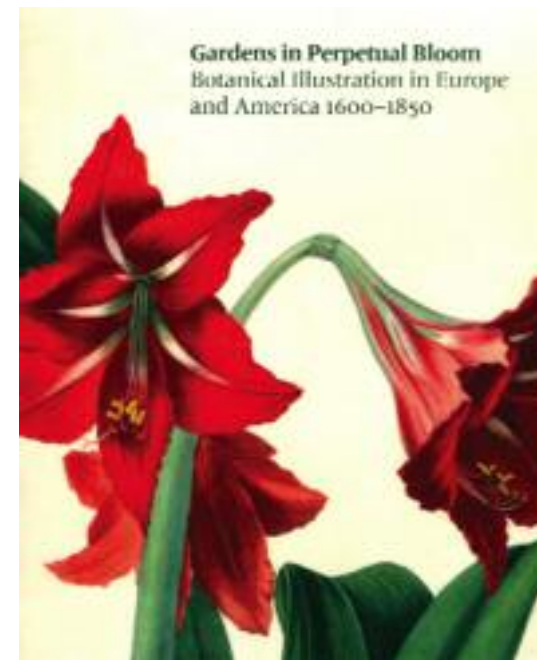
U.S. \$24.95 CDN \$30.00

February/Art/Garden & Landscape

Exhibition Schedule

Nagoya, Japan: Nagoya/Boston Museum of Fine Arts: 12/12/09–04/04/10

Sarasota, FL: Ringling Museum of Art, 01/11–04/11



THE MUSEUM OF MODERN ART, NEW YORK

British Design

Text by Hugh Aldersey-Williams. Introduction by Paola Antonelli.

As the birthplace of the Industrial Revolution, Britain was inevitably the epicenter of the development of modern industrial design. This book—the fourth volume in the *MoMA Design Series*, featuring works in the Museum's extraordinary design collection—explores this legacy, tracing the growth of British design from the early stages of the Industrial Revolution in the eighteenth century to the Millennium Dome and beyond. In its more than 200-year scope, *British Design* explores a variety of design products and movements, such as Wedgwood pottery, the Arts and Crafts Movement, the Spitfire and Hurricane fighter planes of World War II, the Mini car and Dyson vacuum cleaner, the "Cool Britannia" cultural explosion in the late 1990s and British designers' take on the digital devices that define entertainment and communication in the early twenty-first century. An introduction by Paola Antonelli, Senior Curator of Architecture and Design at The Museum of Modern Art, provides an overview of design culture in Britain; an essay and timeline by Hugh Aldersey-Williams, former design critic for *The New Statesman* and author of *The Most Beautiful Molecule* and *New American*, illuminate the masterpieces of modern British design superbly reproduced in the volume's plate section.

British Design

ISBN 978-0-87070-781-0

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

U.S. \$29.95 CDN \$36.00

May/Design & Decorative Arts



Also Available:

American Design

ISBN 9780870707407

Flexi, US \$29.95 CDN \$36.00

The Museum of Modern Art, New York



Italian Design

ISBN 9780870707384

Flexi, US \$29.95 CDN \$36.00

The Museum of Modern Art, New York



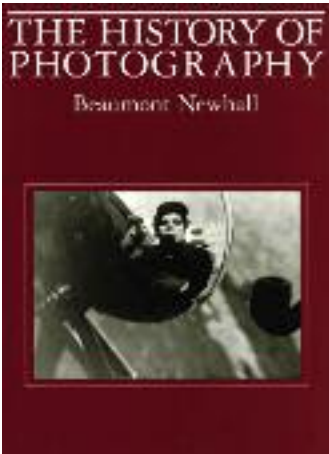
Expressed in clear, forceful prose, Mr. Newhall’s account of the development of the medium as both an art and a means of communication quickly became established as the preeminent history of photography. —*The New York Times*



Also Available:
Beaumont’s Kitchen
9781934435069
Hbk, U.S. \$55.00 CDN \$66.00
Radius Books



Looking At Photographs
9780870705151
Pbk, U.S. \$39.95 CDN \$48.00
The Museum of Modern Art, New York



Back in Print!

THE MUSEUM OF MODERN ART, NEW YORK

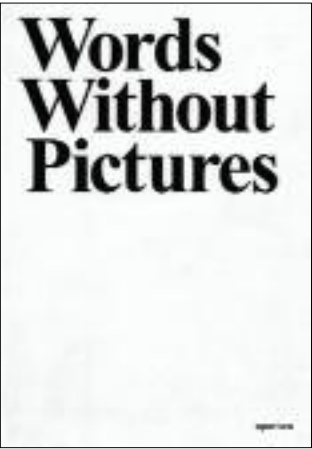
The History of Photography Fifth Edition By Beaumont Newhall.

Since its first publication in 1937, this lucid and scholarly chronicle of the history of photography has been hailed as the classic work on the subject. No other book and no other author have managed to relate the aesthetic evolution of the art of photography to its technical innovations with such an absorbing combination of clarity, scholarship and enthusiasm. Through more than 300 works by such master photographers as William Henry Fox Talbot, Timothy O’Sullivan, Julia Margaret Cameron, Eugène Atget, Peter Henry Emerson, Alfred Stieglitz, Paul Strand, Alvin Langdon Coburn, Man Ray, Edward Weston, Dorothea Lange, Walker Evans, Ansel Adams, Brassai, Henri Cartier-Bresson, Harry Callahan, Minor White, Robert Frank and Diane Arbus, author Beaumont Newhall presents a fascinating, comprehensive study of the significant trends and developments in the medium since the first photographs were made in 1839. New selections added to the fifth edition include photographs made in color, from hand-tinted daguerreotypes of 1850 to turn-of-the-century autochromes by Edward Steichen, to works by contemporary masters such as Eliot Porter, Ernst Haas, William Eggleston, Stephen Shore and Joel Meyerowitz.

Beaumont Newhall (1908–1993) was an influential curator, art historian, writer and photographer. In 1935 he became the Librarian at The Museum of Modern Art, New York. In 1940, he became the first Director of MoMA’s Photography Department. He served as Curator of the International Museum of Photography at the George Eastman House from 1948 to 1958, then as its Director from 1958 to 1971. While at the Eastman House, Newhall was responsible for amassing one of the greatest photographic collections in the world.

The History of Photography
ISBN 978-0-87070-381-2
Pbk, 8 x 11 in. / 320 pgs / 17 color / 287 duotone.
U.S. \$39.95 CDN \$48.00
January/Photography

APERTURE/LACMA

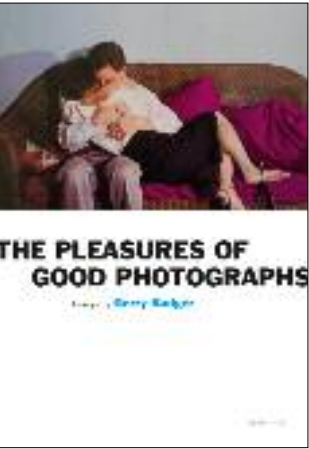


Words Without Pictures Edited by Alex Klein. Contributions by Charlotte Cotton, Jason Evans, Kevin Moore, Charlie White, Paul Graham, Sze Tsung Leong, Walead Beshty, George Baker, Harrell Fletcher, Marisa Olson, James Welling, et al.

Words Without Pictures was originally conceived by curator Charlotte Cotton as a means of creating spaces for discourse around current issues in photography. Every month for a year, beginning in November 2007, an artist, educator, critic or curator was invited to contribute a short unillustrated essay about an aspect of emerging photography. Each piece was available on the Words Without Pictures website for one month and was accompanied by a discussion forum focused on its specific topic. Over the course of its month-long “life,” each essay received both invited and unsolicited responses from a wide range of interested parties. All of these essays, responses and other provocations are gathered together here. Previously issued as a print-on-demand title, we are pleased to present *Words Without Pictures* to the trade for the first time as part of the *Aperture Ideas* series. The contributors are Amy Adler, George Baker, Christopher Bedford, Walead Beshty, Sarah Charlesworth, Charlotte Cotton, John Divola, Shannon Ebner, Jason Evans, Harrell Fletcher, Paul Graham, Leslie Hewitt, Darius Himes, Soo Kim, Sze Tsung Leong, Miranda Lichtenstein, Sharon Lockhart, Allan McCollum, Kevin Moore, Carter Mull, Marisa Olson, Arthur Ou, Anthony Pearson, Michael Queenland, Allen Ruppersberg, Alex Slade, A.L. Steiner, Penelope Umbrico, James Welling, Charlie White, Mark Wyse and Amir Zaki.

Words Without Pictures
ISBN 978-1-59711-142-3
Pbk, 5.75 x 8.25 in. / 510 pgs.
U.S. \$24.95 CDN \$30.00
April/Photography/Nonfiction & Criticism

APERTURE



The Pleasures of Good Photographs By Gerry Badger.

“If looking at photographs is a pleasurable activity, it is pleasurable in a complex, transformative, frequently unsettling sense. It is not pleasure unalloyed, for no profound pleasure is pure . . . Like many truly enriching pleasures . . . photography has its dark, troubling, even dangerous aspects.” —Gerry Badger

The Pleasures of Good Photographs is an intellectual and aesthetic excursion led by Gerry Badger, one of the field’s eminent critics and popular writers and the author of more than a dozen books including both volumes of *The Photobook: A History*. In this new volume of essays, Badger offers insight into some of his favorite images, artists and themes, drawing upon nearly three decades of experience writing and thinking about photography. With deep discernment and a readable blend of scholarly finesse and wit, Badger elucidates works by dozens of photographers, from Dorothea Lange and Eugène Atget to Martin Parr, Luc Delahaye, Susan Lipper and Paul Graham. Among the broader topics discussed are the photobook, where Badger believes “photography sings its loudest and most complex song,” and Photoshop’s role in art-making. An interlude at the heart of the book pairs the author’s evocative meditations with nearly a dozen particular images. Alongside some of Badger’s classics, *The Pleasures of Good Photographs* showcases primarily new essays, making it an important addition to the canon of photographic writing.

The Pleasures of Good Photographs
ISBN 978-1-59711-139-3
Pbk, 6 x 8.5 in. / 256 pgs / 17 color / 18 b&w.
U.S. \$29.95 CDN \$36.00
June/Photography/Nonfiction & Criticism

APERTURE



Back in Print!

Crisis of the Real Writings on Photography By Andy Grundberg.

We are pleased to announce Aperture’s reissue of *Crisis of the Real*, Andy Grundberg’s classic collection of writings on photography—an essential work for anyone seeking clarity and insight into photography’s place in today’s world. Known internationally for his articles in *The New York Times* and other publications, Andy Grundberg has been one of the most respected and widely read voices in photography and the visual arts for nearly 30 years. His interpretations and critical opinions have helped shape the broad understanding of photography’s complex roles in art and the media. Over the course of the 50 essays and articles in this authoritative collection, Grundberg questions the nature of photography and how we perceive it, reevaluates some of the great photographers of our time and brings into focus the major debates in photography at the end of the twentieth century. Although some essays were originally written more than 30 years ago, the issues and concerns addressed by Grundberg remain relevant today.

Crisis of the Real
ISBN 978-1-59711-140-9
Pbk, 6.5 x 9 in. / 292 pgs / 44 b&w.
U.S. \$19.95 CDN \$24.00
April/Photography/Nonfiction & Criticism



Also Available:
Photography After Frank
9781597110952
Hbk, U.S. \$29.95 CDN \$36.00
Aperture



The first social history of Pop art—the painters, the dealers, the curators and the critics.

MFA PUBLICATIONS

The Pop Revolution

How an Unlikely Concatenation of Artists, Aficionados, Businessmen, Critics, Curators, Collectors, Dealers, and Hangers-On Radically Transformed the Art World

By Alice Goldfarb Marquis.

“This book is a social history of Pop art, a group portrait of both the artists and the people who made some of them rich and famous in just a few years, while setting in motion the drastically altered way art has been marketed and appreciated—in the monetary and aesthetic sense—up to the present day.” So begins Alice Goldfarb Marquis’ lively, informative and entertaining account of one of the twentieth century’s most flamboyant and influential art movements. Included in this group portrait are the famous: Roy Lichtenstein and his “Blam-Pow” comics panels, Andy Warhol, shy, shrewd and tough as nails, the power couple of Leo Castelli and Ileana Sonnabend; the infamous, such as the collector Robert Scull, who bought so heavily that his own dealer deemed him “vulgar”; and a variegated cast ranging from artists Jasper Johns, Robert Rauschenberg, Robert Indiana and James Rosenquist to pioneering dealer Ivan Karp, controversial curator Henry Geldzahler, media guru Marshall McLuhan, author Tom Wolfe and many, many others. While shelves of books have been written about Pop art, *The Pop Revolution* is the first to approach it not only as an aesthetic upheaval, but also as a bellwether for the social, cultural, economic and political changes affecting America and Europe in the late twentieth century. As Marquis notes, the figures involved in creating and promoting the movement “set off the ‘culture boom’ of the 1960s, and were indispensable to the success, not only of Pop art, but of all the varied approaches to art that followed.” Rich in historical insights and unpublished information, *The Pop Revolution* is an extremely readable account of one of art’s liveliest chapters.

Award-winning journalist and historian **Alice Goldfarb Marquis**, who died in 2009, was a visiting scholar at the University of California at San Diego. Her previous books include *Art Czar: The Rise and Fall of Clement Greenberg*, *Marcel Duchamp: The Bachelor Stripped Bare*, *Alfred H. Barr, Jr. Missionary for the Modern* and *The Art Biz*.

The Pop Revolution

ISBN 978-0-87846-744-0

Clth, 6 x 9 in. / 232 pgs / 18 b&w / 16 color.

U.S. \$29.95 CDN \$36.00

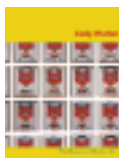
April/Art/Nonfiction & Criticism

From the book:

Pop Art seemed to bridge the gap between short-lived popular entertainment and the timeless value of serious art. “No movement in art history ever established itself so swiftly,” wrote the longtime art critic Calvin Tomkins. “Pop seemed to thrive without benefit of friendly critics or curators.”[...]

The Abstract Expressionists were horrified at the intrusion of these laughable upstarts on their hard-won turf. At a Hamptons beach, where these artists now summered, a sign appeared: “No Pop artists beyond this point.”

Also Available:



Andy Warhol
9780870707261
Pbk, U.S. \$9.95
CDN \$12.00
The Museum of
Modern Art, New
York



Robert Rauschenberg
9780870707674
Pbk, U.S. \$9.95
CDN \$12.00
The Museum of
Modern Art, New
York



Jasper Johns
9780870707681
Pbk, U.S. \$9.95
CDN \$12.00
The Museum of
Modern Art, New
York



Roy Lichtenstein
9780870707704
Pbk, U.S. \$9.95
CDN \$12.00
The Museum of
Modern Art, New
York

Back in Print!

PICTUREBOX

I Was Looking for a Street

By Charles Willeford.

Introduction by Luc Sante.

“I’m proud to say I knew the man who wrote this book,” writes Elmore Leonard of cult crime writer Charles Willeford’s moving memoir of his youth. “It is pure writing, never pretentious or forced, never melodramatic, but honest storytelling of the highest order. This is how to do it, if anyone wants to know: how to write simple prose from a young boy’s point of view and hold the reader spellbound.” *I Was Looking for a Street* tells the story of the author’s childhood and adolescence as an orphan, as he moves from railroad yards to hobo tent cities, to soup kitchens and deserts around Los Angeles and across the United States. The ensuing tale is at once a picaresque adventure through Depression-era America and a portrait of the writer as a young man of seemingly little promise but great spirit. Written after Willeford’s later literary success with *Cockfighter*, *Miami Blues* and *The Woman Chaser*, this memoir is the work of a writer at the height of his powers, looking back without nostalgia or regret, and preserving in his clear and powerful prose the great American adventure of his youth. *I Was Looking for a Street* is the first in a series of PictureBox reissues of the work of Willeford, who today counts writer Luc Sante (who contributes a preface to this volume), director Quentin Tarantino and musician Will Oldham among his many devoted fans.

A former professional boxer, actor, horse trainer and radio announcer, **Charles Willeford** (1919–1988) is best known for his crime fiction featuring hardboiled detective Hoke Moseley. His career as a writer began in the late 1940s, but it was his 1962 novel *Cockfighter* that announced his name to a wider audience. His three best-known novels have all been adapted for the screen: Monte Hellman’s 1974 *Cockfighter*, George Armitage’s 1990 *Miami Blues* (starring Alec Baldwin) and Robinson Devor’s 1999 *The Woman Chaser*.

I Was Looking for a Street

ISBN 978-0-9820947-7-8

Pbk, 5.5 x 8.5 in. / 160 pgs.

U.S. \$15.95 CDN \$19.00

April/Literature/Memoir



PICTUREBOX

Brian Chippendale: If ’n Oof

Brian Chippendale, drummer for the acclaimed and outrageously loud noise-rock duo Lightning Bolt and collaborator on Björk’s 2007 album, *Volta*, is an increasingly in-demand graphic novelist, one of those artists who draw because they’re compelled to. This newest volume is a departure from his last work, *Maggots*, and from his first book, *Ninja*, which elicited the following assessment of the artist’s style by Salon.com’s Douglas Wolk: “Chippendale’s howling hyperspeed attack on every page with his pen is the kind of manifestation of pure style that has more to do with the contemporary visual art scene than with traditional comics and their ideals of clarity and representation.” If and Oof are a Laurel and Hardy-esque duo who suffer a series of misadventures amidst Chippendale’s frenetic landscapes on their simple quest to just survive, eat, pay rent and avoid confrontation. Comedy and horror ensue in this fast-paced trip through Chippendale’s unconscious. The artist’s most accessible work to date, *If ’n Oof* is replete with the frenzied line work and concise, witty dialogue for which he has become known. This first release of all new material since 2005 is a must for Lightning Bolt fans and graphic-novel aficionados, and proves more than approachable to those new to Chippendale’s oeuvre.

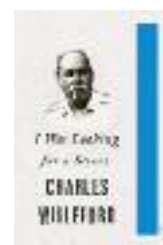
Brian Chippendale: If ’n Oof

ISBN 978-0-9820947-5-4

Pbk, 5 x 7 in. / 650 pgs / 650 b&w.

U.S. \$29.95 CDN \$36.00

June/Art/Comics & Graphic Novels

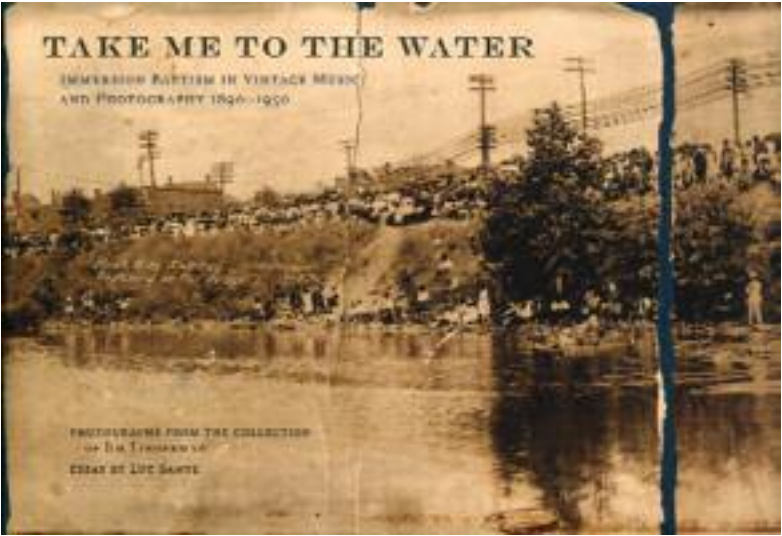


Willeford’s spare, laconic, unflinching memoir is one of his essential books.
—Jonathan Lethem



Also Available:

Brian Chippendale: Maggots
9780978972264
Pbk, U.S. \$21.95 CDN \$26.00
PictureBox



Take Me to the Water
ISBN 978-0-9817342-1-7
Clth, 8.75 x 6 in. / 96 pgs / 75 duotone / Audio CD.
U.S. \$39.95 CDN \$48.00
Available/Music/Photography

Previously Announced

DUST-TO-DIGITAL

Take Me to the Water
Immersion Baptism in Vintage Music and Photography
1890–1950

Text by Luc Sante, Jim Linderman, Steven L. Ledbetter.

Making the past vividly present once again, Grammy winner Dust-to-Digital unveils *Take Me to the Water*, a revelatory examination of baptismal rites and music. Comprising a beautiful hardcover book and a CD featuring rare, vintage songs and sermons recorded between 1924–1940, *Take Me to the Water* draws on the collection of Jim Linderman, a scholar of American outsider art, early American folk art and daguerreotype photography. It reproduces 75 sepia photographs that depict amazing scenes of immersion baptisms—the likes of which are rarely seen today—with preacher and baptismal candidates shown immersed in the middle of the river, while the congregation looks on from the riverbank. The CD compiles rare gospel and folk recordings from original 78-rpm records, with artists such as Washington Phillips, Carter Family, Tennessee Mountaineers, the Belmont Silvertone Jubilee Singers and rare vocal recordings of baptismal sermons. Renowned writer Luc Sante provides a history of baptismal rites in America, and writes of this volume: “Whether you have ever actually experienced a baptism or not, whether you are a believer or not, these pictures and the music that accompanies them transmit all the emotional information: the excitement and the serenity, the fellowship and the warmth, the wind and the water... you would have to have a heart of tin not to recognize this as one of the happiest collections of archival photographs ever assembled.”

DUST-TO-DIGITAL

Victrola Favorites

Artifacts from Bygone Days

Edited by Rob Millis, Jeffery Taylor.

A staple of the 1920s parlor-room, the Victrola was a wind-up gramophone designed to play 78-rpm shellac records. Victrolas were hard on 78s: “each plays slightly different than the last as the needle bites deeper into the groove,” says Robert Millis, co-compiler of this seductive homage to both the Victrola and the 78. With *Victrola Favorites*, Millis and Jeffery Taylor, both musicians (in the band Climax Golden Twins) and collectors, aim to recreate the Victrola listening experience—clicks, pops, hums and all. “The surface noise as the records played was engulfing and warm,” writes Millis; “You could walk into it.” With the rise of the phonograph came a fascinating print culture of logos, slogans, hand lettering, mailing labels, postcards and ephemera, and *Victrola Favorites* reproduces a hefty sampling of these colorful gems of design along with two CDs of recordings made between 1920 and 1950. These CDs are packed with what you could call aural “bugs in amber”: Chinese Buddhist nuns chanting circa 1915, Japanese bamboo xylophones circa 1910, London traffic noises circa 1929, Burmese guitars, Chinese opera, Persian folk songs, Fado, hillbilly and lost stars of jazz and blues such as The Tennessee Ramblers, Slim Lamar’s Orchestra, Jessie May Hill and many, many others. Richly illustrated throughout, *Victrola Favorites* is an already widely acclaimed secret history of ancient objects that digs all the way down into the history of recorded music.

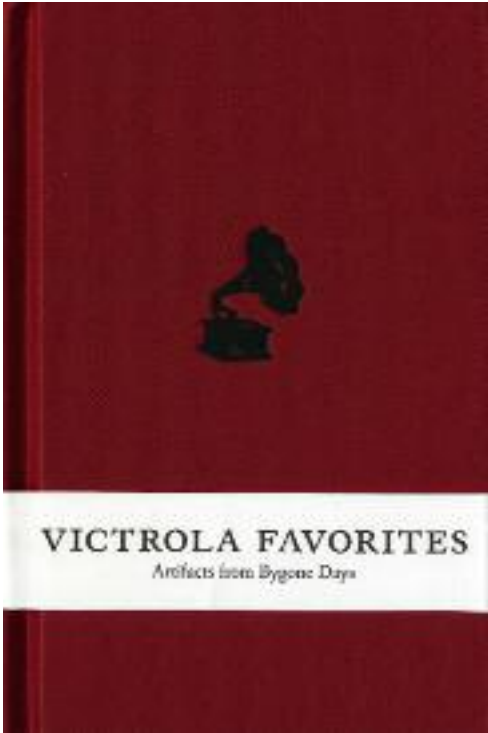
Victrola Favorites

ISBN 978-0-9817342-0-0

Clth, 5.5 x 8.5 in. / 144 pgs / 125 color / 53 duotone / 2 Audio CDs.

U.S. \$46.98 CDN \$56.00

February/Popular Culture/Music



WAKEFIELD PRESS

D.A.P. is delighted to welcome the new independent publisher, Wakefield Press, to its list. Devoted to literary translation, its program is themed along handbooks—launched with the titles by Balzac and Louÿs below—and “imagining science.” The Wakefield Press list is drawn from both literary giants and authors underrepresented (or unknown) in English; forthcoming authors include Georges Perec, Benjamin Péret, Paul Scheerbart, Charles Cros and Charles Fourier.



The Young Girl’s Handbook of Good Manners
for Use in Educational Establishments

By Pierre Louÿs.

A bestselling author in his time, Pierre Louÿs (1870–1925) was a friend of, and influence on, André Gide, Paul Valéry, Oscar Wilde and Stephane Mallarmé among others. He achieved instant notoriety with *Aphrodite* and *The Songs of Bilitis*, but it was only after his death that Louÿs’ true legacy was to be discovered: nearly 900 pounds of erotic manuscripts were found in his home, all of them immediately scattered among collectors and many subsequently lost. Since then, it has become clear that Louÿs is the greatest French writer of erotica there ever was. *The Young Girl’s Handbook of Good Manners* was the first of his erotic manuscripts to see publication, and it also remains his most outrageous—an erotic classic in which humor takes precedence over arousal. By means of shockingly filthy advice—ostensibly offered “for use in educational establishments”—couched in a hilariously parodic admonitory tone, Louÿs turns late-nineteenth-century manners roundly on their head, with ass prominently skyward. Whether offering rules for etiquette in church, school or home, or outlining a girl’s duties toward family, neighbor or God, Louÿs manages to mock every institution and leave no taboo unsullied. *The Young Girl’s Handbook of Good Manners* has only grown more scandalous and subversive since its first appearance in 1926.

The Young Girl’s Handbook of Good Manners
for Use in Educational Establishments

ISBN 978-0-9841155-1-8

Pbk, 4.5 x 7 in. / 76 pgs / 1 b&w.

U.S. \$12.95 CDN \$16.00

February/Literature/Erotica



Treatise on Elegant Living
By Honoré de Balzac.

Honoré de Balzac’s 1830 *Treatise on Elegant Living* was a keystone text on dandyism, preceding Jules Barbey d’Aureville’s *Anatomy of Dandyism* (1845) and Charles Baudelaire’s “The Dandy” (in *The Painter of Modern Life*, 1863), and marking an important shift from the early dandyism of the British Regency to the intellectual and artistic dandyism of nineteenth-century France. The *Treatise* is the first true philosophical expression of dandyism, and is full of well-crafted aphorisms: “Elegant living is, in the broad acceptance of the term, the art of animating repose,” runs one classic definition of dandyism, and “One must have studied at least as far as rhetoric to lead an elegant life” asserts the importance of verbal pirouette and dexterous quipping to the dandy. Further embellished with anecdotes and historical and personal illustrations, Balzac’s *Treatise* even features a fictitious encounter with the original dandy himself, Beau Brummell. Never before translated into English, this witty tract makes for an illuminating cornerstone to Balzac’s *Human Comedy* (which was originally to have included a never-completed four-part philosophical “Pathology of Social Life”). Above all, it represents a decisive moment in the history of dandyism, and an entertaining exposition on the profundities of what lies deepest within all of us: our appearance.

Treatise on Elegant Living

ISBN 978-0-9841155-0-1

Pbk, 4.5 x 7 in. / 88 pgs / 1 b&w.

U.S. \$12.95 CDN \$16.00

February/Literature





TRILCE EDICIONES

Soy Cuba: Cuban Cinema Posters 1950–1970

Edited by Déborah Holtz, Juan Carlos Mena. Introduction by Stephen Heller. Text by Carole Goodman, Claudio Sotolongo.

Soy Cuba presents a selection of the finest film posters produced in Cuba from the 1950s until the early 1970s. Famous around the world for their brash originality and bright, clear graphic sensibility, Cuban cinema posters of the Revolutionary era are held in as high esteem as the moodier and more abstract Polish film posters of the same era. Susan Sontag devoted a good part of her noted 1970 essay, “Posters: Advertisement, Art, Political Artifact, Commodity” to the particularly satisfying paradox they present. “The Cubans make posters to advertise culture in a society that seeks *not* to treat culture as an ensemble of commodities—events and objects designed, whether consciously or not, for commercial exploitation. Then the very project of cultural advertising becomes somewhat paradoxical, if not gratuitous. And indeed, many of these posters do not really fill any practical need. A beautiful poster made for the showing in Havana of, say, a minor movie by Alain Jessura, every performance of which will be sold out anyway (because movies are one of the few entertainments available) is a luxury item, something done in the end for its own sake. More often than not, a poster for ICAIC [Cuban Institute of Cinematographic Arts] by Tony Reboiro or Eduardo Bachs amounts to the creation of a new work of art, supplementary to the film, rather than to a cultural advertisement in the familiar sense.” Collected by designer Carole Goodman in collaboration with the ICAC and other Cuban specialists, this substantial compendium is a visual and intellectual treat.

Soy Cuba: Cuban Cinema Posters 1950–1970

ISBN 978-607-7663-18-8

Pbk, 9.5 x 13.5 in. / 300 pgs / 150 color.

U.S. \$32.00 CDN \$38.00

May/Design & Decorative Arts/Latin American Art & Culture



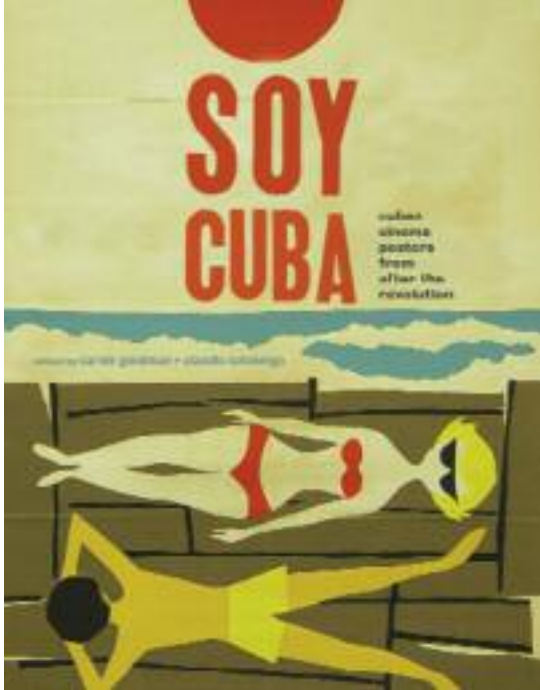
Also Available:

Ghanavision Film Posters

9783940907059

Hbk, U.S. \$25.00 CDN \$30.00

Bongout



RXART, INC.

Between the Lines: Volume 2

A Coloring Book of Drawings by Contemporary Artists

If Ed Ruscha, Lawrence Weiner, Sean Landers, Jim Lambie and Raymond Pettibon were to each unleash their inner child and create new art for a coloring book, what surprising imagery might they come up with? That’s just what you’ll discover in *Between the Lines Volume II*, RxArt’s follow-up to the first volume of its immensely successful coloring book. Where else would you be invited, even encouraged, to “complete” works by Olaf Breuning, Dan Colen, Tacita Dean, Sam Durant, Marcel Dzama, Robert Gober, Wade Guyton, Ben Jones, KAWS, Karen Kilimnik, Terence Koh, Jim Lambie, Sean Landers, Louise Lawler, Justin Lieberman, Adam McEwen, Sarah Morris, Matt Mullican, Takashi Murakami, Neckface, Jorge Pardo, Raymond Pettibon, Ed Ruscha, Alison Saar, James Siena, Tom Slaughter, Marc Swanson, Tats Cru, Mary Temple, Rirkrit Tiravanija, Lawrence Weiner, Kehinde Wiley and many more of today’s best-known contemporary artists? *Between the Lines* invites you to collaborate with them and many others. Fans, enthusiasts and artists of all ages will be delighted to add their own personal touches to the pages of lively drawings by more than 50 artists, or have fun with the vibrantly colored stickers specially created for the project by Mickalene Thomas and Nate Lowman.

Between the Lines: Volume 2

ISBN 978-0-615-30938-5

Pbk, 8 x 10.75 in. / 112 pgs / illustrated throughout.

U.S. \$20.00 CDN \$24.00

February/Art/Popular Culture



LA MARCA EDITORA

Whether you like your chicken from your egg or vice versa (*Which Came First?*), your news oversized and in your face (*Big News!*), your showgirls cheeky and upstaging (*Magic*), La Marca’s latest twists on the flipbook form provide a perfect gift for all: *Cheers!*



Cheers!: Flip Book

Photographs by Santiago Melazzini.

Cheers!: Flip Book

ISBN 978-950-889-189-1

Pbk, 4 x 2.5 in. / 160 pgs / 160 b&w.

U.S. \$5.99 CDN \$7.00 *SDNR*50

February/Popular Culture



Which Came First?: Flip Book

Photographs by Santiago Melazzini.

Which Came First?: Flip Book

ISBN 978-950-889-188-4

Pbk, 4 x 2.5 in. / 160 pgs / 160 b&w.

U.S. \$5.99 CDN \$7.00 *SDNR*50

February/Popular Culture



Magic: Flip Book

Photographs by Santiago Melazzini.

Magic: Flip Book

ISBN 978-950-889-184-6

Pbk, 4 x 2.5 in. / 160 pgs / 160 b&w.

U.S. \$5.99 CDN \$7.00 *SDNR*50

February/Popular Culture



Big News!: Flip Book

Photographs by Santiago Melazzini.

Big News!: Flip Book

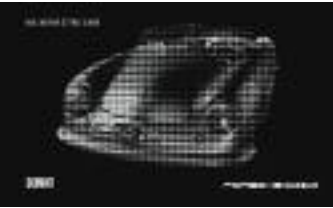
ISBN 978-950-889-186-0

Pbk, 4 x 2.5 in. / 160 pgs / 160 b&w.

U.S. \$5.99 CDN \$7.00 *SDNR*50

February/Popular Culture

The Porsche legend: great ideas, smart technology and classic cars are introduced in four new titles from DuMont.



Porsche Museum: The Cars
Edited by Dr. H.C.F. Porsche AG.
Smart design solutions, pioneering technology and classic vehicles all come together at the new Porsche Museum at Stuttgart-Zuffenhausen. Housed at Porsche's headquarters, the museum displays the diversity of the Porsche brand to international visitors. This museum guide walks the reader through the Porsche Museum's chronological design for its exhibition, describing all the vehicles and tracing Porsche's history from 1900's legendary Lohner-Porsche—the world's first hybrid automobile—to the present crop of 911 Turbo Porsches. *The Cars* traces the evolution of Porsche's always ambitious design ideals, which revolve around speed, lightness and strength—still the firm's guiding watchwords. This book illustrates and discusses every vehicle exhibited in the Porsche Museum, combining recent studio images with material from the Porsche archive to produce a comprehensive survey of Porsche's most important vehicles.

Porsche Museum: The Cars
ISBN 978-3-8321-9297-6
Hbk, 8.5 x 5.25 in. / 256 pgs / 298 color / 25 b&w.
U.S. \$22.95 CDN \$28.00
February/Design & Decorative Arts



Porsche Turbo Stories
Edited by Dr. H.C.F. Porsche AG.
For 35 years, the Porsche 911 Turbo has been regarded as the archetypal sports car. Its rare combination of precision engineering and sumptuous luxury has seen it mature into a timeless classic with a very special place in the history of the brand. The seven generations of Turbos manufactured to date reflect as no other model does the innovative style of its maker. As a technology carrier with racing genes, the car was responsible for the introduction of numerous technical advances in the field of automobile construction. In the process, it not only remained true to its ideals of unmatched performance, but also corresponded to Ferry Porsche's aim of combining that performance with low fuel consumption. This book contains comprehensive descriptions of all seven generations of Turbos from 1974 to the present, and includes a fascinating range of technical information, images and advertisements from the holdings of the Porsche Museum.

Porsche Turbo Stories
ISBN 978-3-8321-9299-0
Hbk, 8.5 x 5.25 in. / 224 pgs / 186 color / 19 b&w.
U.S. \$22.95 CDN \$28.00
February/Design & Decorative Arts



Ferry Porsche: 100 Years
Edited by Dr. H.C.F. Porsche AG.
The success story of the Porsche firm is entwined with the life's work of Ferry Porsche. Under his leadership, the construction office founded by his father Ferdinand in 1931 became an independent automobile manufacturer that built the first sports cars bearing the Porsche name back in 1948. With the Porsche 356, and later the Porsche 911, Ferry Porsche realized his dream of "driving in its most beautiful form." As a visionary and entrepreneurial personality, he developed Porsche into an internationally admired sports-car producer. This richly illustrated and elaborately designed biography, produced by the Porsche Museum on the occasion of its subject's 100th birthday, documents the life of one of the world's most important automotive pioneers, an individual whose ideas made industrial, design and business history. Part of a collectible series, it includes many unpublished images and documents from the company's historical archives.

Ferry Porsche: 100 Years
ISBN 978-3-8321-9275-4
Hbk, 8.5 x 5.25 in. / 200 pgs / 37 color / 126 b&w.
U.S. \$22.95 CDN \$28.00
February/Design & Decorative Arts



Ferdinand Porsche and the Volkswagen
Edited by Dr. H.C.F. Porsche AG.
The development of the Volkswagen Beetle was a central achievement in the early history of the Porsche Company. In January 1934, Ferdinand Porsche wrote an "exposé regarding the construction of a German people's car" that would have a lasting effect on automotive history. The inexpensive compact automobile would become a symbol and icon of mass motorization. An enduring popular favorite, it was also a leader in terms of production duration and quantity, and was discontinued in July 2003 when the last Volkswagen left the assembly line in Mexico. With 21.5 million cars manufactured, the VW Beetle is easily one of the most commonly built automobiles in the world. This book incorporates a comprehensive account of the history of the Beetle's development, including largely unpublished pictorial and documentary material from the holdings of the Porsche archive, while an up-to-date final chapter discusses the subsequent cooperation between Porsche and Volkswagen.

Ferdinand Porsche and the Volkswagen
ISBN 978-3-8321-9298-3
Hbk, 8.5 x 5.25 in. / 200 pgs / 36 color / 130 b&w.
U.S. \$22.95 CDN \$28.00
February/Design & Decorative Arts

Back in Stock!

MFA PUBLICATIONS

Speed, Style, and Beauty

Cars from the Ralph Lauren Collection

Text by Winston S. Goodfellow and Beverly Rae Kimes. Foreword and Interview by Darcy Kuronen. Introduction by Ralph Lauren. Photographs by Michael Furman.

Bugatti and Bentley, Alfa and Aston, Mercedes and McLaren—these are not merely cars, they are some of the most exquisite automobiles ever assembled, selected by Ralph Lauren, one of the foremost designers of our time. This breathtaking volume features 29 of these wonders—from such unparalleled masterpieces as the 1930 Mercedes Benz "Count Trossi," the 1938 Alfa Romeo Mille Miglia, and the 1938 Bugatti Atlantic Coupe to marvels from Jaguar, Aston Martin, Ferrari, Porsche and even a Ford "Woody"—each of these vehicles is lovingly photographed and presented with authoritative elegance. Complementing the images are sketches of these and other cars—rarely seen drawings that give insight into the conceptual and development stages of the automobiles. Now in its fourth printing, *Speed, Style, and Beauty* is the first book on cars to center its discussion squarely on the car's role as an art object. The 29 chapters, by two of the best known and most respected authors writing about cars today, gives the indispensable background information, but also approaches the cars the way an art historian would approach fine sculpture—treating them as consummate works of decorative art for the modern age. With over 160 color images by world-renowned photographer Michael Furman, plus an introductory interview with Ralph Lauren who discusses the links between the cars and his overall design philosophy, this is an elegant yet informative book that will delight both the rampant car enthusiast and aficionado of great design in any form. The sleekly curved chrome and steel of these timeless dream machines conjures the glamour of the 1930s, the opulent ease of the 1950s and the charged excitement of the 1980s—the perfect marriage of speed, style and beauty.

Speed, Style, and Beauty
ISBN 978-0-87846-685-6
Hbk, 9.5 x 12 in. / 240 pgs / 196 color / 37 b&w.
U.S. \$60.00 CDN \$72.00
Available/Popular Culture

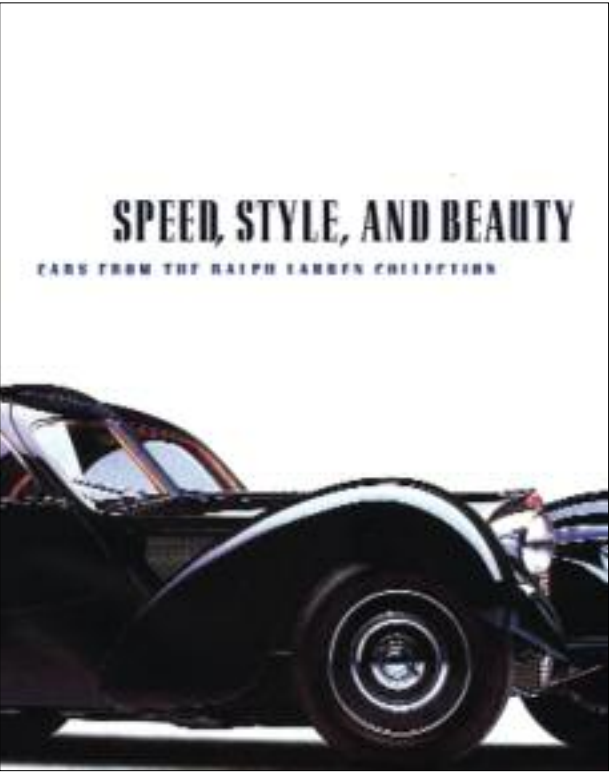


STEIDL

Koto Bolofo: Vroom Vroom

"Three generations, one vision": with this slogan, the English auto restoration firm of Dutton Ltd. aligns itself to the classic Bugatti racing car. From 1909 to 1963, Bugatti—founded by Ettore Bugatti and based in Molsheim, Alsace—produced the most powerful racing vehicles of that era. Today, Ivan Dutton pays tribute to this legendary reputation. His 12 skilled employees are able to reproduce every original piece of the original cars, and even to reassemble them in their entirety using the original construction methods. Photographer Koto Bolofo visited the Bugatti garage in Buckinghamshire and was moved to record his impressions of the work and its rare quality of industrial artisanship. The photographs reproduced in this gorgeous large-format volume tell the story of the mechanics responsible for restoring the vintage cars and reveal how Dutton Ltd. has helped to keep an era alive.

Koto Bolofo: Vroom Vroom
ISBN 978-3-86521-961-9
Hbk, 11 x 14 in. / 96 pgs / 84 color.
U.S. \$80.00 CDN \$96.00
May/Design & Decorative Arts/Photography





From private collections, photos courtesy of the artist.

Ellsworth Kelly, "Dolder Grand," 1977; "Scream," 1980; "Landscape," 1975; "Sand Dune," 1977; postcard collages, 10.2 x 14.9 cm.
See Ellsworth Kelly: *Thumbing through the Folder*, published by Walther König, Köln/D.A.P., p. 56.



Picasso was one of the most prolific and diverse makers of prints, from etching and engraving to aquatint, drypoint, linocut and lithography.

THE MUSEUM OF MODERN ART, NEW YORK

A Picasso Portfolio: Prints from The Museum of Modern Art

Text by Deborah Wye.

Printmaking was fundamental to Pablo Picasso’s artistic vision. Over his long career, he made well over 2,000 printed images, focusing on the intaglio techniques of etching, engraving, drypoint and aquatint, as well as on lithography and linoleum cut. This publication, published to accompany an exhibition at The Museum of Modern Art, explores Picasso’s creative process in printmaking starting in the early years of the twentieth century with his Blue and Rose periods, and extending up to the last years of his life. Divided into 12 thematic sections, the book presents highlights from the Museum’s extraordinary collection of Picasso’s prints. These include such celebrated masterworks as “The Minotauromachy” and “The Weeping Woman” from the 1930s, as well as evolving states that reveal how Picasso’s imagery developed. One example of such metamorphosis is seen in a series of lithographs from the 1940s in which a progression is established from the realistic depiction of a bull to one that is completely abstract and captured in just a few lines. Other prints reveal changing interpretations of the women in Picasso’s life, who served both as artistic subjects and as catalytic forces for his creativity. Filled with full-page illustrations accompanied by extended captions, *A Picasso Portfolio* features an essay by Deborah Wye, Chief Curator of Prints and Illustrated Books at MoMA, and introductions to each thematic section. The book concludes with a chronology and bibliography focusing on Picasso’s printmaking.

A Picasso Portfolio: Prints from The Museum of Modern Art
ISBN 978-0-87070-780-3
Hbk, 9 x 10.5 in. / 192 pgs / 168 color.
 U.S. \$40.00 CDN \$48.00
 March/Art

Exhibition Schedule

New York: The Museum of Modern Art, 03/28/10–09/06/10



FINE ARTS MUSEUMS OF SAN FRANCISCO-LEGION OF HONOR/
 JORDAN SCHNITZER FAMILY FOUNDATION

John Baldessari

A Print Retrospective from the Collections of Jordan D. Schnitzer and his Family Foundation

Text by Hunter Drohojowska-Philip.

Conceptual art veteran John Baldessari (born 1931) began making prints in the mid-1970s, and has placed printmaking at the center of his appropriative practice, in which found photographs of people are amended with colorful dots that blot out the heads of the subjects, redirecting the viewer’s attention towards marginal detail. “In my work,” he says, “I found that I could be the master of my own universe and control what people see and pay attention to.” For Baldessari, keen as he is to minimize or erase his own manual presence, printmaking also helps to flatten out these collaged additions and interventions, heightening their sense of estrangement and beguiling anonymity. Many of Baldessari’s prints series have been extremely influential, such as the 1970s *Raw Prints* series, for which he amended photos of Santa Monica mallgoers with abstracted shapes printed above the images that replicate details from them; this series was pivotal in democratizing photo-based prints in the art world. Since then, Baldessari has gone on to collaborate with some of the world’s great printmakers, such as Brooke Alexander, Gemini G.E.L., Cirrus Editions, Edition Jacob Samuel, Mixographia and Crown Point Press. An essential volume in any contemporary art library, this first full survey of Baldessari’s four-decade printmaking career is the definitive volume on the prints, and boasts 140 color plates alongside testimonies from his printmaking collaborators.

John Baldessari: A Print Retrospective
ISBN 978-1-935202-10-3
Clth, 10 x 12 in. / 160 pgs / 140 color.
 U.S. \$59.95 CDN \$72.00
 April/Art



THE MUSEUM OF MODERN ART, NEW YORK

William Kentridge: Trace

Prints from The Museum of Modern Art

Text by Judith B. Hecker, William Kentridge.

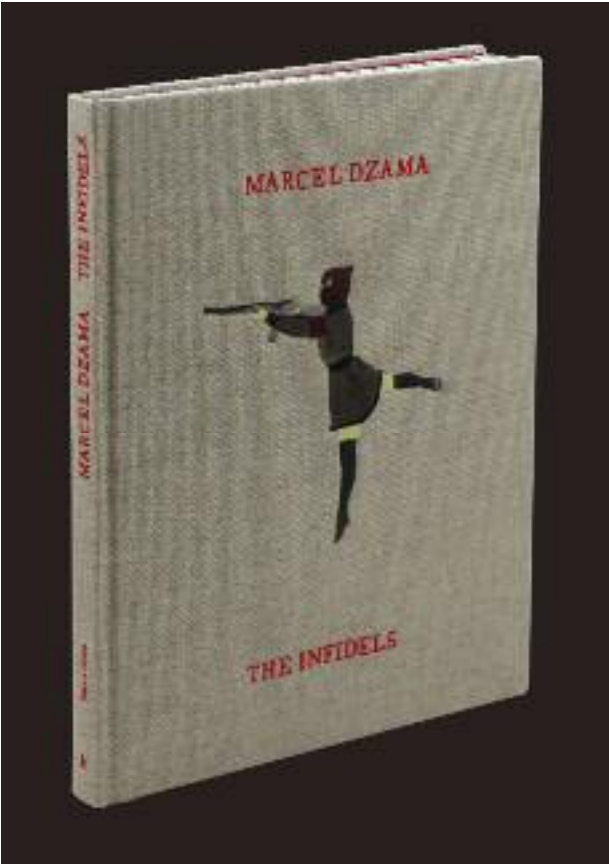
William Kentridge’s art brings together drawing, film animation, sculpture and performance. He also applies his astonishing draftsmanship to the techniques of printmaking, including etching, screenprinting, lithography and linoleum cut. In fact printmaking has always been essential to his work, from his earliest forays into artmaking in the 1970s to his recent operas. “Printmaking has been not just an edge to or a side journey from the work that I’ve been making over the last 30 years or so,” the artist has said, “but is very much a key to it.” Kentridge’s love of the printed image extends to books, and he often draws and prints on unbound pages from encyclopedias, ledgers and the like. In *Trace*, both a catalogue of prints from the Museum’s collection and an artist’s book, Kentridge uses translucent pages interspersed throughout the book to respond to his prints reproduced beneath them, in a dialogue between past and present. The book also includes a lecture by Kentridge on printmaking, illuminating its relevance to his broader practice.

William Kentridge: Trace
ISBN 978-0-87070-779-7
Hbk, 8 x 10 in. / 112 pgs / 100 color.
 U.S. \$29.95 CDN \$36.00
 February/Art

Exhibition Schedule

New York: The Museum of Modern Art, 02/24/10–05/17/10





DRUCKVERLAG KETTLER

Marcel Dzama: The Infidels

Marcel Dzama (born 1974) is one of contemporary art’s hottest stars, and *The Infidels* is the most beautifully produced and substantial monograph on his work to date. Housed in a beige cloth cover featuring a tipped-in image, *The Infidels* contains fantastically sharp reproductions of paintings, drawings, film storyboards, collages and dioramas from the past two years, and installation shots from Dzama’s exhibition of these works at Sies + Höke Gallery in Düsseldorf. The book also records an increased politicization in the artist’s concerns, with references to American history and current events erupting in evocations of torture, terrorism and warfare (a partial result of Dzama’s relocation from Winnipeg to New York). One special highlight of *The Infidels* is a new series of dioramas, housed in wooden boxes and vitrines, which transports Dzama’s world of knife-wielding ghouls, mutant animal men and hooded, gun-toting girls into a three-dimensional *wunderkammer*, with figurines made of plaster, little cages with white cubes (a homage to Duchamp’s “Why Not Sneeze?” assemblage), inscriptions and even taxidermied mice and birds, all recruited into the enacting of historical and mythic scenarios. These magical dioramas prove that the borders of Dzama’s fantasy land continue to expand and find new forms and stages for their expression.

Marcel Dzama: The Infidels
ISBN 978-3-941100-88-6
Clth, 9.25 x 12 in. / 152 pgs / illustrated throughout.
U.S. \$79.95 CDN \$ 96.00
February/Art

GUGGENHEIM MUSEUM

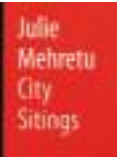
Julie Mehretu: Grey Area

Text by Joan Young, Brian Dillon.

American artist Julie Mehretu is celebrated for her large-scale paintings and drawings that layer abstract forms with familiar architectural imagery. Inspired by historical photographs, urban-planning grids, modernist structures and graffiti, these semi-abstract works explore the intersections of power, history, dystopia and the built environment, and their impact on identity formation. This volume marks the exhibition of a new series of works commissioned by Deutsche Guggenheim, Berlin. In conjunction with this project, Mehretu established a studio in Berlin where she produced a remarkable suite of paintings that deal with erasure and decay. Addressing what it means to be an American artist in Germany during the Iraq and Afghanistan wars under the Bush administration, Mehretu’s canvases meditate on the idea of the modern ruin. Featuring essays by Joan Young and Brian Dillon, this monograph includes a section of photographs tracing the development of the series in the artist’s Berlin studio.

Julie Mehretu: Grey Area
ISBN 978-0-89207-396-2
Clth, 9.25 x 11.25 in. / 128 pgs / 106 color.
U.S. \$45.00 CDN \$54.00
February/Art

Exhibition Schedule
New York: Solomon R. Guggenheim Museum, 05/07/10–10/06/10



Also Available:
Julie Mehretu: City Sitings
9780895581617
Hbk, U.S. \$40.00 CDN \$48.00
Detroit Institute of Arts

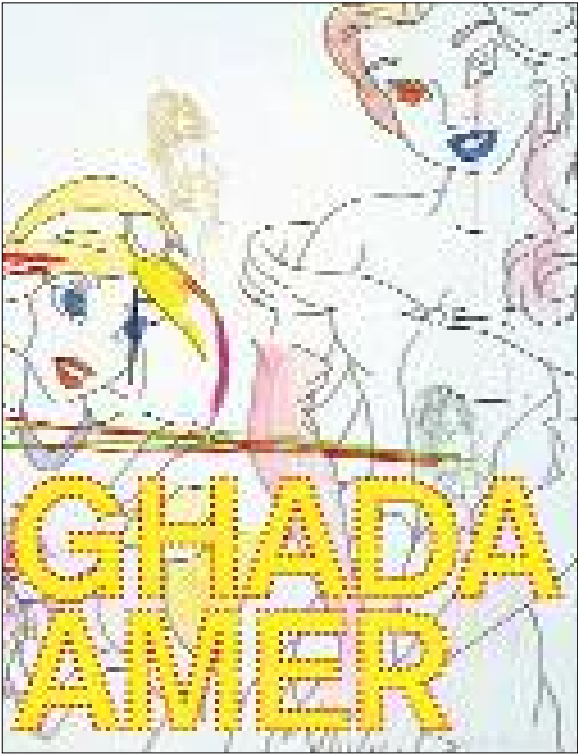
GREGORY R. MILLER & CO.

Ghada Amer

Text by Maura Reilly, Laurie Ann Farrell. Interview with Martine Antle.

Over the past 20 years, Ghada Amer’s quest to forge an aesthetic language for the oppression of women has established her as one of the most important and widely exhibited contemporary artists. Born in Cairo in 1963, and moving to France at age 11, from early on in life Amer was witness to the cross-cultural subjugation of women, whether from increasing religious conservatism in Egypt, or via the subtler machinations of Western commodity culture. In Amer’s hand-embroidered paintings, delicate abstract tracings of sewn thread are counterposed with often quiet but sometimes confrontational erotic imagery. Trawling all manner of materials from fashion magazines, children’s fairy tales, pornography, dictionaries, the Koran and medieval Arabic manuscripts, Amer challenges their authority, highlighting their exclusions and countering with a powerfully asserted female subject. This handsome monograph is the first publication to document the full breadth of her art, with numerous images of and detailed commentary on her paintings, sculptures, drawings, prints, videos, performances and garden works. Art historian Maura Reilly contributes a substantial scholarly text that chronicles the trajectory of Amer’s career, and art historian Laurie Farrell focuses on the artist’s collaborative works with Reza Farkondeh. Also included is a conversation between the artist and scholar Martine Antle, plus a complete chronology, exhibition list and bibliography, all of which affirm this volume as the definitive resource on the artist.

Ghada Amer
ISBN 978-0-9800242-0-3
Hbk, 8.5 x 11 in. / 304 pgs / 200 color.
U.S. \$70.00 CDN \$84.00
May/Art



GREGORY R. MILLER & CO./ASPEN ART PRESS

Mark Bradford: Merchant Posters

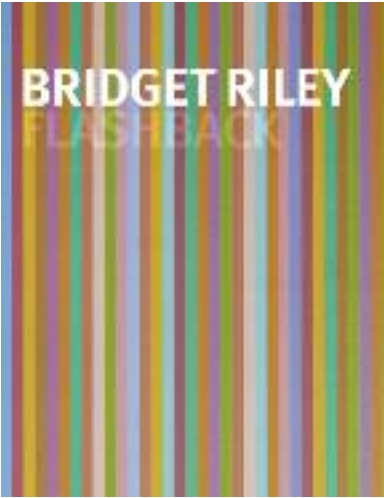
Text by Malik Gaines, Ernest Hardy, Philippe Vergne, Heidi Zuckerman Jacobson.

This book gathers for the first time an extensive selection of American artist—or “builder and demolisher,” as he describes himself—Mark Bradford’s gorgeous, searing and heavily textured “merchant posters.” The original printed posters, collected by Bradford from around his Central Los Angeles neighborhood, are brightly colored local advertisements that target the area’s vulnerable lower-income residents. For Bradford, they serve as both the formal and conceptual underpinnings of his works on paper, *décollages*/collages that engage with the pressures of the cityscape. “The sheer density of advertising creates a psychic mass, an overlay that can sometimes be very tense or aggressive,” he notes; “If there’s a 20-foot wall with one advertisement for a movie about war, then you have the repetition of the same image over and over—war, violence, explosions, things being blown apart. As a citizen, you have to participate in that every day. You have to walk by until it’s changed.” Eagerly anticipated, this is the first large-scale publication by a major publisher about the work of this important and increasingly influential artist. Artist and writer Malik Gaines considers Bradford’s play with signs in relation to literary and performative theories of African-American forms; writer and cultural critic Ernest Hardy addresses social issues, in Los Angeles and more broadly, raised by Bradford’s source material; Heidi Zuckerman Jacobson examines the language in the work as it relates to Concrete poetry; and Dia Art Foundation Director Philippe Vergne looks at the surface of the work and Bradford’s processes of mining and excavation.

Mark Bradford: Merchant Posters
ISBN 978-0-9800242-2-7
Hbk, 9 x 11 in. / 160 pgs / 100 color.
U.S. \$50.00 CDN \$60.00
March/Art/African American Art & Culture

Exhibition Schedule
Aspen: Aspen Art Museum, 02/10-05/10

HAYWARD PUBLISHING



Bridget Riley: Flashback

Text by Michael Bracewell, Bridget Riley, Robert Kudielka.

Bridget Riley is that rare instance of an artist whose work breaks free of art history and merges with the broader cultural imagination, yet preserves for itself a rigorous, focused dialogue with painting’s most basic properties: the interaction of form and color. Produced in close collaboration with the artist, *Flashback* tracks Bridget Riley’s career from its sensational beginnings in the early 1960s, at the helm of Op art, to the ambitious and powerful paintings and works on paper of recent years. Alongside a wealth of reproductions of works from 1961 to 2007, it also features an illustrated chronology and list of works in U.K. public collections, an essay by Michael Bracewell and a wonderful meditation by Riley, titled “Work,” in which she looks back on the curve of her art across the decades. “You cannot deal with thought directly outside practice as a painter,” she writes: “‘doing’ is essential in order to find out what form your thought takes.” *Flashback* reveals Riley’s achievement in all its energetic glory, surveyable in one concise volume.

Bridget Riley: Flashback
ISBN 978-1-85332-280-8
Hbk, 8.75 x 10.5 in. / 96 pgs / 74 color / 10 b&w.
U.S. \$35.00 CDN \$42.00
February/Art

Exhibition Schedule
Birmingham: Museum & Art Gallery, 02/06/10–05/23/10
Norwich: Castle Museum & Art Gallery, 06/05/10–09/05/10
Southampton: City Art Gallery, 09/17/10–12/05/10

WALTHER KÖNIG, KÖLN/D.A.P.



Ellsworth Kelly: Thumbing through the Folder

A Dialogue on Art and Architecture with Hans Ulrich Obrist

In this *Dialogue on Art and Architecture*, Ellsworth Kelly (born 1923) reminisces with Hans Ulrich Obrist about his early career, his teachers (Max Beckmann, Brancusi, Léger and Vantongerloo) and particularly on the relation of his work to architecture: “architects are usually the first people who understand my work,” he tells Obrist here, while describing his many collaborations in this field. Throughout this beautiful publication runs a series of collaged and overpainted postcards by Kelly, dating from 1949 to 1984, which are reproduced here for the first time. These postcards, referred to throughout the dialogue, are unlike any of Kelly’s paintings and sculptures, particularly in their use of body imagery; others are closer to familiar Kelly terrain, as projections of torn colored paper forms onto found landscapes and architecture. This artist’s book makes a wonderfully unusual record of a warm encounter.

Ellsworth Kelly: Thumbing through the Folder
ISBN 978-1-935202-13-4
Hbk, 7.25 x 10 in., 80 pgs / 58 color.
U.S. \$45.00 CDN \$54.00
February/Art

HATJE CANTZ



Raoul De Keyser: Replay

Paintings 1964–2008

Edited by Bernard Dewulf. Text by Christoph Schreier, Larry Rinder.

Today revered as one of Europe’s master painters, Belgian artist Raoul De Keyser (born 1930) first came to public attention in the mid-1960s as a member of the Nieuwe Visie (“New Vision”) group, alongside Roger Raveel, Etienne Elias and Reinier Lucassen—a fraternity of painters interested in reanimating earlier strains of European abstraction. De Keyser’s abstractions balance austerity and gentleness, and retrospectively seem to evoke Color Field painting and Minimalism; usually modest in size, they have a special intimacy derived from a concoction of quiet compositional tensions and a softness of figuration. De Keyser has been a leading influence on a new crop of generation of painters, including Luc Tuymans, Rebecca Morris and Tomma Abts. A beautifully designed publication, *Replay* traces the steady arc of a 40-year career, and is the essential monograph on this ultimate “painter’s painter.”

Raoul De Keyser: Replay
ISBN 978-3-7757-2489-0
Hbk, 9.5 x 11.75 in. / 160 pgs / 95 color.
U.S. \$55.00 CDN \$66.00
February/Art

HATJE CANTZ



Imi Knoebel

Text by Hubertus Butin, Jörg Heiser, Friedhelm Hütte, David Moos.

This monograph surveys the diverse oeuvre of the ever-popular German artist Imi Knoebel, whose adventures in the elementary functions of form and color seem more relevant than ever. Opening up new perspectives on selected phases of Knoebel’s career, and tackling many lesser-known explorations alongside his classic geometric/minimalistic fiberboard paintings, it examines, in chronological order, the artist’s time at the Darmstadt Werkkunstschule and the Düsseldorf Art Academy, where he studied with Joseph Beuys, and where he met one of the artists with whom he would become most closely associated, Blinky Palermo. Also addressed here is Knoebel’s relationship to American Minimalism, and his early explorations of serial light photography and printmaking. This volume focuses on these early activities and recent paintings from the 1990s to 2009.

Imi Knoebel
ISBN 978-3-7757-2500-2
Pbk, 8.75 x 11.25 in. / 212 pgs / 340 color.
U.S. \$70.00 CDN \$84.00
February/Art

CHARTA/IRISH MUSEUM OF MODERN ART



Terry Winters: Signal to Noise

Text by Enrique Juncosa, David Levi Strauss, Peter Lamborn Wilson, Francine Prose.

Terry Winters (born 1949) belongs to a generation of artists who have taken painting beyond the constraints of Minimalism; his art seems to arise almost as a byproduct of independent natural or mechanical processes, which leave buzzing arrays of knots, grids, whorls, tangles and weaves in their wake. Following his investigations of the 1980s, which centered on depictions of botanical and biological processes, Winters now explores the more cerebral imagery of information technology in paintings and drawings that invoke networks and systems of modular forms and structures—themes that, in their hermeneutic openness, make his work particularly available for collaboration (Winters has recently worked with Trisha Brown and Rem Koolhaas). This sleekly designed survey of painting and drawing from the past ten years reproduces major series such as *Set Diagram* (2000), *Turbulence Skins* (2002), *Local Group* (2004) and *Knotted Graphs* (2008).

Terry Winters: Signal to Noise
ISBN 978-88-8158-752-0
Hbk, 9.5 x 11.25 in. / 166 pgs / 126 color / 136 b&w.
U.S. \$65.00 CDN \$78.00
February/Art

CHARTA/MOONTOWER FOUNDATION



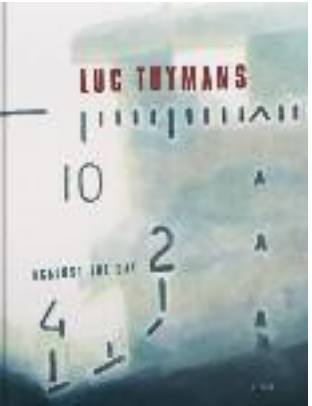
Rebecca Horn: Fata Morgana

Text by Angela Vettese, Iso Camartin. Interview by Doris von Drathen.

Rebecca Horn is always open to new methods for generating art. In recent years she has combined painting and photography to produce “photo-painting,” in which overpainted photographs are rephotographed, overpainted again and photographed again, in a wild dialogue between spontaneity (paint) and document (photography) that erases or obscures the finality of each successive gesture. “For me, the process of photo-painting is more about writing in a variety of rhythms, from tiny dots to scattered paint that spreads in all directions to swiftly touched marks,” Horn testifies. In *Fata Morgana* she combines photo-paintings with films produced for two cinematic-operatic works, *The Deadly Flower* and *Fata Morgana*. In the latter, Horn’s photo-paintings abstractly extrapolate the opera’s impassioned narrative as it is replete with bloodshed and lunacy, enacting visual narratives in collaboration with the music. *Fata Morgana* beautifully records this latest development in Horn’s work.

Rebecca Horn: Fata Morgana
ISBN 978-88-8158-753-7
Hbk, 9.5 x 12 in. / 144 pgs / 71 color / 2 b&w.
U.S. \$59.95 CDN \$72.00
January/Art

STEIDL



Luc Tuymans: Against the Day

Hailed by Peter Schjeldahl as “the most challenging painter in the recent history of art,” Luc Tuymans (born 1958) is an artist whose most recent works always provoke excitement in the art world. *Against the Day* is a series of 20 new paintings that focus on the reality TV show phenomenon, and the manipulation of illusions and fantasies. The series title *Against the Day* is taken from Thomas Pynchon’s novel of the same name—Pynchon being an old hand at such themes, which chime well with Tuymans’ conviction that “original pictures” do not exist (he has previously referred to his own paintings as “authentic forgeries”). These newest paintings can be seen as the third and last part of a triptych that began with *Les Revenants* (on the power of the Jesuits) and *Forever: The Management of Magic*, which explored the Disney industry.

Luc Tuymans: Against the Day
ISBN 978-3-86930-047-4
Hbk, 8 x 11 in. / 96 pgs / 20 color.
U.S. \$55.00 CDN \$66.00
May/Art

Exhibition Schedule
Malmö, Sweden: Moderna, 12/26/09–04/25/10

HATJE CANTZ



James Turrell: The Wolfsburg Project

Text by Markus Brüderlin, Richard Andrews, Annelie Lütgens.

James Turrell (born 1943) has been working with light in all its manifestations since the 1960s. Moving beyond the purely scientific investigation of optical phenomena, his works are designed to induce extraordinary experiences for the viewer, through the manipulation of light and color. The artist has been pursuing this aim since 1974, when he began transforming the Roden Crater—an extinct volcano in the Arizona desert—into an observatory, inside of which visitors can immerse themselves in the embrace of an unusually pure experience of light. Turrell is currently realizing his largest installation to date in the 18-by-30-meter hall at the Kunstmuseum Wolfsburg. This work resembles the Roden Crater project, inverted and rotated 90 degrees; it thus provides a foretaste of Turrell's still incomplete epic masterpiece. This richly illustrated publication documents and contextualizes the genesis of this extraordinary and ambitious work of art.

James Turrell: The Wolfsburg Project
ISBN 978-3-7757-2455-5
Hbk, 12.25 x 9.5 in. / 184 pgs / 125 color.
U.S. \$60.00 CDN \$72.00
March/Art

Exhibition Schedule
Wolfsburg, Germany:
Kunstmuseum 10/09–02/14/10

JRP|RINGIER



Henry Moore: Ideas for Sculpture

A Project with Zaha Hadid Edited by Gregor Muir. Text by Anne M. Wagner, Mary Moore, Matthew Collings.

Henry Moore: Ideas for Sculpture sheds new light on the work of Henry Moore (1898–1986), recording the much-admired contemporary architect Zaha Hadid's design of a display environment for the exhibition of Moore's sculptures and drawings. Hadid and Moore share a proclivity for fluid organic form, and for this project Hadid created curvaceous white linen walls and a giant horseshoe-shaped plinth. This volume collects the documentation of this adventurous installation, presenting reproductions of sculptures and sketches by Moore alongside Mary Moore's detailed account of their conception. It also includes an essay on the exhibition by writer and television presenter Matthew Collings, and a text by art historian Ann Wagner about Moore's works on paper, many of which were exhibited here for the first time. *Ideas for Sculpture* provides fresh perspective on the oeuvre of the late master, whose creative vision and presence in public life were key to the reception of modernity in England.

Henry Moore: Ideas for Sculpture
ISBN 978-3-03764-073-9
Hbk, 8.25 x 10.75 in. / 168 pgs / 100 color.
U.S. \$85.00 CDN \$102.00
April/Art

STEIDL



Anish Kapoor: Architectural Projects

Anish Kapoor (born 1954) prefers to withhold his architectural projects from the conditions of both sculpture and architecture, underlining instead their non-secular function: “they are all about a certain kind of religious space,” he has asserted. *Architectural Projects* spans over 20 years of such works, and is the first book devoted to them. It features internationally acclaimed structures such as *Marsyas* at Tate Modern in London and *Cloud Gate* in Chicago, as well as various unrealized projects and works in progress, including an eagerly awaited series of new subway stations designed for the city of Naples, which Kapoor describes as “very vulva-like,” as a recognition (rather than denial) of their subterranean location. A comprehensive survey of over 40 projects is illustrated with initial sketches, drawings and architectural renderings, providing a rare insight into the inner workings of a fascinating interdisciplinary and collaborative process.

Anish Kapoor: Architectural Projects
ISBN 978-3-86521-999-2
Hbk, 7 x 9 in. / 300 pgs / illustrated throughout.
U.S. \$85.00 CDN \$102.00
May/Art/Architecture & Urban Studies

TURNER



Anish Kapoor: Unconformity and Entropy

Text by Simon Schaffer, Adam Lowe, Anish Kapoor.

Throughout his creative career, Turner Prize-winning sculptor Anish Kapoor has worked extensively with architects and engineers, and built a large body of public works that merge sculpture and architecture. Now, in a world designed using CAD programs, Kapoor argues that the next logical step in integrating design with production is to move from virtual models to 3D-printed buildings. In *Unconformity and Entropy*, a number of finished architectural works are fleshed out with preparatory studies and extracts from the artist's extensive technical research, illustrating his investigation of the fluid and plastic qualities of cement. Central to the project is the conceit of the use of a purpose-built machine to generate forms through which Kapoor would explore the intersection of idea and event. Extensively illustrated with original drawings, sketches and color photographs, and superbly designed, *Unconformity and Entropy* also includes several illuminating introductory essays.

Anish Kapoor: Unconformity and Entropy
ISBN 978-84-7506-891-6
Flexi, 6.5 x 9 in. / 264 pgs / 150 color / 65 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

RICHTER VERLAG



Eduardo Chillida: Writings

Eduardo Chillida (1924–2002) is among the sculptors who have contributed most decisively to the vocabulary of abstract sculpture, and to its material innovations, in twentieth-century European art—although he himself envisaged abstraction as simply a truer “realism,” as an undistorted account of material properties. Along with clay, stone and concrete, Chillida particularly favored wrought iron, using it to achieve robust sensations of both mass and movement, at once affirming solidity and defying gravity. Chillida's writings, published here for the first time, take the reader into the sculptor's independent-minded musings on the nature of sculpture. These philosophical and theoretical reflections, and the practical and interpretive notes he made on his work, make for a basic manual on sculpture, a uniquely articulate meditation on forms and a clue into the energies at play in his work.

Eduardo Chillida: Writings
ISBN 978-3-941263-07-9
Clth, 6.5 x 9.5 in. / 160 pgs / 54 color / 7 duotone.
U.S. \$40.00 CDN \$48.00
February/Art/Nonfiction & Criticism

FUNDACIÓN CISNEROS/
COLECCIÓN PATRICIA PHELPS DE
CISNEROS

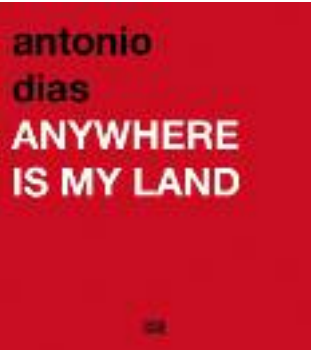


Carlos Cruz-Diez in Conversation with Ariel Jiménez

A leading practitioner of Kinetic and Op art, and one of Latin America's foremost artists, the Venezuelan artist Carlos Cruz-Diez (born 1923) traveled in western Europe throughout the 1950s, absorbing Bauhaus color theory and trends in geometric abstraction, and returned to Venezuela in 1957 to help initiate the massive wave of experiment in abstract, Concrete, Op and Kinetic art that art history outside of Latin America is only just beginning to catch up with. Jesus Soto and Alejandro Otero were among Cruz-Diez's immediate contemporaries, and all three shared a concern with interplays between color and perception, which Cruz-Diez has continued to pursue in installations, environments and public sculptures. For this conversations series initiated by the Fundación Cisneros Ariel Jiménez interviews Cruz-Diez about his art and career, which spans some of the most exciting transformations in the history of Latin American art.

Carlos Cruz-Diez in Conversation with Ariel Jiménez
ISBN 978-0-9823544-2-1
Hbk, 6 x 9.25 in. / 180 pgs / 50 col.
U.S. \$25.00 CDN \$30.00
May/Art/Latin American Art & Culture

HATJE CANTZ



Antonio Dias: Anywhere Is My Land

Text by Hans-Michael Herzog, Suely Rolnik, Sonia Salzstein.

Brazilian artist Antonio Dias (born 1944) began making multimedia works in the mid-1960s, inspired in part by the prosaic subject matter and brash visual style of Pop art, and the wave of Neoconcrete art that exploded in Brazil contemporaneously with Pop. In his earliest paintings, Dias developed a fascinating amalgam of cartoonish brashness, occasional assemblage modifications and a distinctly Brazilian color palette, while his sculptures and installations simultaneously explored more austere, Malevichian realms, drawing in part on New York Minimalism. During Brazil's military dictatorship in the late 1960s, Dias left the country and moved to Europe, where he developed a style of conceptually oriented painting using words. Tracking Dias' five decades of production through works on paper, sculpture, painting, film and installation, this first English-language monograph on Dias reveals a hidden strain in Brazilian art to a wider public.

Antonio Dias: Anywhere Is My Land
ISBN 978-3-7757-2459-3
Pbk, 10.25 x 10.25 in. / 188 pgs / 104 color.
U.S. \$60.00 CDN \$72.00
March/Art/Latin American Art & Culture

GREGORY R. MILLER & CO.



Ernesto Neto: Anthropodino

Text by Adriano Pedrosa, Tom Eccles.

Brazilian artist Ernesto Neto (born 1964) has won legions of fans with his soft, biomorphic sculptural installations that invite viewers to touch and poke them, seducing and activating all of the senses at once. Often using a white stretchy material stuffed with styrofoam pellets and sometimes aromatic spices, Neto aims to provoke an experience of powerful bodily sensuousness in his audience, whom he encounters in a variety of settings, from galleries and museums to outdoor public sites. *Anthropodino* chimes with a number of large shows opening internationally in 2010, and provides a first substantial overview of Neto's career, with a focus on the artist's hugely popular 2009 installation of that name, exhibited at the Park Avenue Armory (where it filled the 55,000 square foot hall). This much-lauded work, which draws upon every element of Neto's practice, and which was memorably characterized by one reviewer as “art that loves you back,” serves neatly as a springboard to appraise the full range of the artist's achievements over the past two decades. Published in collaboration with the Brazilian publisher Cobogó.

Ernesto Neto: Anthropodino
ISBN 978-0-9800242-3-4
Clth, 9 x 11 in. / 160 pgs / 140 color.
U.S. \$50.00 CDN \$60.00
May/Art/Latin American Art & Culture



Dominique Gonzalez-Foerster: Chronotopes & Dioramas

Text by Lynne Cooke, Enrique Vila-Matas.

Chronotopes & Dioramas

explores key themes developed in Dominique Gonzalez-Foerster's site-specific 2009–2010 installation at Dia at the Hispanic Society of America. For this project, Gonzalez-Foerster took as her point of departure the Society's renowned research library, expanding and updating the historic collection with twentieth-century literature by nearly 40 different authors. The artist installed these books in a trio of dioramas, organizing them by place of origin in one of three regions: the desert, the tropics and the North Atlantic. This companion volume to the installation includes new writing by Gonzalez-Foerster's past collaborator, the celebrated Spanish novelist Enrique Vila-Matas.

Dominique Gonzalez-Foerster: Chronotopes & Dioramas
ISBN 978-0-944521-57-1
Clth, 6.5 x 8.75 in. / 128 pgs / 40 col.
U.S. \$25.00 CDN \$30.00
June/Art/Latin American Art & Culture

Exhibition Schedule
New York: Dia at the Hispanic Society of America,
09/23/09–04/18/10



Michael Rakowitz: Recent Projects on Baghdad and Montreal

Text by Stephanie Smith, Jean Gagnon, Nicola Setari.

An inspiring blend of sculpture, politics and gesture, the art of Michael Rakowitz (born 1973) makes a direct engagement with the larger dilemmas of the present, with ecological solutions and civic interventions. These include projects such as *paraSITE*, a series of inflatable plastic homeless shelters, each of which was tailored to the occupant's needs, and which was designed to inflate by latching on to heat-exhaust ducts on the sides of buildings. In *The invisible enemy should not exist*—his most famous project to date—Rakowitz faithfully replicated the objects known to be missing or looted from the Iraqi National Museum during the U.S. invasion, using the cheap paper packaging of Middle Eastern import foods. This handsome volume surveys these and other recent projects.

Michael Rakowitz: Recent Projects on Baghdad and Montreal
ISBN 978-2-9810465-4-3
Pbk, 6 x 9.25 in. / 96 pgs / 13 color / 26 b&w.
U.S. \$25.00 CDN \$30.00
February/Art



Previously Announced

Philippe Parreno

Edited by Christine Macel, Karen Marta. Text by Simon Critchley, Maria Lind, Hans Ulrich Obrist.

Philippe Parreno (born 1964) undermines the notion of the discrete, ownable, copyrighted artwork through collaborations with artists such as Douglas Gordon and Pierre Huyghe, performances, dialogue and the cultivation of exhibitions as real-time encounters. This superbly produced monograph, designed by M/M, offers the first substantial inventory of Parreno's work since the late 1980s, covering his multifarious production from film (such as the famous *Zidane, a 21st Century Portrait*, made with Douglas Gordon, 2006) to spectacle (*Il Tempo del Postino*, with Hans Ulrich Obrist, 2007). It also includes critical and fictional texts by Maria Lind, Charles Arsène-Henry, Enrique Juncosa and Simon Critchley, as well as an interview by Hans Ulrich Obrist.

Philippe Parreno
ISBN 978-3-03764-033-3
Hbk, 8.75 x 13.25 in. / 256 pgs / 143 color / 25 b&w.
U.S. \$65.00 CDN \$72.00
Available/Art

Exhibition Schedule
New York: CCS, Bard College,
Annandale-on-Hudson,
05/01/10–12/09/10



Troy Brauntuch

Edited by Lionel Bovier. Text by Johanna Burton, Douglas Eklund.

A member of the so-called "Pictures Generation," Troy Brauntuch (born 1954) makes appropriated works that, by removing or adding context, can, on one hand, empty out culturally charged icons, and on the other hand, supply seemingly innocuous material with massive charge. Brauntuch's work *1 2 3* provides a useful example of the tactics he likes to employ; it consists of screenprints of a set of fairly unremarkable sketches—a tank, a vestibule, a stage set—which turn out to have been drawn by one Adolf Hitler. This semiotic standoff between innocuous artwork and not-so-innocuous author compels the viewer to ponder the constructions of significance one so often unthinkingly performs when looking at art—constructions that Brauntuch has consistently sabotaged throughout his 30-year career. This first survey of Brauntuch's work includes essays by Johanna Burton and Douglas Eklund, curator of the Metropolitan Museum of Art's critically acclaimed 2009 *Pictures Generation* exhibition.

Troy Brauntuch
ISBN 978-3-905770-81-0
Hbk, 10.75 x 11 in. / 144 pgs / 100 color.
U.S. \$80.00 CDN \$96.00
March/Art



Rodney Graham: Through the Forest

Text by Grant Arnold, Tacita Dean, Julian Heynen, Sabrina van der Ley.

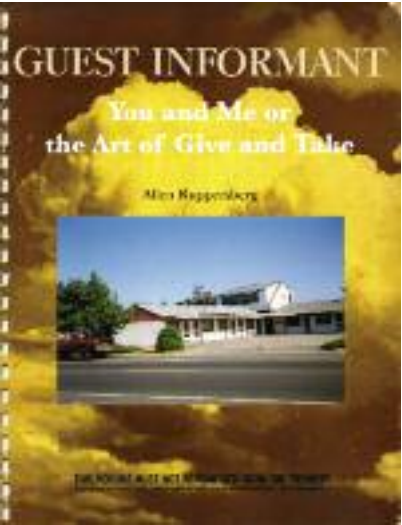
A stalwart of Vancouver's Conceptual scene, artist and musician Rodney Graham has used an array of media to explore appropriated historical sources from literature, philosophy and pop music, and to induce shifts in the viewer's pre-conceptions and perceptions of these sources: Sigmund Freud, Donald Judd, Edgar Allan Poe and even Graham's former bandmate Jeff Wall have provided subject matter for the artist's critical tweakings. *Through the Forest* collects over 100 works, dating from 1978 to the present, that emphasize Graham's interpolations in cultural history—in the forms of appendices, bookmarks and exhibition devices in the style of Donald Judd. This monograph also premieres Graham's first incursion into painting, his 2005 series *Picasso, My Master*, which inflects the reverence commonly attending Picasso's work with his signature humor. *Through the Forest* makes a thorough assessment of Graham's influential and seductive body of work.

Rodney Graham: Through the Forest
ISBN 978-37757-2577-4
Pbk, 9 x 11 in. / 168 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
May/Art

Exhibition Schedule
Museu d'Art Contemporani de Barcelona,
01/29/10–05/18/10
Kunstmuseum Basel, 06/13/10–09/26/10
Kunsthalle Hamburg, 10/22/10–01/23/11



Also Available:
Rodney Graham: Collector's Choice
ISBN 9783832174972
Hbk, U.S. \$59.95 CDN \$72.00
DuMont



Allen Ruppersberg: You and Me or the Art of Give and Take

Edited by Constance Lewallen. Text by Margaret Sundell, Greil Marcus, Tim Griffin, John Slyce.

Allen Ruppersberg (born 1944) came of age as an artist in late-1960s Los Angeles, where he was part of the burgeoning L.A. Conceptual movement—that unique band of artists that included Bas Jan Ader, Ger van Elk, William Leavitt, Allan McCollum and William Wegman. Like these artists and other L.A. Conceptual pioneers such as Ed Ruscha and John Baldessari, Ruppersberg used photographs (both made and found) in combination with text and narrative strategies to mingle, blend and upend both fiction and fact—most famously in "Where's Al?" (1972) and "Between the Scenes" (1973). In this wonderfully designed spiral-bound artist's book, Ruppersberg repurposes a 1956 "Guest Informant" book from the Mark Hopkins Hotel in San Francisco as a backdrop for a selection of photographs and postcards from 1985–1989, culled from his own collection, and alluding to earlier works such as "Al's Grand Hotel." *You and Me* also includes new essays on Ruppersberg by such longstanding fans as Greil Marcus and Constance Lewallen.

Allen Ruppersberg: You and Me or the Art of Give and Take
ISBN 978-3-03764-064-7
Spiralbound, 8.5 x 11.25 in. / 192 pgs / 105 color / 60 b&w.
U.S. \$59.00 CDN \$71.00 **SDNR30**
January/Art



Jack Goldstein

Foreword by Susanne Gaensheimer. Text by Klaus Görner, Chrissie Iles, Shepherd Steiner. Interview by Chris Dercon.

A leading protagonist of the "Pictures Generation," Jack Goldstein (1945–2003) has long been prized by his colleagues and a specialist audience around the world for his heroic independence of spirit, but his actual work has typically remained inaccessible and unidentifiable to the wider public until now. His oeuvre is in fact characterized by its diversity, encompassing as it does performances, films, albums, paintings, aphorisms, the critique of text and image production by direct appropriation, in the vein of his colleagues Richard Prince and Sherrie Levine. "Media is sensational" was a famous aphorism of Goldstein's—meaning that "technology does everything for us so that we no longer have to function in terms of experience. We function in terms of aesthetics." This first thorough catalogue on Goldstein at last does justice to his work and its influence. It contains a wide selection of illustrations, an interview with Goldstein from 1985 by Chris Dercon and essays by Klaus Görner, Chrissie Iles and Shepherd Steiner.

Jack Goldstein
ISBN 978-3-86560-696-9
Clth, 9 x 10.5 in. / 204 pgs / 150 color / 20 b&w.
U.S. \$64.00 CDN \$77.00
March/Art

Exhibition Schedule
Frankfurt: Museum für Moderne Kunst,
09/26/09–01/03/10

We are pleased to welcome DuMont back to our list. DuMont is one of Germany’s most venerable and innovative art publishers. It was founded in 1956 and has since been responsible for many of art publishing’s finest volumes, including *Neo Rauch: Neue Rollen*, *Georg Baselitz: Painting & Sculpture 1960–2008* and *Tony Cragg: Second Nature*. See p. 163 for DuMont backlist titles.



**Jason Rhoades: Collector’s Choice
Vol. 9**

Text by Eva Meyer-Hermann.

Despite his untimely death at the age of 42, Los Angeles-based artist Jason Rhoades (1965–2007) left behind a large body of sculpture that seized the imagination of a generation of artists, curators and collectors in the 1990s. In this substantial new survey, Cologne-based independent curator Eva Meyer-Hermann traces the unfolding of Rhoades’ work and provides revelatory interpretations of his large and intricate installations. Rhoades’ art has its roots in the late 1980s and early 1990s L.A. scene fostered by Richard Jackson and Paul McCarthy at the University of California, Los Angeles, at a time when the Southern Californian Performance scene in general had begun to open itself up to international exhibitions and the art market. Like his predecessors, Rhoades included performative elements in his installations and produced epic thematic cycles, drawing on mass culture to develop a dense weave of images and forms. This is the first comprehensive study of Rhoades’ vertiginously sprawling oeuvre.

Jason Rhoades: Collector’s Choice
ISBN 978-3-8321-9196-2
Hbk, 9 x 11.25 in. / 224 pgs / 208 color / 11 b&w.
U.S. \$59.95 CDN \$72.00
February/Art



Erwin Wurm

Text by Helmut Friedel, Franz Schuh, Stephan Berg, et al.

Austrian artist Erwin Wurm has continually found inventive and witty answers to the question “what is sculpture?” Over the course of 25 years, Wurm has built up a multifaceted oeuvre that might be described as a research enterprise into the medium’s expanded possibilities—but which is a lot more pointedly witty than such a description suggests. He became known to a wider audience in the late 1980s, through his absurdist one-minute sculptures, in which the artist or other performers (often volunteers solicited through newspaper ads) acted out strange feats in unusual settings—diving headlong into a crate, legs flailing, doing push-ups balancing on four teacups, or simply standing with asparagus stuffed in each nostril. Wurm has also garnered acclaim for his fascinatingly grotesque “fat sculptures” of overweight houses and bulging cars. Wurm’s humor is akin to Roman Signer or Fischli and Weiss in its swiftness of impact and its almost childlike simplicity. Now among the most popular artists on the international art circuit, Wurm can transform all manner of objects and occasions into sculpture: physical actions, written or drawn instructions, even thoughts. With essays and plentiful reproductions, this hefty volume makes a definitive statement on Wurm’s transformations of contemporary sculpture.

Erwin Wurm
ISBN 978-3-8321-9259-4
Hbk, 9.5 x 12.5 in. / 336 pgs / 400 color.
U.S. \$75.00 CDN \$90.00
February/Art

Exhibition schedule:
Munich: Städtische Galerie im Lenbachhaus, 10/17/09–01/31/10
Bonn: Kunstmuseum Bonn, 03/25/10–06/06/10



Paul McCarthy’s Low Life Slow Life

Text by Jens Hoffmann.

Low Life Slow Life—a hefty, 640-page tome covering a two-part exhibition at San Francisco’s CCA Wattis Institute curated by Los Angeles-based artist Paul McCarthy—is packaged as an instantly recognizable recreation of a Tide box, circa 1973. A fine work of book art in its own right, it showcases a vast range of works that have influenced McCarthy’s career, presenting a personal map of his individual take on art history alongside his unique creative philosophy. This personal map includes works by John Altoon, Günter Brus, Howard Fried, Dan Graham, Allan Kaprow, Rachel Khedoori, Yves Klein, Tetsumi Kudo, Yayoi Kusama, Maria Lassnig, Robert Mallary, Gustav Metzger, Yoko Ono, Lil Picard, Jason Rhoades, Dieter Roth, Barbara Smith, Stan VanDerBeek and Andy Warhol. The catalogue also includes an interview with McCarthy and an essay on his work by Wattis Institute curator Jens Hoffmann.

Paul McCarthy’s Low Life Slow Life
ISBN 978-3-7757-2573-6
Pbk, 6.5 x 9.25 in. / 640 pgs / 700 color.
U.S. \$75.00 CDN \$90.00
May/Art



Jeff Koons

Text by Gudrun Inboden, Anette Hüsch.

Jeff Koons’ newest paintings combine high pixelation of sexual imagery with gestural paint splashes, in an erotic rampage that bursts off the canvas, energized by a friction between photography, painting and digital media. In part an homage to Courbet’s “Origin of the World,” these works argue for the flourishing of libido and aim to make a direct hit upon their viewer: “My work will use everything that it can to communicate. It will use any trick, I’ll do anything—absolutely anything—to communicate and to win the viewer over,” says the artist. Offsetting this quasi-religious solicitousness is Koons’ usual great degree of care in the layering of images, and the pixelated imagery that compels the viewer to stand back some way to process it. (For Koons, pixelation too is a sign of authenticity.) This beautifully produced edition presents five of these new paintings printed on tipped-in color plates.

Jeff Koons
ISBN 978-3-935567-49-7
Clth, 11.75 x 12.25 in. / 36 pgs / 9 color / 2 b&w.
U.S. \$40.00 CDN \$48.00
February/Art



Previously Announced

Jeff Koons: Popeye Series

Foreword by Julia Peyton Jones, Hans Ulrich Obrist. Text by Frederic Tuten, Arthur C. Danto, Dorothea von Hantelmann. Conversation with Julia Peyton-Jones, Hans Ulrich Obrist.
Jeff Koons’ *Popeye* series, begun in 2002, incorporates some of the artist’s signature themes and motifs: the surrealistic combination of everyday objects, cartoon imagery, outsized scale, art-historical references and children’s toys. The sculptures reproduced here continue Koons’ fondness for casting inflatable toys in aluminum—carefully painted to resemble supple plastic—which he juxtaposes here with unaltered everyday objects, such as chairs or garbage cans. The *Popeye* paintings are complex and layered compositions that combine disparate images both found and created by Koons (including images of the sculptures in the series). The instantly recognizable figures of Popeye and Olive Oyl are central, and recur across several key works within the book. Frederic Tuten, Arthur C. Danto and Dorothea von Hantelmann provide commentary on this fun body of work, which Koons discusses in a conversation with Julia Peyton-Jones and Hans Ulrich Obrist.

Jeff Koons: Popeye Series
ISBN 978-3-86560-666-2
Pbk, 8.75 x 10 in. / 88 pgs / 37 color.
U.S. \$39.95 CDN \$48.00
Available/Art



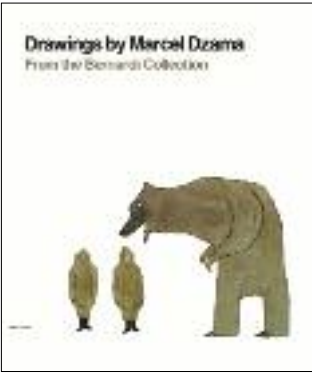
**Gilbert & George:
Jack Freak Pictures**

Text by Michael Bracewell.

Gilbert & George have been creating extraordinary large-scale pictures together for more than 40 years, continually broaching such socially loaded topics as religion, sexuality and racial discrimination in their own visually arresting style. With over 150 color illustrations, this publication documents the artists’ recent series *Jack Freak Pictures*, their largest sequence to date. The *Jack Freak Pictures* focus on the British national flag, the Union Jack, examining all of its connotations—from national pride and pageantry to Cool Britannia, football and even civic disobedience. Attiring themselves in medals and amulets and casting themselves against London street scenes, maps and the zinging red, white and blue of the national flag, Gilbert & George are once again not only the creators, but also the inhabitants of their own brash visual world. For this vivaciously designed monograph, novelist and cultural commentator Michael Bracewell supplies an introduction, in which he allies Gilbert & George to a lineage of independent-minded London visionaries.

Gilbert & George: Jack Freak Pictures
ISBN 978-3-7757-2505-7
Clth, 12 x 10 in. / 176 pgs / 153 color.
U.S. \$45.00 CDN \$54.00
February/Art

ART GALLERY OF WINDSOR



Marcel Dzama: Drawings from the Bernardi Collection

Text by James Patten, Wayne Baerwaldt.

Over the past few years Marcel Dzama's drawings of odd mutant figures have propelled him to *bona fide* art stardom. Executed with guileless simplicity and infused with a radiant innocence and an idiosyncratic sense of humor far removed from other strategies that have fueled art-making over the past decade, Dzama's work is part of a new sensibility among artists born in the mid-1970s, that mingles the influence of Henry Darger, cartoon strips and a dark surrealistic streak. This concise and affordable survey examines the evolution of Dzama's singular approach to drawing between the key years of 1996 and 2001, using works held in the Bernardi Collection. In an accompanying essay, James Patten links Dzama to Mikhail Bakhtin's ideas on grotesque humor and the carnivalesque, showing how each drawing contains an amalgam of allusions to twentieth-century popular culture.

Marcel Dzama: Drawings from the Bernardi Collection
ISBN 978-0-919837-70-6
Pbk, 7 x 8.25 in. / 124 pgs / 100 color.
U.S. \$35.00 CDN \$42.00
January/Art

BLAFFER GALLERY, THE ART MUSEUM OF THE UNIVERSITY OF HOUSTON



Jon Pylypchuk

Introduction by Claudia Schmuckli. Text by Gail B. Kirkpatrick. Interview with Robert Enright.

Canadian artist Jon Pylypchuk (born 1972) has a unique talent for marrying the abject and the sublime. In his work, desperation and exhilaration, ugliness and beauty, tragedy and comedy are joined in images and words that declare that that life is a messy affair and we are the ones making it so. Like many before him who playfully expose the darker side of existence, Pylypchuk delves into the world of children's books and characters, where inanimate objects come to life or animals live the lives of people. Endowed with human attributes, the creatures populating his paintings, drawings and sculpture speak powerfully of the pathetic banality and stubborn optimism that define our path through life as a tragicomedy of epic proportion. Copublished with the Austellungskunsthalle zeitgenössische Kunst Münster on the occasion of a ten-year survey of Pylypchuk's work, this book provides a comprehensive look at an artist who movingly summons the frailty of human existence.

Jon Pylypchuk
ISBN 978-0-941193-45-0
Hbk, 7.75 x 10.5 in. / 96 pgs / 64 col.
U.S. \$39.95 CDN \$48.00
April/Art

WALTHER KÖNIG, KÖLN



Lucy McKenzie: Chêne De Weekend

Text by Lucy McKenzie, Barbara Engelbach. Afterword by Kasper König.

Born into the semiotic seductions of the 1980s, Scottish painter Lucy McKenzie reworks the iconography of that decade to foster associations between the most unlikely sources—East European propaganda murals, German abstract painting, Cold War imagery, industrial typefaces and 1980s synth-pop. To embellish this wide-ranging lexicon, she often collaborates with fashion designers, musicians and interior designers on works that have been exhibited as theatrical sets at museums in Edinburgh, San Francisco, New York and Cologne, winning her an international following. *Chêne De Weekend* introduces new paintings that reference nineteenth-century *trompe l'oeil* paintings used for interior design, part of McKenzie's participation in Atelier, an interior design collective. Alongside reproductions of works, it includes a fictional account of her study of *trompe l'oeil* and an homage to the fashion designer Beca Lipscombe, one of her collaborators in Atelier.

Lucy McKenzie: Chêne De Weekend
ISBN 978-3-86560-689-1
Pbk, 7.75 x 11.5 in. / 124 pgs / 186 color.
U.S. \$49.95 CDN \$60.00
March/Art

HATJE CANTZ



Urban Art

Works from the Reinking Collection

Text by Sotirios Bahtsetzis, Stephen Riolo, Ingo Clauß.

Urban art at its most effective offers the liberatory tools for declaring oneself a part of one's environment, and for countering the strictures and regimentation of public space with murals and stenciled graffiti. By means of sometimes subtle, often humorous, occasionally confrontational or even deliberately offensive interventions in the urban landscape, artists have challenged our habitual ways of seeing and plunged us into a dynamic civic dialogue of actions, objects, sculptures and texts. At the center of this publication are works from the Reinking Collection, which contains representative works by the most influential artists of the street art movement, such as Brad Downey, Banksy, Mark Jenkins and Zevs. The book examines some of the possible reasons for the recent growth in popularity of urban art and discusses the ambiguous effect that the transfer of these works into a museum environment has had on both the art itself and its reception.

Urban Art
ISBN 978-3-7757-2503-3
Pbk, 8.5 x 6.75 in. / 192 pgs / 107 color.
U.S. \$40.00 CDN \$48.00
February/Art

STEIDL



Jim Dine: Old Me, Now

"I was 74 in June," wrote a reflective Jim Dine in Göttingen, Germany, in August 2009. "These self-portrait drawings are about how many times I've regarded my face minutely and have corrected and erased to get the feeling I want to show most accurately. I now am able, after all this looking, to enlarge my head to become a field of form and chatter and for it to be compared to a vast forest or a limestone quarry, for instance. Finally, lying is not an option, nor is decoration. I am committed to setting the record straight. Don't worry, I will." Embracing the artistic possibilities of this station in his life, Dine here breaks into new terrain with these works.

Jim Dine: Old Me, Now
ISBN 978-3-86930-038-2
Pbk, 5 x 8 in. / 64 pgs / illustrated throughout.
U.S. \$19.95 CDN \$24.00
May/Art



Also Available:

Jim Dine Pinocchio
9783865212641
Hbk, U.S. \$50.00
CDN \$60.00
Steidl

HATJE CANTZ



Mel Ramos

Text by Otto Letze, Klaus Honnef, Daniel J. Schreiber.

Like his fellow Pop painters Andy Warhol and Roy Lichtenstein, Mel Ramos (born 1935) derives the motifs for his work from mass media and advertising. In bold and immediately recognizable canvases, he unites consumer goods with idealized pin-up girls modeled after magazine images dating from the 1950s and 1960s. Ramos immortalizes these models' lascivious poses by entwining them with the featured products in what he calls "commercial pin-ups." This monograph illustrates and discusses many of these works, but also provides insight into the artist's multifaceted oeuvre by presenting more than 100 works, from his first portraits of people, comic heroes and heroines, and his prominent pin-up girls, to his latest works from the *Galatea* series. Celebrating the artist's 75th birthday, this catalogue accompanies a major European retrospective, the first to unite Ramos' drawings, paintings and sculptures.

Mel Ramos
ISBN 978-3-7757-2531-6
Pbk, 6.25 x 8.25 in. / 280 pgs / 240 color.
U.S. \$30.00 CDN \$36.00
May/Art

KERBER



Alex Katz: An American Way of Seeing

Text by Roland Mönig, Guy Tosatto, Timo Valjakka, Eric de Chassey.

Alex Katz (born 1927) has become a leading chronicler of modern life in America, a model and forerunner to several schools of painting that came after him. Portraying in deadpan style the faces of New York and its environs since the 1950s, when he was a part of the later Cedar Tavern scene, Katz makes everyday enigmas of people, at once emptying them of meaning and bestowing upon them specific character and specific roles in life. Some of these faces may be familiar (poets Allen Ginsberg and Ted Berrigan), others equally striking simply add to Katz's sense of modern life as a parade or a pageant. *An American Way of Seeing* surveys work from 1968 onwards, from paintings to cutouts and multi-panel works. The more recent paintings reproduced herein convey new hints of lyricism, in their depiction of reflections in water and mute night-time scenes.

Alex Katz: An American Way of Seeing
ISBN 978-3-86678-263-1
Hbk, 8.5 x 10.75 in. / 136 pgs / 85 color / 11 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

HARDY MARKS PUBLICATIONS



The Legend of Bud Shark & His Indelible Ink

Since 1976, Bud Shark has been one of America's esteemed and sought-after printmakers. Published by the great Hardy Marks imprint, *The Legend of Bud Shark & His Indelible Ink* examines the printmaking of ten distinguished artists who have worked with this master printer, at his renowned Shark's Ink studio in the Colorado Rockies. This book is published on the occasion of the 2009 exhibition at MCA Denver, curated by director Cydney Payton, who is also editor of this volume. The works gathered here are the result of close collaborations between artist and printer, with the artists—John Buck, Enrique Chagoya, Bernard Cohen, Red Grooms, Don Ed Hardy, Jane Hammond, Robert Kushner, Hung Liu, Hollis Sigler and Betty Woodman—always working in residence. With Shark, on-the-spot decisions are made at every stage of the collaborative printmaking process—from how a plate can be made to the right paper for a given image.

The Legend of Bud Shark & His Indelible Ink
ISBN 978-0-945367-37-6
Hbk, 10 x 12 in. / 228 pgs / 111 color.
U.S. \$60.00 CDN \$72.00
February/Art



Georges Seurat: Figure in Space
Text by Christoph Becker, Gottfried Boehm, Wilhelm Genazino, Max Hollein.
Known as “the notary” by his contemporaries for his very proper disposition, Georges Seurat (1859–1891), was nonetheless a trailblazing artist, who devised mesmerizing effects in paint, creating what Museum of Modern Art, New York director Alfred Barr described as a “strange, almost breathless poise.” Seurat’s most famous painting, “La Grande Jatte” (1884), exemplifies the airy suspension of which “Pointillism” (as his style of painting-by-dabs was named) is uniquely capable, a sensation well suited to evoking in paint the sedate pace of Paris’ new leisure class. For Seurat, Pointillism was also a way to attain for painting the mathematically explicable harmony of music: “Art is Harmony. Harmony is the analogy of the contrary and of similar elements of tone, of color and of line, considered according to their dominance and under the influence of light, in gay, calm or sad combinations,” he declared in a letter to a friend. Seurat’s style lent itself especially well to the portrayal of figures in space, and the endowing of those figures with volume and atmosphere. No other visual theme so well illustrates the tremendous innovations in Seurat’s paintings and drawings as this handling of the figure, a theme which is at the heart of this new appraisal.

Georges Seurat: Figure in Space
ISBN 978-3-7757-2439-5
Hbk, 9.5 x 11.25 in. / 152 pgs / 111 color.
U.S. \$60.00 CDN \$72.00
March/Art

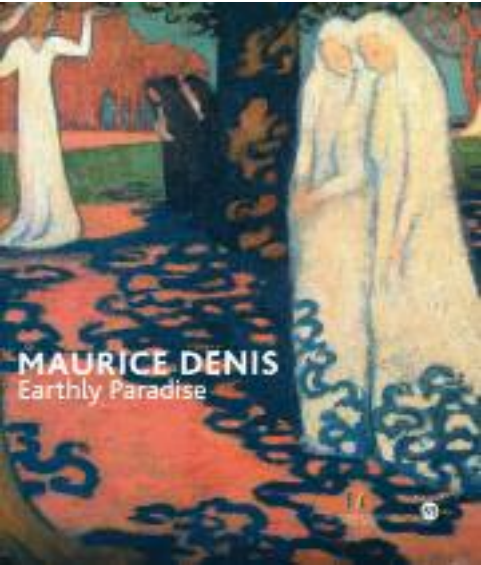
Exhibition Schedule
Frankfurt: Schirn Kunsthalle, 02/05/10–05/09/10



HATJE CANTZ
Georges Seurat: Art to Hear Series
Text by Linda Schädler.

A part of Hatje Cantz’s *Art to Hear* series, this audio guide to the life and work of the inventor of Pointillism draws on about 30 illustrations and an accompanying commentary to portray Seurat’s unique achievement.

Georges Seurat: Art to Hear Series
ISBN 978-3-7757-2535-4
Hbk, 8.75 x 8.75 in. / 44 pgs / 30 color / Audio CD.
U.S. \$30.00 CDN \$36.00
February/Art



Maurice Denis: Earthly Paradise
Text by Jean-Paul Bouillon, Sylvie Patry, Nathalie Bondil, Jean-David Jumeau-Lafond.

Maurice Denis (1870–1943) is perhaps the last great French painter of his generation awaiting rediscovery, after his lifelong friends Pierre Bonnard and Edouard Vuillard. With them, Denis co-founded the Japanese-influenced group known as the Nabis, eventually becoming its principal theoretician. In the 1890s, he remained at the forefront of the movement, and was also closely associated with Symbolism, but his work was tremendously wide-ranging in scope and style. After 1900, his links with Matisse and Cézanne, and his calls for a new classicism—based on his love of Trecento and Quattrocento murals—made him one of the most respected voices in European art. Denis’ work ran the gamut of the visual arts, from easel painting to engraving and the decorative arts; after 1918, he worked increasingly on decorative projects in both religious and non-religious contexts. Reproducing many major works for the first time, this thorough survey supplies a definitive volume on one of nineteenth-century France’s finest painters.

Maurice Denis: Earthly Paradise
ISBN 978-2-89192-310-1
Pbk, 9.75 x 11.5 in. / 304 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
February/Art



Edvard Munch and Denmark
Edited by Dieter Buchhart.
Text by Anne-Brigite Fonsmark, Gerd Woll, Gry Hedin.

For the celebrated Norwegian painter Edvard Munch (1863–1944), one of the pioneers of Expressionism, the vibrant modern city of Copenhagen was both a bridge to Europe and an occasional refuge. Munch’s lively exchanges with Danish artists and authors led to further intensive encounters with the art of Paul Gauguin, and also with Impressionism, Symbolism and Synthetism. During an existential crisis that began around the turn of the century and lasted until 1908, Munch time and again returned to Denmark. Rich in fascinating material, this book is the first to take a thorough look at Munch’s complex relationship to this Scandinavian country, demonstrating the extent to which his Danish contacts influenced his reception of contemporary French painting, as well as his own early oeuvre. This volume presents lesser-known works made in and around Copenhagen and during Munch’s seven-month stay in a psychiatric clinic.

Edvard Munch and Denmark
ISBN 978-3-7757-2476-0
Clth, 10 x 11.5 in. / 120 pgs / 93 color / 57 b&w.
U.S. \$45.00 CDN \$54.00
February/Art



Farewell the Tranquil Mind: The Art of Maxwell Gordon
Edited by Lia Ronnen. Text by Bret Stephens.

The illuminated landscapes and still lives of the visionary painter Maxwell Gordon (1910–1983) were much celebrated in New York throughout the 1940s and 1950s (by Dore Ashton among others), exhibited at prestigious venues such as The Museum of Modern Art in New York, the Corcoran Gallery in Washington and the Israel Museum in Jerusalem. Then, in 1962, Gordon vanished from the art world map, and until now has remained largely invisible. More than a quarter-century after his death, *Farewell the Tranquil Mind: The Art of Maxwell Gordon* brings together the most extensive available record of his work, beginning with the whimsical expressionism of his early years, the social realism of his middle years and the hauntingly primitive dream-world of his final decades in Mexico and Israel. Gorgeously produced with over 100 full-color reproductions and a lengthy biographical essay by *Wall Street Journal* columnist Bret Stephens, *Farewell the Tranquil Mind* is a landmark tribute to an unsung genius of twentieth-century American art.

Farewell the Tranquil Mind: The Art of Maxwell Gordon
ISBN 978-1-935202-14-1
Clth, 9.5 x 12.5 in. / 192 pages / 105 color.
U.S. \$45.00 CDN \$54.00
February/Art



Mercedes Matter
Text by Ellen Landau, Phyllis Braff, Sandra Kraskin, Michael Zakian, Graham Nickson.

The product of six years of research, this book takes a close look at the life and impact of the New York Abstract Expressionist painter Mercedes Matter (1913–2001). Matter was a part of the social axis around Arshile Gorky, Willem de Kooning, Philip Guston, Hans Hofmann, Lee Krasner and Jackson Pollock, and occupied roles as painter, muse, model, critic and educator (she was the founder of the New York Studio School, and was responsible for its hiring Guston, Alex Katz and Morton Feldman among others). Matter’s painting might more usefully be called Abstract Impressionism, since her particular skill was for a form of abstraction drawn from still life, but only just recognizable as such, and often not at all, as her figurations frequently tipped over into a joyously dispersed mark-making. This volume, the first thorough survey of its subject, includes reproductions of Matter’s paintings, previously unpublished correspondence from her circle (including letters from Hofmann, Krasner and Pollock), vintage portraits of Matter by her husband, the Swiss photographer and graphic designer Herbert Matter, and essays exploring her numerous activities and impact.

Mercedes Matter
ISBN 978-0-615-30990-3
Boxed Hbk, 16 x 11 in. / 276 pgs / illustrated throughout.
U.S. \$55.00 CDN \$66.00
February/Art



Hans Hofmann: Circa 1950
Edited by Michael Rush. Text by Catherine Morris, Irving Sandler.

Celebrated for his exuberant, color-packed canvases, and legendarily influential as a teacher to several generations of artists—first in his native Germany, then in New York and Provincetown—Hans Hofmann (1880–1966) looms large indeed over postwar American painting. *Circa 1950* accompanies The Rose Art Museum’s examination of the nine studies for murals that Hofmann produced for the Chimbote Project, architect Josep Sert’s 1950 Peruvian urban planning project. These works show Hofmann hitting an apex in his art: his canvasses spill over with gloriously messy energy, and palpable physicality, as they riff on strong, anchoring, circular, angular and cruciform forms. This full-color catalogue embellishes images from the project with essays by curators Michael Rush and Catherine Morris, and renowned critic Irving Sandler.

Hans Hofmann: Circa 1950
ISBN 978-0-9761593-4-6
Hbk, 9.25 x 11.75 in. / 144 pgs / 83 color / 8 b&w.
U.S. \$30.00 CDN \$36.00
February/Art

Exhibition Schedule
Tulsa, OK: Philbrook Museum of Art, 02/21/10–05/09/10
Greensboro, NC: Weatherspoon Art Museum, 07/04/10–10/17/10

NEUE GALERIE NEW YORK



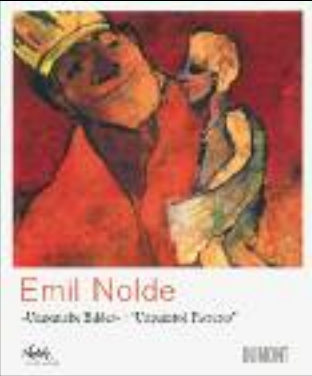
From Klimt to Klee
Masterworks from the
Serge Sabarsky Collection
Edited by Renée Price.

With *Klimt to Klee*, the Neue Galerie pays tribute to its co-founder, Serge Sabarsky, tireless advocate of German and Austrian art and the driving force behind the creation of the Neue Galerie. Sabarsky was also a dedicated collector, and this volume demonstrates the range and quality of his holdings, which includes works by Gustav Klimt, Egon Schiele and Oskar Kokoschka, Max Beckmann, Otto Dix and Ernst Ludwig Kirchner, among others. It also relates tales from Sabarsky's colorful life. Born in Vienna in 1912, he worked as a clown and set designer before settling in New York. He worked as a contractor before establishing a gallery, and in his later years organized touring museum exhibitions. Although Sabarsky died in 1996, before the museum came to fruition, his passion, expertise, and generosity remain palpable throughout its exhibitions and publications.

From Klimt to Klee: Masterworks from the Serge Sabarsky Collection
ISBN 978-1-931794-24-4
Hbk, 9.25 x 11.25 in. / 125 pgs / 80 color / 30 duotone.
U.S. \$30.00 CDN \$36.00
February/Art

Exhibition Schedule
New York: Neue Galerie,
10/15/09–02/15/10

DUMONT



Emil Nolde:
Unpainted Pictures
Text by Jörg Garbrecht, Manfred
Reuther.

In 1941, the president of the Reichs Chamber of the Visual Arts in Berlin prohibited the painter Emil Nolde “from all professional activities in the field of the visual arts.” “I was in the midst of beautiful, productive painting when this ban on painting and selling arrived,” Nolde recalled later. “The brush fell out of my hand.” Nolde continued to paint during the eight years of his ostracism from his home in Seebüll. He called the more than 1,300 small-format watercolors and gouaches that he produced “unpainted pictures,” and wrote that “The small works on paper ... provided me with great pleasure personally and as a painter.” This book illustrates over 100 of these works—more than 50 of them for the first time—as well as selected oil paintings.

Emil Nolde: Unpainted Pictures
ISBN 978-3-8321-9234-1
Hbk, 9.75 x 11.5 in. / 152 pgs / 107 color / 10 b&w.
U.S. \$44.95 CDN \$54.00
February/Art



Also Available:
Emil Nolde: My
Garden Full of
Flowers
9783832191894
Hbk, U.S. \$44.95
CDN \$54.00
DuMont

HATJE CANTZ



Schwitters in Norway
Edited by Karin Orchard. Text by
Terje Thingvold, Isabel Schulz.

In the 1930s, anyone traveling to Djupvasshytta in Norway might have run into the improbable figure of Kurt Schwitters, selling his landscapes and portraits to visiting tourists. Schwitters (1887–1948) had discovered the beauty of Norway on his first trip there in 1929, subsequently holidaying in the northwestern part of the country. In January 1937, the artist followed his son Ernst into exile, and constructed his second Merzbau, the Haus am Bakken (House on the Slope), near Oslo, where he remained until the Germans moved in to occupy the country in April 1940. *Schwitters in Norway* is the first book to examine the stylistically looser and more colorful collages and assemblages, with their pronounced use of natural materials such as stone, driftwood and feathers, as well as the abstract and landscape paintings, from this particularly productive period of the artist's life. With nearly 100 color plates, this volume greatly enriches our picture of one of last century's most influential artists.

Schwitters in Norway
ISBN 978-3-7757-2420-3
Pbk, 9.5 x 11.25 in. / 212 pgs / 127 color / 37 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

WALTHER KÖNIG, KÖLN



Angelika Hoerle:
The Comet of
Cologne Dada
Edited by Michael Parke-Taylor.
Text by Angie Littlefield,
Dorothy Rowe, Sabine Kriebel.

Angelika Hoerle (1899–1923) and her artist husband Heinrich Hoerle were protagonists in the Dada movement in Cologne, alongside Max Ernst and Johannes Baargeld. Between 1919 and her tragic death from tuberculosis in 1923, Hoerle built an outstanding oeuvre of Dada collages, caricatures, linocuts and drawings—some of which was acquired by Katherine Dreier and Marcel Duchamp's famous Société Anonyme collection, with other works going to the Art Gallery of Toronto, and the rest of which was sadly destroyed by the Nazis as “degenerate art.” Hoerle brought to Cologne Dada's ranks a fully formed Marxist and feminist politics, and when Dada proved too dogmatic to contain her, she and Heinrich formed the break-away “Stupid Group.” *The Comet of Cologne Dada* situates Hoerle among the artistic and political ferment of Weimar Germany, as a key figure whose artistic drive and political conscience were unthwartable and exemplary.

Angelika Hoerle: The Comet of Cologne Dada
ISBN 978-3-86560-631-0
Pbk, 8 x 9.75 in. / 128 pgs / 154 col.
U.S. \$39.00 CDN \$47.00
February/Art

HATJE CANTZ



Otto Dix: Art to Read
The Art of Life
By Philipp Gutbrod.

Few painters are as strongly linked to the historical events and political catastrophes of twentieth-century Germany as Otto Dix (1891–1969). Born to a working-class family at the turn of the twentieth century, he hurled himself into the art world of the pre-war era, and fought and drew on the front during World War I; after 1918, he gave that war perhaps the most honest face bestowed on it by an artist. During the Weimar Republic, Dix emerged as an enfant terrible, a dandy and an urban sophisticate, but he was also a respected professor and pedagogue, until he was driven from his position by the Nazis a few months after they came to power. Ostracized and threatened under the Nazi regime, Dix retreated to Lake Constance, where he began painting in the broader brushstrokes that characterize his final phase. Published in Hatje Cantz's new *Art to Read* series, Philipp Gutbrod's expertly written biography examines an eventful life and a multifaceted oeuvre.

Otto Dix: Art to Read
ISBN 978-3-7757-2581-1
Hbk, 6.75 x 9.75 in. / 128 pgs / 27 color / 6 b&w.
U.S. \$40.00 CDN \$48.00
April/Art/Nonfiction & Criticism

JRP|RINGIER



Alberto Giacometti:
Retrospective
Edited by Nadia Schneider. Text by
Donat Rütiman, Thierry Dufrêne,
Casimiro Di Crescenzo.

Swiss-born sculptor and painter Alberto Giacometti (1901–1966) is best known for the bronzes of ghostly and attenuated figures that made him a key member of the Surrealist movement. This retrospective focuses on the artist's so-called “crisis period” after 1935 and during the Second World War, which coincided with a larger critical juncture for modernism itself. In 1936, Giacometti began to concentrate his attention on the human head, focusing on the model's gaze, and eventually giving his sculptures an extruded appearance. The artist's paintings and drawings underwent a parallel transformation, his heavily reworked figures appearing increasingly emaciated and at a remove from their surroundings. Examining more than 100 key works, the contributors to this volume revisit Giacometti in the light of this “crisis period”; essays by Donat Rütiman, Casimiro Di Crescenzo and Thierry Dufrêne provide reexaminations of the artist's contribution from a contemporary perspective.

Alberto Giacometti: Retrospective
ISBN 978-3-03764-060-9
Clth, 6.75 x 9.5 in. / 240 pgs / 50 color / 100 duotone / 60 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

EDITIONS DILECTA



Yves Klein: USA
Text by Robert Pincus-Witten,
Rotraut Klein-Moquay.

This book, produced in collaboration with the Yves Klein Archives, recounts the relationship between Yves Klein, one of the major artists of the postwar period, and the United States—a relationship of mutual fascination and reciprocal influence. Numerous documents, many of them previously unpublished, bear witness to the close ties that Klein forged with the U.S. The rising stars of the early 1960s American art scene (Robert Rauschenberg, Jasper Johns and Frank Stella, plus Marcel Duchamp) all make an appearance here, as does President Eisenhower! The book includes an interview with Rotraut Klein-Moquay, who talks about her trip to the United States with Yves Klein in 1961, as well as the artist's comments on his own work. It also includes a hitherto unpublished essay by the American critic Robert Pincus-Witten, who met the protagonists of this story when he worked for dealer Leo Castelli.

Yves Klein: USA
ISBN 978-2-916275-64-2
Hbk, 6.75 x 9.5 in. / 200 pgs / 110 color / 50 b&w.
U.S. \$32.00 CDN \$38.00
February/Art

WALTHER KÖNIG, KÖLN



Looking through
Duchamp's Door
Art and Perspective in the
Work of Duchamp,
Sugimoto and Jeff Wall
By Hans Belting

In this new book by Hans Belting, three essays are united by one theme—the persistence of perspective after its supposed demise in the hands of modernism. Belting addresses perspective in the works of Marcel Duchamp, Hiroshi Sugimoto and Jeff Wall, in the process opening up new approaches to their work. According to Belting, the door that Marcel Duchamp installed for his final masterpiece, “Etant Donnés” (which Belting tells us was inspired by a bout of seasickness on a trip to Buenos Aires) was a decisive touchstone for both Sugimoto and Wall in their formative years, and he demonstrates how they have referenced its maker many times since. Belting's argument, embellished with many illustrations, makes for a thorough reassessment of perspective.

Looking through Duchamp's Door
ISBN 978-3-86560-605-1
Pbk, 6 x 9.25 in. / 192 pgs / 35 color / 25 b&w.
U.S. \$49.95 CDN \$60.00
February/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN

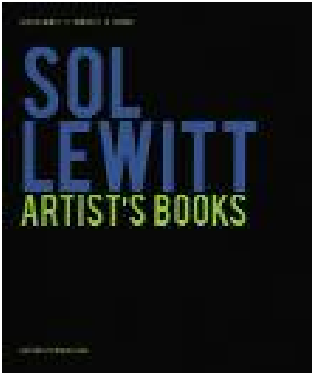


Gerhard Richter: Obrist-O'Brist

Gerhard Richter and Hans Ulrich Obrist first met in 1985. Their professional collaborations began seven years later, when the 24-year-old Obrist curated his first Richter exhibition; the following year he published a collection of his writings. Now Gerhard Richter has dedicated an artist's book to this longstanding relationship. The texts in *Obrist-O'Brist* have been produced by rearranging Obrist's interviews using a random generator, setting the results in blocks without discrete passages or paragraphs. The color plates are made up of photographs—both portraits and mementos—of Hans Ulrich Obrist, from the past 15 years, and photos of Richter's own paintings, which Richter has then painted over using brushes and scrapers. Chiming with many currents in contemporary writing and bookmaking, *Obrist-O'Brist* is an adventure from cover to cover; it even has two different sleeves, and can be approached from either end (as frequent upside-down pages indicate).

Gerhard Richter: Obrist-O'Brist
ISBN 978-3-86560-692-1
Pbk, 7 x 10 in. / 184 pgs / 102 color.
U.S. \$65.00 CDN \$78.00
March/Art

EDIZIONI CORRAINI



Sol LeWitt: Artist's Books

Text by Giorgio Maffei, Emanuele De Donno, Didi Bozzini, Cecilia Metelli, Marilena Bonomo.

"Books are the best medium for many artists working today," Sol LeWitt (1928–2007) once declared. A pioneer of artist's books, and co-founder of New York's Printed Matter bookstore in 1976, LeWitt is closely identified with the book as an art form. Starting with 1967's *Serial Project No. 1* (from *Aspen* magazine), and closing with *Chicago* (Morning Star Publications, 2002), this book reproduces covers and spreads from Sol LeWitt's massive oeuvre of artist's books, almost all of which are now rarities. As artist's book historian Clive Phillpot notes, "the principle attribute of LeWitt's books is one common to all books: a dependence upon sequence, whether of families of marks or objects, or of single or permuted series which have clear beginnings and endings." Critical observations from LeWitt himself and a variety of scholars make this volume the most sustained treatment of LeWitt's prolific activity in this area to date.

Sol LeWitt: Artist's Books
ISBN 978-88-903459-2-0
Pbk, 6.25 x 7.5 in. / 144 pgs / 105 color / 150 b&w.
U.S. \$40.00 CDN \$48.00
February/Art

WALTHER KÖNIG, KÖLN



Olafur Eliasson: Printed Matter

Catalogue Raisonné of the Books
Take Your Time, Volume 2
Foreword by Luca Cerizza.
Text by Olafur Eliasson.

With its exposed spine stitching and variety of paper stocks, this survey of Olafur Eliasson's very rarely seen artist's books elevates his work in bookmaking to the status of his better-known projects, such as his New York waterfalls, and is indeed an artist's book in itself. *Printed Matter* closely examines 25 of Eliasson's books dating back to 1997, and reveals a whole oeuvre of artist's books—57 titles in all—that will come as a revelation to those who may not closely identify the artist with this medium. Eliasson's exhibition catalogues are always designed with pronounced care, and many are already long out of print or hard to find. Here, in spreads and thorough annotations, we encounter his considered musings on book form and design, and the complex process of book collaboration. *Printed Matter* also supplies a bibliography of all of Eliasson's books to date, alongside an interview with the artist.

Olafur Eliasson: Printed Matter
ISBN 978-3-86560-700-3
Pbk, 8 x 10 in. / 144 pgs / 100 color.
U.S. \$49.95 CDN \$60.00
February/Art

FOUR CORNERS BOOKS



Show & Tell: A Chronicle of Group Material

Edited by Julie Ault. Essays by Doug Ashford, Julie Ault, Sabrina Locks, Tim Rollins.

In 1979, the artist collective Group Material opened a storefront at East 13th Street on New York's Lower East Side, from which they launched exhibitions—45 in all—that radically overhauled curatorial thought, setting art alongside artifacts, documentary material and storebought objects, within exhibitions that were oriented around topical social concerns. Group Material's original members—Julie Ault, Patrick Brennan, Beth Jaker, Mundy McLaughlin, Marybeth Nelson, Tim Rollins and Peter Szypula—came from backgrounds in feminism, Marxist theory, design and popular culture, and curated classic exhibits reflecting this eclecticism, such as *It's a Gender Show*, *AIDS Timeline* and *The People's Choice*—a collection of everyday objects (wedding photos, dolls, even a cigarette-pack collage) gathered from people living on their block. *Show & Tell* is the first monograph on Group Material, and charts the group's activities, with essays by original members, plus original documents, photographs, drawings, correspondence and interviews.

Show & Tell: A Chronicle of Group Material
ISBN 978-0-9561928-1-3
Flexi, 8.5 x 11 in. / 272 pgs / 180 color / 50 b&w.
U.S. \$35.00 CDN \$42.00
May/Art

JRP|RINGIER

In Numbers

Serial Publications by Artists Since 1955

Edited by Andrew Roth. Text by Clive Phillpot, Neville Wakefield, Nancy Princenthal, William S. Wilson.

In Numbers is the first volume to address an overlooked art form that is neither artist's book nor ephemera, but is entirely its own unique entity: the artist's serial publication. Across such groundswell moments as the small press boom of the 1960s, the correspondence art movement of the early 1970s and the DIY zine culture of the 1980s and early 1990s, artists have seized on magazine and postcard formats as forms in themselves. These are not publications that print criticism, manifestos or reproductions of artworks; rather, they are themselves artworks, in large part factured by younger artists operating at the peripheries of mainstream art cultures, or by established artists looking for an alternative to the marketplace. Dating from 1955 to the present, *In Numbers* begins with Wallace Berman's *Semina* and continues through Joe Brainard's *C Comics*, *Situationist Times*, Eleanor Antin's *100 Boots*, Ian Hamilton Finlay's *Poor.Old.Tired.Horse*, Fluxus, *Art-Language*, Raymond Pettibon's *Tripping Corpse*, Maurizio Cattelan's *Permanent Food* and contemporary examples such as North Drive Press, *LTTR* and Continuous Project. (Approximately 60 publications in total are surveyed.) Documenting the history of each publication—its inception, production, distribution and impact—together with a fully illustrated bibliography for each title, *In Numbers* is embellished with essays by Clive Phillpot, Nancy Princenthal, William S. Wilson and Neville Wakefield. An illustrated conversation between Collier Schorr and Gil Blank provides an overview.

In Numbers
ISBN 978-3-03764-085-2
Slip Hbk, 8.75 x 12.25 in. / 504 pgs / 300 color.
U.S. \$90.00 CDN \$108.00
March/Art

Exhibition Schedule
New York: X Initiative, 12/10/09–01/31/10



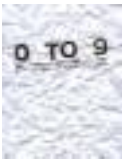
PRIMARY INFORMATION

Avalanche

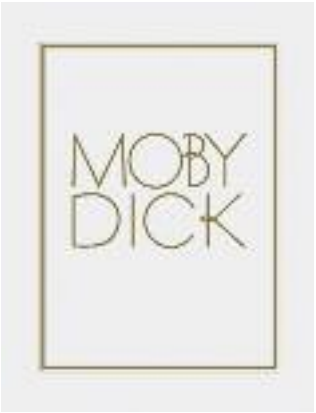
Text by Willoughby Sharp, Liza Béar.

Willoughby Sharp and Liza Béar founded *Avalanche* shortly after they met in 1968. At the time, Sharp was a New York-based independent curator and Béar an underground magazine editor who had recently moved to New York from London. They published the first issue in 1970 and collaborated on 13 issues from 1970 to 1976. *Avalanche* focused on art from the perspective of artists rather than critics, and investigated new forms of art that were developing in the U.S. and Europe with probing interviews, extensive use of photography and dynamic layouts. For many artists, publication in *Avalanche* preceded a one-person gallery or museum show. Aside from an eight-page news section, the editorial content included only interviews, artists' texts and documents of art and art making. All interviews were conducted by Sharp, Béar or done jointly. Among the featured artists were Vito Acconci, Joseph Beuys, Hanne Darboven, Walter De Maria, Jan Dibbets, Philip Glass, Barry Le Va, Sol LeWitt, Richard Long, Gordon Matta-Clark, Bruce Nauman, Dennis Oppenheim, Yvonne Rainer, Keith Sonnier, Richard Serra, Robert Smithson, William Wegman, Lawrence Weiner and Jackie Winsor. This boxed facsimile edition of *Avalanche's* complete run reproduces the first eight issues individually, and the final five in a single newsprint paperback.

Avalanche
ISBN 978-0-9788697-4-8
Pbk, 9.5 x 18.75 in. / 946 pgs / illustrated throughout.
U.S. \$150.00 CDN \$180.00
March/Art



Also Available:
O To 9
9781933254203
Pbk, U.S. \$45.00 CDN \$54.00
Ugly Duckling Presse/Lost Literature Series



Moby-Dick
Text by Jens Hoffmann, Alexander Nemerov.
Designed as an homage to the classic 1930 Random House edition of *Moby-Dick*, with its illustrations by Rockwell Kent, this investigation of present-day America through the lens of Herman Melville’s great novel convenes artists and film-makers who have made works relating to its themes of seafaring and the pitting of humankind against the elements. The participants in this homage are Kenneth Anger, Matthew Benedict, Mark Bradford, Marcel Broodthaers, Angela Bulloch, Tom Burr, Tacita Dean, Marcel Dzama, Ellen Gallagher with Edgar Cleijne, Felix Gonzalez-Torres, Rodney Graham, John Gutmann, Susan Hiller, Evan Holloway, Peter Hutton, Colter Jacobsen, Brian Jungen, Buster Keaton, Rockwell Kent, Mateo López, Jorge Macchi, Kris Martin, Henrik Olesen, Paulina Olowaska, Damián Ortega, Jean Painlevé, Kirsten Pieroth, Richard Serra, Andreas Slominski, Hiroshi Sugimoto, Adrián Villar Rojas and Orson Welles. The book also boasts a foil-stamped clothbound cover, a fold-out map, essays by Jens Hoffmann and Alexander Nemerov, and full-color illustrations.

Moby-Dick
ISBN 978-0-9802055-2-7
Clth, 5.25 x 7 in. / 136 pgs / 40 color / 20 duotone.
U.S. \$30.00 CDN \$36.00
March/Art/Literature



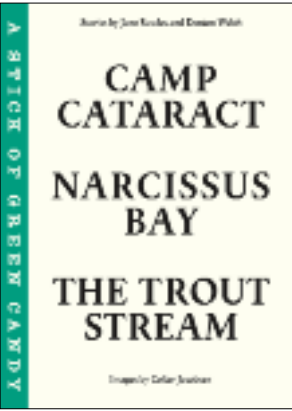
Eduardo Paolozzi: The Jet Age Compendium Paolozzi at Ambit 1967–1980
Text by David Brittain.
From 1967 up until his recent death, the British sculptor and Pop art innovator Eduardo Paolozzi (1924–2005) used the pages of the innovative British literary magazine *Ambit* as a space for some of his most experimental creations, collapsing the boundary between text and image with Pop abandon. His *Ambit* works—collages, visual essays and fragments from novels, pop culture images from newspapers, magazines and advertisements—tackle such subjects as the war in Vietnam, the acceleration of Japanese technology and the mirages of mass advertising. Housed in a funky Day-Glo plastic slip cover with silkscreened title, and printed on a variety of paper stocks, *The Jet Age Compendium* reprints these works in their entirety for the first time. A 28-page booklet by David Brittain inserted into the slip cover celebrates these works and discusses Paolozzi’s relationship to writers associated with *Ambit* such as J.G. Ballard.

Eduardo Paolozzi: The Jet Age Compendium
ISBN 978-0-9545025-8-4
Pbk, 6.5 x 9.5 in. / 108 pgs / 80 b&w.
U.S. \$19.95 CDN \$24.00
March/Art/Literature



Nau Sea Sea Sick
Stories by John Moore, Katherine Mansfield, Stephen Crane, Isabella Bird, Eileen Myles, et al. Illustrated by Kay Rosen.
Nau Sea Sea Sick is a collection of highly unusual sea stories, selected and illustrated by American artist Kay Rosen. Rosen’s selection ranges across literary eras and genres: John Moore’s “Local Boy Makes Good”; Katherine Mansfield’s “The Voyage”; Stephen Crane’s “The Open Boat”; Isabella Bird’s “The Hawaiian Archipelago, Letter I”; John Aaron Rosen’s “Stranger in the Empty Night” and Eileen Myles’ “Everyday Barf.” Rosen has been exploring the visual properties of words for over 25 years, approaching language as a material to construct with, and to confound, and building word installations that delight in the surfaces of short phrases, words and letterforms. Printed in French fold format, *Nau Sea Sea Sick* is part of the *Four Corners Familiars* series that invites contemporary artists to respond to the classics of literature, which also includes editions of Bram Stoker’s *Dracula* and Franz Kafka’s *Blumfeld, an Elderly Bachelor*.

Nau Sea Sea Sick
ISBN 978-0-9545025-9-1
Hbk, 6 x 8 in. / 128 pgs / 28 color / 6 b&w.
U.S. \$22.00 CDN \$26.00
February/Literature/Art



A Stick of Green Candy
Stories by Jane Bowles and Denton Welch. Illustrated by Colter Jacobsen.
For this fifth volume in the *Four Corners Familiars* series, in which artists respond to literary classics, the young San Francisco artist Colter Jacobsen (born 1975) has chosen four absolute masterpieces of short fiction: Jane Bowles’ “A Stick of Green Candy” and “Camp Cataract,” and Denton Welch’s “The Trout Stream” and “Narcissus Bay.” Bowles (1917–1973) and Welch (1915–1948) share a perceptiveness and surgical lucidity for moods and surfaces that William Burroughs, a fan of both authors, remarked upon: “both writers are masters of the unforgettable phrase that no one else could have written... each has a very special way of seeing things.” Jacobsen, who has previously collaborated with the writers Bill Berkson and Kevin Killian, and whose paired drawings—one drawn from life, the other from memory—demonstrate a flair and desire for response and collaboration, adds to these stories his marginalia, chapter headings and paired drawings, making of the whole an enticing mesh of sympathies.

A Stick of Green Candy
ISBN 978-0-9561928-0-6
Hbk, 5.75 x 8.75 in. / 154 pgs / 7 color / 39 b&w.
U.S. \$22.00 CDN \$26.00
March/Art



Manifesto Marathon, Serpentine Gallery
Foreword by Julia Peyton-Jones, Hans Ulrich Obrist.
Manifesto Marathon is the third in Hans Ulrich Obrist’s series of Marathon events at London’s Serpentine Gallery. Coming at a moment when manifestos, having ceased to spearhead artistic movements, seem ripe for reinvention, *Manifesto Marathon* collects statements and declarations of all kinds from artists and contributors from the worlds of literature, design, science, philosophy, music and film. Highlights include Nicolas Bourriaud’s “Altermodern,” Paul Chan’s “Sex and the New Way, V.I.,” Jimmie Durham’s “No More Silly Hats,” Fritz Haeg’s “London: A Manifesto From Your Animals,” David Hockney’s “Manifesto for Smoking,” Adam Pendleton’s “Black Dada,” Agnès Varda’s “What To Do?,” Ben Vautier’s “I Don’t Know What To Do,” Ai Weiwei’s “Despicable Things,” Vivienne Westwood’s “AR,” Lebbeus Woods’ “Slow Manifesto,” plus interviews with Eric Hobsbawm and Tino Sehgal, and a wealth of photographs from the event.

Manifesto Marathon, Serpentine Gallery
ISBN 978-3-86560-694-5
Pbk, 8.25 x 11.75 in. / 284 pgs / 141 b&w.
U.S. \$59.95 CDN \$72.00
March/Art/Nonfiction & Criticism



Coffee Coffee
By Aram Saroyan.
Aram Saroyan’s “minimal” poems of the 1960s demonstrated a completely unprecedented handling of words—often single words—that combined astounding economy with palpable textural warmth. Untitled poems that read in their entirety “eyeye” and “lobstee” evinced a pleasure in words that everybody could recognize—except Senator Jesse Helms, who publicly objected to Saroyan’s poem “lightht” when its author received an NEA award—but which nobody else (except perhaps Gertrude Stein) had quite nailed until Aram Saroyan came along. In every one of Saroyan’s page acts, the sound of typewriter keys inscribing blank paper are as audible to the mind’s ear as the words themselves. *Coffee Coffee* was published as a mimeograph edition by Vito Acconci and Bernadette Mayer’s o To 9 imprint in 1967, and was one of Saroyan’s earliest collections, containing such gems as “guarantee,” “added” and “rinse.” Acconci has since recorded his admiration for these works: “In the late sixties, when I called myself a poet, Aram was the poet I envied.”

Coffee Coffee
ISBN 978-0-9788697-5-5
Pbk, 5 x 8 in. / 88 pgs.
U.S. \$10.00 CDN \$12.00
February/Art/Poetry



A Model of Order
By Ian Hamilton Finlay.
Selected Letters on Poetry and Making
Edited by Thomas A. Clark.
“It doesn’t greatly matter to me whether I’m using plants or trees or stones or words or events,” the artist, poet and gardener Ian Hamilton Finlay (1925–2006) once told an interviewer; “the impulse is always to make a coherent order out of things.” Through a carefully edited selection from a voluminous correspondence, *A Model of Order* tracks the unique arc of Finlay’s development, from poet writing in Scots dialect, to Concrete poet, toymaker and deviser of poems and inscriptions in glass, wood and stone, installed in parks and gardens. The title derives from Finlay’s famous definition of Concrete poetry as “a model of order, even if set in a space which is full of doubt,” a definition conceived in correspondence with poet Pierre Garnier. Poet and editor Thomas A. Clark’s selection of Finlay’s letters—to Louis Zukofsky, Robert Creeley and Ernst Jandl among others—explicitates a rigorous and moral vision of the act of making.

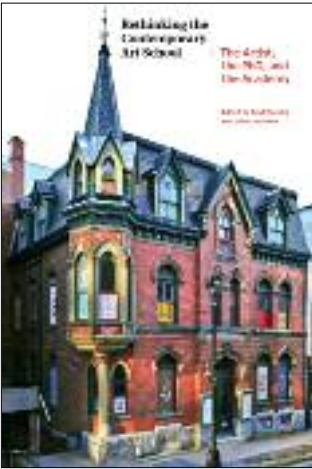
A Model of Order
ISBN 978-0-9539735-7-6
Pbk, 5.25 x 7.75 in. / 64 pgs.
U.S. \$17.95 CDN \$22.00
February/Art/Poetry



Lee Lozano: Notebooks 1967–70
Transiting Pop art, Feminist Expressionism, Conceptualism and Minimalism, Lee Lozano (1930–1999) sits alongside Eva Hesse and Hannah Wilke as a radical and influential model for younger generations of female artists. Lozano’s notebooks, which she approached as drawings, and which were later dismantled and sold as individual pages, became a part of her artmaking at the height of her fame in the late 1960s. Reproduced here for the first time, as an affordably-priced facsimile reprint, the three notebooks collected here, which were kept between 1967–1970, contain sketches for her *Wave* paintings, writings about the trajectory of her artistic process and the language pieces that she became famous for prior to her withdrawal from the art world. They thus constitute the fullest and richest document on an artist whose relevance and profile have recently seen a steady ascent.

Lee Lozano: Notebooks 1967–70
ISBN 978-0-9788697-6-2
Clth, 9 x 11 in. / 224 pgs / 108 b&w.
U.S. \$24.00 CDN \$29.00
March/Art/Nonfiction & Criticism

THE PRESS OF THE NOVA SCOTIA
COLLEGE OF ART AND DESIGN



Rethinking the Contemporary Art School

The Artist, the PhD, and the Academy
Edited by Brad Buckley, John Conomos.

With great timeliness, *Rethinking the Contemporary Art School* examines the very basis of the art school and its role in society. The book considers various art-school models—innovative graduate programs, independent stand-alone schools and art schools that are departments or schools of major research universities—and the problems that art schools face as academically marginalized institutions. *Rethinking the Contemporary Art School* concludes with essays on new media, inquiring whether the contemporary art school offers the right context for this discipline. The anthology includes contributions by Su Baker, Bruce Barber, Mikkel Bogh, Juli Carson and Bruce Yonemoto, Edward Colless, Jay Coogan, Luc Courchesne, Sara Diamond, Lauren Ewing, Gary Pearson, Bill Seaman and Jeremy Welsh.

Rethinking the Contemporary Art School
ISBN 978-0-919616-49-3
Pbk, 6 x 9 in. / 237 pgs.
U.S. \$25.00 CDN \$30.00
February/Art/Nonfiction & Criticism

OPEN EDITIONS/DE APPEL ARTS
CENTRE



Curating and the Educational Turn

Edited by Paul O'Neill, Mick Wilson. Text by Daniel Buren, Charles Esche, Liam Gillick, Ute Meta Bauer, Raqs Media Collective, Irit Rogoff, et al.

In recent years there has been increased debate on the incorporation of pedagogy into curatorial practice—on what has been termed “the educational turn” (“turn” in the sense of a paradigmatic reorientation, within the arts). In this new volume, artists, curators, critics and academics respond to this widely recognized turn in contemporary art. Consisting primarily of newly commissioned texts, from interviews and position statements to performative text and dialogue, *Curating and the Educational Turn* also includes a number of previously published writings that have proved primary in the debate so far. Companion to the critically acclaimed *Curating Subjects*, this anthology presents an essential question for anyone interested in the cultural politics of production at the intersections of art, teaching and learning. Contributors include David Aguirre, Dave Beech, Cornford & Cross, Charles Esche, Liam Gillick, Tom Holert and Emily Pethick.

Curating and the Educational Turn
ISBN 978-0-949004-18-5
Pbk, 6.25 x 8.5 in. / 360 pgs.
U.S. \$35.00 CDN \$42.00
March/Art/Nonfiction & Criticism/ Museum Studies

WALTHER KÖNIG, KÖLN



A Manual For the 21st Century Art Institution

Edited by Shamita Sharmacharja. Text by Bruce Altshuler, Iwona Blazwick, Chris Dercon, Maria Fusco.

Structured as a room-by-room guide to a notional contemporary art space, *A Manual For the 21st Century Art Institution* invites 12 writers—artists, academics, curators and gallery and museum directors—to assess the present trajectory of arts institutions by explicating various issues, each of which is associated with an imaginary room. Readers journey from the reception to the roof terrace via rooms dedicated to temporary exhibitions, site-specific commissions and collections displays, taking in the bookshop, café, auditorium and education spaces along the way. Bruce Altshuler, Iwona Blazwick, Chris Dercon, Maria Fusco, Caro Howell, Charles Merewether, Mark Nash, Brian O'Doherty, Niru Ratnam, Sukhdev Sandhu, Adam Szymczyk and Nayia Yiakoumaki are our guides to this inviting theater. The result is an indispensable handbook for art professionals, students and anyone curious about today's art world.

A Manual For the 21st Century Art Institution
ISBN 978-3-86560-618-1
Pbk, 6 x 8.5 in. / 184 pgs / 84 b&w.
U.S. \$42.00 CDN \$50.00
February/Art/Nonfiction & Criticism

JRP|RINGIER



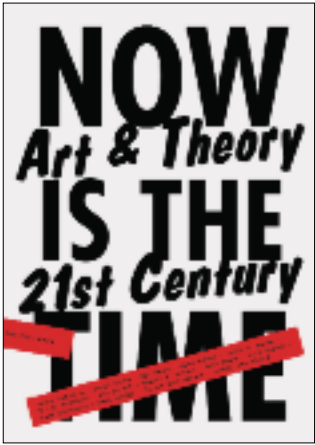
Utopics: Systems and Landmarks

Edited by Simon Lamunière. Text by Nicolas Bourriaud, Fabienne Bideau, Philippe Cuenat, Ildiko Dao.

A superbly selected A–Z glossary of utopian structures, zones and acts in art and beyond, *Utopics* is a guide to artistically “living otherwise”—whether through imaginative design solutions (Andrea Zittel, Lang & Baumann), artist republics (Ian Hamilton Finlay's Little Sparta, Robert Filliou's République Géniale), temporary utopias (Atelier Van Lieshout's AVL-Ville) or extraordinary spaces (James Turrell's Roden Crater) and situations (Rirkrit Tiravanija). Also itemized here are potentially utopian entities such as bees, islands and squats, plus more theoretical forays such as Rudolf Steiner's educational philosophy and Buckminster Fuller's utopian proposals. Sporting a wraparound poster dustjacket and bound in a glittering night-sky cloth, *Utopics* shows that by acts of creativity both intimate and epic, and by locating the nooks at the perimeters of society, the strictures of contemporary living can be fruitfully sabotaged.

Utopics: Systems and Landmarks
ISBN 978-3-03764-056-2
Clth, 6.5 x 8.75 in. / 162 pgs / 80 color / 25 b&w.
U.S. \$45.00 CDN \$54.00
February/Nonfiction & Criticism

NAI PUBLISHERS



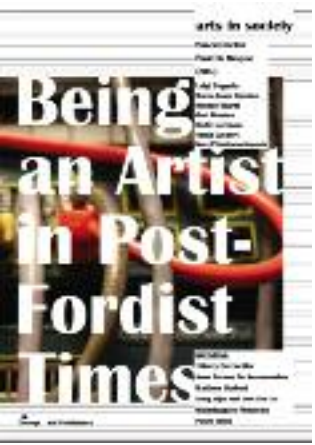
Now is the Time Art & Theory in the 21st Century

Edited by Margriet Schavemaker, Christel Vesters, Ingrid Commandeur, Jelle Bouwhuis, Gijs Frieling.

The twentieth century was brought to a definitive conclusion by the attacks on the World Trade Center in New York. What developments has art undergone since this violent end to an era, and what significance has been attributed to these developments by art theory? *Now Is the Time: Art & Theory in the 21st Century* is an anthology of new essays by both established theorists and emerging curators and critics, addressing seven social and artistic themes that seem particularly pointed at our present moment. They include such questions as: what is the impact of 9/11 on our visual culture and the visual arts? What are the consequences of ongoing globalization for the visual arts? These and other socially oriented themes are alternated with topics that are more traditionally associated with art, such as the return of Romanticism. *Now Is the Time* builds a bridge between art and theory, and between art and society.

Now is the Time
ISBN 978-90-5662-721-8
Pbk, 6.75 x 9.25 in. / 208 pgs / 35 b&w.
U.S. \$40.00 CDN \$48.00
March/Art

NAI PUBLISHERS



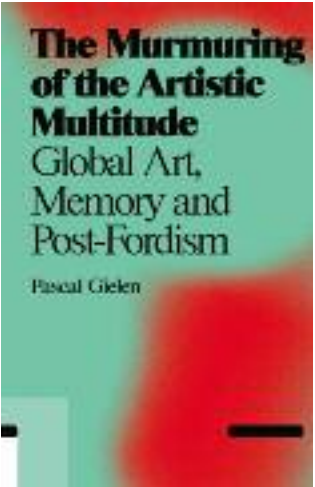
Arts in Society Being an Artist in Post-Fordist Times

Edited by Pascal Gielen, Paul de Bruyne.

In an essay included in this volume, the Italian philosopher Paolo Virno argues that the arts have become a component of what he calls the post-Fordist production process, and have consequently sacrificed what little autonomy from consumerism they may previously have had. Exploring this assertion, the authors gathered in *Arts in Society* consult high-profile international figures from various artistic disciplines to address the changing landscape in which today's creative activities meet the world. Recent developments in the art world are traced in discussions with, among others, artists Michelangelo Pistoletto and Thierry De Cordier, choreographers Anne Teresa De Keersmaecker, Sang Jijia and Willy Tsao, theater director Pippo Delbono and electronica musician Matthew Herbert. *Arts in Society* makes a provocative and realistic portrait of art's relation with economic, political and ecological realms, constructing a revelatory narrative about power and impotence, cynicism and utopia, nihilism and engagement in the arts.

Arts in Society
ISBN 978-90-5662-711-9
Pbk, 5.5 x 8.25 in. / 240 pgs / 40 b&w.
U.S. \$32.00 CDN \$38.00
March/Art/Nonfiction & Criticism

VALIZ



The Murmuring of the Artistic Multitude Global Art, Memory and Post-Fordism

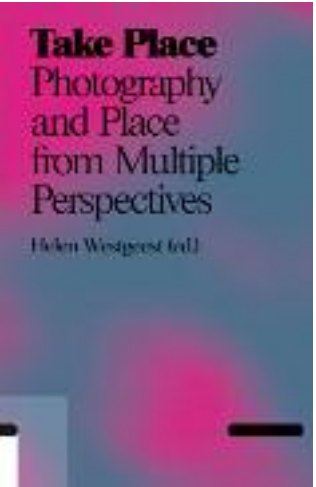
By Pascal Gielen. Here, art sociologist Pascal Gielen examines the notion that the global art economy—with its ever-renewable youth quota, its gender imbalance, flexible working hours and short-term contracts (or lack of contracts)—is wholly congruent with the worst aspirations of late capitalism, and is ripe for economic exploitation. Conscious that art also offers real liberties, Gielen also proposes alternative models and argues for a recognition of the values implied by the creative process, rather than by the subtle coercions of post-Fordist production imperatives to which we are all subject.

The Murmuring of the Artistic Multitude
ISBN 978-90-78088-34-9
Pbk, 5.25 x 8.25 in. / 368 pgs / 50 b&w.
U.S. \$28.95 CDN \$35.00
March/Art/Nonfiction & Criticism



Also Available:
The Fall of the Studio: Artists at Work
ISBN 978-90-78088-29-5
Pbk, U.S. \$27.50
CDN \$33.00
Valiz

VALIZ



Take Place Photography and Place from Multiple Perspectives

Edited by Helen Westgeest. Text by Kitty Zijlmans, Thomas Crow, Barbara Hooper, Caroline van Eck. For a medium so potentially “disembodied” and transparent, photography can offer a unique capacity to concretize place, especially when used in art installations in which photographs may be assembled from numerous sources and locations. *Take Place* investigates this particular implementation of photography through various scholarly disciplines—art history, photography theory, the history of architecture and social geography—and through creative disciplines such as installation art, performance, architecture and especially multimedia projects. *Take Place* offers points of departure for the study of photography as it is deployed within other media.

Take Place
ISBN 978-90-78088-35-6
Pbk, 5.25 x 8.25 in. / 282 pgs / 50 b&w.
U.S. \$28.95 CDN \$35.00
February/Photography



Hans Ulrich Obrist & Yoko Ono: The Conversation Series Vol. 17
Edited by Hans Ulrich Obrist.

In this volume, Hans Ulrich Obrist elicits from New York art veteran Yoko Ono a portrait of her life and career that is unprecedented in detail. Across five interview sessions, Obrist quizzes Ono about her earliest works in visual art and music in Japan, her musical development in New York, her friendship with John Cage, her Fluxus days, the founding of the new state of Nutopia with John Lennon and her ongoing campaigns for world peace and human rights. Ono also recounts here the genesis of her installations and performances, so many of which have since become classics of their genre. Throughout these discussions with Obrist, in which architects and artists such as Rem Koolhaas and Gustav Metzger also participate, this icon of twentieth-century culture shows herself to be a generous and smart personality, and a multifaceted artist of enormous influence.

Hans Ulrich Obrist & Yoko Ono: The Conversation Series
ISBN 978-3-86560-652-5
Pbk, 5.5 x 8.5 in. / 96 pgs / 16 b&w.
U.S. \$27.00 CDN \$32.00
March/Art/Nonfiction & Criticism



Hans Ulrich Obrist & John Baldessari: The Conversation Series Vol. 18
Edited by Hans Ulrich Obrist.

Hans Ulrich Obrist has been a staunch supporter of the Los Angeles maestro of Conceptualism John Baldessari from early on in his career. For these conversations, the artist and curator were joined by, among others, the Uruguayan artist and author Alejandro Cesarco, a friend and previous public interlocutor of Baldessari's. Baldessari himself offers readers insight into the motives and semiotics of his multimedia work and his life as an artist, always expressing himself with precision and with wit. A recurrent topic throughout these discussions is the interaction of text and image (on which so much of Baldessari's work leans), and issues such as the museum as institution, idea archives and unrealized projects, and on his career, exhibitions and retrospectives of the past few years.

Hans Ulrich Obrist & John Baldessari: The Conversation Series
ISBN 978-3-86560-500-9
Pbk, 5.5 x 8.5 in. / 242 pgs / 20 b&w.
U.S. \$26.00 CDN \$31.00
February/Art/Nonfiction & Criticism



Hans Ulrich Obrist & Cedric Price: The Conversation Series Vol. 21
Edited by Hans Ulrich Obrist.

The British architect Cedric Price (1934–2003) completed relatively few buildings, but through his drawings, proposals, teachings and conversations, he exerted an enormous influence across many disciplines. For Price, as for an increasing number of architects today, architecture was an instrument towards social and pedagogical growth, and not an aesthetic gesture in itself. His two most famous structures of the early 1960s, the Fun Palace (1961) and the Potteries Thinkbelt (1964) were both intended to foster social cohesion, and were executed as short-term structures. Hans Ulrich Obrist met the great visionary and architectural theorist several times between 1999 and his death in 2003, and spoke with him about his ideas and his most important projects. The result is a spirited and vivid portrait of Cedric Price's life and work.

Hans Ulrich Obrist & Cedric Price: The Conversation Series
ISBN 978-3-86560-093-6
Pbk, 5.25 x 8.25 in. / 172 pgs / 26 b&w.
U.S. \$35.00 CDN \$42.00
March/Architecture/Nonfiction & Criticism



Hans Ulrich Obrist & Jeff Koons: The Conversation Series Vol. 22
Edited by Hans Ulrich Obrist.

Reflecting on 20 years of making art, Jeff Koons talks to Hans Ulrich Obrist about his vocation and its frequently controversial highlights. Koons makes acknowledgment here of determinative influences such as Marcel Duchamp, Salvador Dalí and Andy Warhol, and elucidates his sense of the legacy of Pop art and his own transformations of that legacy. Koons emerges from this volume as a charmingly open and very focused artist, with strong views on the purposes of art today, and advice for practitioners: "See everything as an opportunity. Stay focused, then amazing things can happen." Koons' goals are also inspiringly utopian and appropriate to all forms of art: "The journey of art begins with self-acceptance," he declares at one point, espousing his ideal of art as a tool for happiness. "Objective art is about Love."

Hans Ulrich Obrist & Jeff Koons: The Conversation Series
ISBN 978-3-86560-635-8
Pbk, 5.25 x 8.25 in. / 158 pgs / 28 b&w.
U.S. \$29.95 CDN \$36.00
March/Art/Nonfiction & Criticism

Yoko Ono: The Other Rooms

The Other Rooms is a sequel to Yoko Ono's *Grapefruit*, a now classic artist's book that was first published in 1964 and became a cult classic following its wider distribution after 1970. Matching the satisfyingly compact size of *Grapefruit*, and beautifully bound in white cloth, *The Other Rooms* is conceived as a series of rooms that unfold the story of, in the words of the artist, "the life of a woman seeing through the eyes of her son." On page after page, or room after room, Ono walks the reader through her unique expression of motherly utopian pedagogy, providing observations and instruction "pieces" such as the following, for "Balance Piece":

- a) Politicians should wear pink transparent loose robes or pajama-like outfits without the bottoms at all times.
- b) A priest should wear a bright red suit with one sleeve and bell-bottom pants with his penis exposed at all times.
- c) The army should wear drag (cocktail party-type flair skirts) and high-heel shoes with jewelry (earrings, etc.)

Other sequences simply describe imaginary rooms, and invite the reader to inhabit them, or suggest new approaches to tasks such as gardening, or to one's hometown, all in the serenely open style for which Ono is so famed. *The Other Rooms* is joyfully interactive in this sense, finding ways "to open doors... where there are no doors."

Yoko Ono: The Other Rooms
ISBN 978-88-8158-755-1
Clth 5.5 x 5.5 in. / 252 pgs.
U.S. \$39.95 CDN \$48.00
January/Artists' Book



Also Available:
Yoko Ono: Between The Sky and My Head
9783865605313
Hbk, U.S. \$45.00 CDN \$54.00
Walther König, Köln



Yoko Ono: Touch Me
9788881586967
Hbk, U.S. \$37.95 CDN \$46.00
Charta

Previously Announced

PRIMARY INFORMATION

Rock/Music Writings
By Dan Graham.

As admired for his writing as for his work in art, photography and architecture, Dan Graham was one of the first contemporary artists to embrace Punk, Postpunk and No Wave, becoming a figurehead for those movements, and an early supporter of (and friend to) Glenn Branca and Sonic Youth among many others. *Rock/Music Writings* collects 13 of Graham's most influential writings, on bands ranging from The Kinks to Bow Wow Wow, first published in art journals such as *Real Life*, *Open Letter* and *ZG* between 1968 and 1988, and in the now rare volume *Rock My Religion*. It includes such landmark essays as "Punk as Propaganda," which explicates the self-packaging and media critique of The Ramones, Devo, the Sex Pistols, the Desperate Bicycles and others; "Rock My Religion," in which Graham traces themes of ecstatic reverie in rock performance (with a focus on Patti Smith), through a beautiful composite of quotation, commentary and photography; and "New Wave Rock and the Feminine," which discusses the onstage personae of Lydia Lunch, Debbie Harry and Siouxsie Sioux, and the gender politics of all-female groups such as The Slits, The Raincoats, Bush Tetras and others. Throughout *Rock/Music Writings*, Graham's appraisals are clear-eyed, sophisticated and poetically constructed, a genre of their own within artists' writings.

Dan Graham: Rock/Music Writings
ISBN 978-0-9788697-3-1
Pbk, 5.5 x 8.25 in. / 224 pgs / 29 b&w.
U.S. \$18.00 CDN \$22.00
Available/Art/Music/Nonfiction & Criticism



Also Available:
Dan Graham: Collector's Choice
9783832191115
Hbk, U.S. \$59.95 CDN \$72.00
DuMont

SIGUR RÓS



Previously Announced

Sigur Rós: Med sud í eyrum vid spilum endalaust

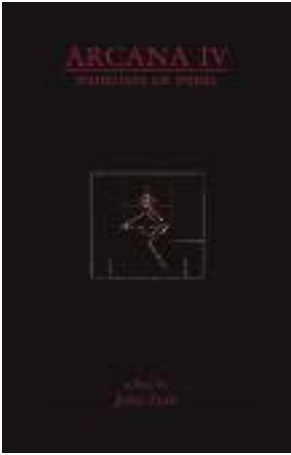
Edited by Sarah Hopper.

Gorgeously ethereal, minimalistic and adored worldwide, the magical soundworld of the Icelandic band Sigur Rós has enraptured a worldwide audience with its quiet beauty. *Med sud í eyrum vid spilum endalaust* is a deluxe clothbound companion to the quartet's fifth album of the same name. It documents the creation of this album—whose title translates loosely as “with a buzz in our ears we play endlessly”—through Eva Vermandel's photographs and Nicholas Abrahams' two films of the band: one a feature-length portrait of the complete recording of the song “ára bátur” at Abbey Road with full choir and orchestra; the other a 35-minute Super-8 film poem of the band touring and traveling in Iceland, Mexico and America, which includes the filming of the famous “Gobbledigook” video (made in collaboration with Ryan McGinley), tour rehearsals, the early shows on the tour and exclusive band interviews. The album itself is included, and each edition is individually numbered and includes a unique strip of 16mm film taken from the “Gobbledigook” video.

Sigur Rós: Med sud í eyrum vid spilum endalaust

ISBN 978-1-935202-05-9
Clth, 12 x 9.5 in. / 200 pgs / 153 color / DVD (NTSC & PAL) / Audio CD.
U.S. \$60.00 CDN \$72.00
January/Music/Photography

HIPS ROAD/TZADIK



Previously Announced

Arcana IV: Musicians on Music

Edited by John Zorn.

Now in its fourth installment, with a fifth in preparation, John Zorn's acclaimed *Arcana* series provides insight into the work and methodologies of some of the most creative musical minds of our time. Rather than an attempt to distill or define a musician's work, *Arcana IV* illuminates directly via personal vision and experience, through the undiluted words and thoughts of the practitioners themselves, elucidating through manifestos, scores, interviews, notes and critical papers, composer/performers address composing, improvising, teaching, living, touring and thinking in and through music. Essential for composers, musicians, students and fans alike, this challenging and original series has now become the major source on new music theory and practice in the twenty-first century. Among *Arcana IV*'s contributors are the late Derek Bailey, Nels Cline, Chris Cutler, Paul Dresher, Kenneth Gaburo, Shelley Hirsch, Wayne Horvitz, Vijay Iyer, Gordon Mumma, Matana Roberts, Katherine Supové and Carolyn Yarnell.

Arcana IV: Musicians on Music
ISBN 978-0-9788337-8-7
Pbk 6.5 x 10 in. / 408 pgs / 85 b&w.
U.S. \$34.95 CDN \$42.00
Available/Music

JRP|RINGIER



Malcolm McLaren: Musical Paintings

Text by Delia Brown, Rodney Graham, Damien Hirst.

“Today,” declares svengali-at-large Malcolm McLaren, “there are two words that sum up the culture: ‘authenticity’ is one, and the other... ‘karaoke’! Many artists spend their entire life trying to authenticate, make true, a karaoke culture—but you have to be a magician to make that happen.” This book, like the exhibition from which it stems, is built around McLaren's *Shallow*, a series of 21 “musical paintings” made from a “grab bag of pop culture's debris over the past 50 years.” The project, curated by Bernd Wurlitzer, brought together music-related works by Delia Brown, Wolfgang Flad, Rodney Graham, Gregor Hildebrandt, Damien Hirst, Alicja Kwade, Jim Lambie, Jack Pierson, Rob Pruitt, Michael Queenland, Anselm Reyle, Michael Sailstorfer and Andreas Schulze. McLaren has proven to be a visionary of pop culture and a pop cultural icon for more than 30 years; with *Shallow*, he formally announces his identity as an artist.

Malcolm McLaren: Musical Paintings
ISBN 978-3-03764-058-6
Pbk, 4.5 x 6.5 in. / 128 pgs / 65 color.
U.S. \$15.00 CDN \$18.00
February/Art/Music

DIS VOIR



Ryoji Ikeda: Dataphonics

A star of minimalist electronica and sound art, Ryoji Ikeda (born 1966) focuses on the building blocks of sound and aural minutiae, often deploying frequencies at the very edges of human hearing—sound that, as he puts it, “the listener becomes aware of only upon its disappearance.” His albums +/- (1997) and *Matrix* (2001) spread this soundworld of sine waves and ambient glitchery to a wider audience; since then, he has exhibited and collaborated (notably with Carsten Nicolai) across the world. A homage to Musique Concrète pioneer Pierre Schaeffer's *Solfège de l'objet sonore*, *Dataphonics* began as a monthly broadcast on France culture's Atelier de Création Radiophonique, in which Ikeda created a highly physical auditory experience based on the idea of binary-logic data made audible, “to materialize the invisible domain of ‘totally pure digital data.’” This book and CD includes spreads of graphic scores, codes, symbols and the composition itself, recomposed from the ten segments in which it was originally conceived.

Ryoji Ikeda: Dataphonics
ISBN 978-2-914563-51-2
Pbk, 6 x 8 in. / 64 pgs / 64 color / Audio CD.
U.S. \$40.00 CDN \$48.00
May/Art/Music

DIS VOIR



Lee Ranaldo & Leah Singer: Water Days

A book and audio CD, *Water Days* documents an exchange of pictures, texts, sounds and voices between multimedia artist Leah Singer and Sonic Youth's Lee Ranaldo. During their 2007 and 2008 residencies at the Centre national de l'estampe et de l'art imprimé (CNEAI) in Chatou, near Paris, Singer and Ranaldo created a body of printworks in the museum's etching atelier, as well as field recordings made in the studio, on their houseboat and in the community at large. *Water Days* began as two texts inspired by the conflict between wanderlust and the desire for home. When invited to do a radio piece for Atelier de Création Radiophonique de France Culture, the sound recordings made in Chatou were combined with recordings of electric guitar, as well as pre-recorded voices including those of artist Robert Smithson and writer Carson McCullers. The current volume attempts to create a filmic sequence of photographs to augment and accompany the recording.

Lee Ranaldo & Leah Singer: Water Days
ISBN 978-2-914563-52-9
Pbk, 6 x 8 in. / 64 pgs / 62 color / Audio CD.
U.S. \$40.00 CDN \$48.00
April/Art/Music

MACHINE PROJECT PRESS



Machine Project: A Field Guide to the Los Angeles County Museum of Art

Edited by Mark Allen, Joshua Beckman, Jason Brown, Charlotte Cotton, Liz Glynn.

Machine Project is a Los Angeles-based social experiment that investigates art, technology, natural history, music and poetry through collaboration and conversation. On November 15, 2008, Machine Project took over the Los Angeles County Museum of Art to orchestrate ten hours of performances, workshops and events experimenting with the museum's collection and seven-acre campus. *Machine Project* documents over 50 artists' projects, contextualized with interviews and essays. Highlights include a nineteenth-century description of the invention of the glass harmonica, a fragmentary history of the museum's architect, instructional diagrams for do-it-yourself mechanisms, a fruit salad recipe based on the museum's collection, and a tour of the museum's campus during the Pleistocene epoch.

Machine Project: A Field Guide to the Los Angeles County Museum of Art
ISBN 978-0-9753140-4-3
Pbk, 7.25 x 9.25 in. / 172 pgs / 92 color / 84 b&w.
U.S. \$25.00 CDN \$30.00
February/Art

WALTHER KÖNIG, KÖLN



Sound in Z: Experiments in Sound and Electronic Music in Early 20th-Century Russia

Edited by David Rogerson, Matt Price. Foreword by Jeremy Deller. Text by Andrei Smirnov.

Sound in Z supplies the astounding and long-lost chapter in the early story of electronic music: the Soviet experiment, a chapter that runs from 1917 to the late 1930s. Its heroes are Arseny Avraamov, inventor of Graphic Sound (drawing directly onto magnetic tape) and a 48-note scale; Alexei Gastev, who coined the term “biomechanics”; Leon Theremin, inventor of the world's first electronic instrument, the Theremin; and others whose dreams for electronic sound were cut short by Stalin's regime. Drawing on materials from numerous Moscow archives, this book reconstructs Avraamov's “Symphony of Sirens,” an open-air performance for factory whistles, foghorns and artillery fire first staged in 1922, explores Graphic Sound and recounts Theremin's extraordinary career—compiling the first full account of Russian electronic music.

Sound in Z: Experiments in Sound and Electronic Music in Early 20th-Century Russia
ISBN 978-3-86560-706-5
Pbk, 7.25 x 9 in. / 96 pgs / 60 b&w.
U.S. \$38.00 CDN \$46.00
March/Music/Art

WALTHER KÖNIG, KÖLN



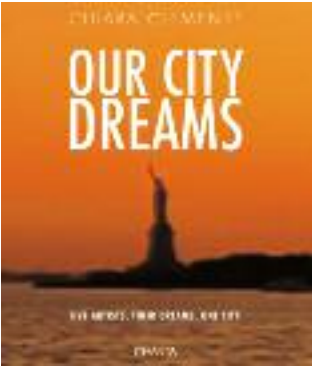
See This Sound: Promises in Sound and Vision

Edited by Cosima Rainer, Stella Rollig, Dieter Daniels, Manuela Ammer.

As the status of sound in art and music evolves and redefines itself, so too does sound art find new ways of describing its history. *See This Sound* compiles a huge number of artists, filmmakers, composers and performers, reaching back into the early twentieth century and into the present to survey overlaps between not only sound and art, sound and film, and the metaphor of cinema as rhythm or symphony. Proceeding chronologically, the book takes the early cinematic “eye music” of Hans Richter as a starting point, noting parallel works by Walter Ruttmann and Oskar Fischinger; moving into the postwar period, the art/cinema/music experiments of Peter Kubelka, Valie Export and Michael Snow are discussed, establishing precedents to similar work by Rodney Graham, Carsten Nicolai, Jeremy Deller and many others. In its scope and intelligence, *See This Sound* is a unique survey of this realm.

See This Sound
ISBN 978-3-86560-683-9
Pbk, 9 x 11.5 in. / 320 pgs / 179 color / 147 b&w.
U.S. \$49.95 CDN \$60.00
February/Art

CHARTA



Chiara Clemente: Our City Dreams
Five Artists. Their Dreams. One City.

Text by Dodie Kazanjian, Chiara Clemente. Interview with Marina Abramović, Nancy Spero, Kiki Smith, Ghada Amer, Swoon.

Our City Dreams is Chiara Clemente’s affecting love letter to art’s capital city. A companion to Clemente’s documentary of the same name, which received rave reviews when it debuted in theaters in 2009 (*New York Magazine* described it as “a first-rate portrait of great artists”), it follows five iconic women artists: Swoon, Ghada Amer, Kiki Smith, Marina Abramović and Nancy Spero. For these artists, at varying stages in both life and career, the activity and the rewards of artmaking are deeply identified with the pulse and dazzle of New York. *Our City Dreams* features film stills, transcriptions of the interviews in the film and an interview with Chiara Clemente by Dodie Kazanjian.

Chiara Clemente: Our City Dreams
ISBN 978-88-8158-749-0
Pbk, 7.5 x 8.5 in. / 120 pgs / 148 color.
U.S. \$39.95 CDN \$48.00
March/Art/Film

JRP|RINGIER



Previously Announced

Luke Fowler

Edited by Hans Ulrich Obrist, Julia Peyton-Jones, Beatrix Ruf. Text by Will Bradley. Interview by Stuart Comer.

A prominent figure in Glasgow’s vibrant art scene, Luke Fowler’s cinematic collages break down conventional approaches to biographical and documentary filmmaking. Fowler’s films have often been linked to the British Free Cinema of the 1950s, and Fowler likewise avoids didactic voice-over and narrative continuity in favor of impressionistic sound and editing. However, Fowler moves beyond simply referencing the work of his predecessors. Mercurially applying the logic, aesthetics and politics of his subjects—who include the composers/musicians Cornelius Cardew and L. Voag, and the psychologist R.D. Laing—to the film he is making about them, he creates atmospheric, sampled histories that reverberate with the vitality of the people he studies. This is the first major publication on Luke Fowler. It provides a comprehensive overview of his artistic production, with color illustrations, an in-depth discussion between Stuart Comer and the artist, and an essay by Will Bradley.

Luke Fowler
ISBN 978-3-03764-046-3
Hbk, 8.75 x 10 in. / 96 pgs / 127 color / 18 b&w.
U.S. \$35.00 CDN \$42.00
Available/Art/Film

WALTHER KÖNIG, KÖLN



Harun Farocki: Against What? Against Whom?

Edited by Antje Ehmann, Kodwo Eshun. Foreword by Alex Sainsbury. Text by Harun Farocki, Michael Baute, Jammes Benning, Nicole Brenez, Sabeth Buchmann, Alice Creischer, Diederich Diederichsen, George Didi-Hubermann, et al.

The first monograph on the prolific German filmmaker, video artist and author Harun Farocki (born 1944), *Against What? Against Whom?* compiles a complete filmography, beginning with Farocki’s early Marxist educational films, “Direct Cinema” works and his film-essays, and more recent installations that draw on a variety of found footage. *Against What* also contains a checklist of installations alongside over 20 essays from a variety of admirers and a new essay by Farocki himself, which combines reflections on his own films with a short history of film-making in West Germany over the past 40 years.

Harun Farocki: Against What? Against Whom?
ISBN 978-3-86560-587-0
Pbk, 8 x 10.25 in. / 256 pgs / 300 color / 270 b&w.
U.S. \$49.95 CDN \$60.00
March/Art/Film & Video

Exhibition Schedule
London: Raven Row,
11/19/09–02/07/10

CHARTA



Shirin Neshat: Games of Desire

Text by France Morin, Catherine Choron-Baix, Shirin Neshat.

In November 2005, Shirin Neshat, recent winner of the Silver Lion award at the 2009 Venice Biennale, was invited to participate in an art project in Luang Prabang, Laos. While there, she attended a Buddhist ceremony at the Vat That Luang monastery, in which the life of Pha Vet, Buddha’s penultimate reincarnation before enlightenment, is recited by the monks. One evening, on the monastery grounds, Neshat encountered a group of elderly laypeople, socializing and singing with passionate glee. Neshat learned that, during this recital, these men and women camped outside the sanctuary, listening to the reading and singing duets of the courting songs of their youth. Neshat, who has built much of her oeuvre on themes of ritual seduction through song and gesture, decided to make these Laotians the subject of her project, and returned in October 2008 to film the singers, costuming them in neutral colors to focus intensely on the singers themselves, and creating a projection in which male and female singers face each other in erotic tension.

Shirin Neshat: Games of Desire
ISBN 978-88-8158-759-9
Pbk, 8.5 x 9.5 in. / 72 pgs / 59 color.
U.S. \$34.95 CDN \$42.00
February/Photography/Middle Eastern Art & Culture

HATJE CANTZ



Record Again!

40yearsvideoart.de Part 2
Edited by Christoph Blase, Peter Weibel. Text by René Block, Walter Grasskamp, Wulf Herzogenrath.

Record Again! is one outcome of the laudable “40yearsvideoart.de” conservation project, which has sought to combat the physical fragility and limited life span of outdated formats by tracing lost video works of the 1960s and 1970s. Scouring museum storage closets, archives and artists’ basements, the project succeeded in retrieving *and* restoring over 50 early video works by Joseph Beuys, Ricardi Peredo, Klaus vom Bruch, Egon Bunne, Valeska Gert, Freddy Paul Grunert, Jörg Herold, Nam June Paik, Alexander Kluge, Gerd Kroske, Marcus Kaiser, Korpys/Löffler, Urs Lüthi, Anna Oppermann, Susanne Ofteringer, Klaus Rinke and many others, screening them for the first time in 30 years. Also supplying an illustrated history of video techniques and discussions on modern conservational practices, *Record Again!* includes texts by artists, curators and media scholars that consider one of the most influential genres in twentieth and twenty-first century art.

Record Again!
ISBN 978-3-7757-2522-4
Pbk, 7.5 x 10 in. / 420 pgs / 400 color / 250 b&w.
U.S. \$55.00 CDN \$66.00
April/Art

CHARTA



Previously Announced

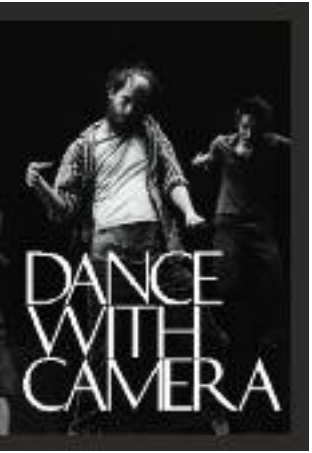
Merce Cunningham

Text by Germano Celant, David Vaughan, Barbara Frost, Yvonne Rainer, Paul Taylor, Lucinda Childs, John Cage, Karole Armitage, Nam June Paik, Jasper Johns, Merce Cunningham, et al.

Merce Cunningham (1919–2009) pioneered the contemporary conception of dance as a moving image of life. His innovations in the field date back to the 1940s, when, after meeting composer John Cage, he proposed the separation of music and dance and applied chance procedures to the structure of his dances; later, he used technology to further extend and blur the medium’s boundaries. Collecting testimonies from Cunningham’s friends and collaborators, this volume surveys the milestones in Cunningham’s career, from 1944 to 1999. Composers such as Gordon Mumma, Earle Brown and John Cage, artists such as Jasper Johns, Robert Rauschenberg and Nam June Paik and dancers such as Yvonne Rainer, Douglas Dunn and Carolyn Brown describe their collaborations with Cunningham over the past half-century, in interviews, essays and memoirs, alongside Cunningham’s own writings and a wealth of illustrations.

Merce Cunningham
ISBN 978-88-8158-258-7
Pbk, 6.75 x 9.5 in. / 320 pgs / 57 b&w / 21 duotone.
U.S. \$45.00 CDN \$54.00
Available/Art/Dance

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA



Dance with Camera

Edited by Jenelle Porter. Text by Jenelle Porter, Edwin Denby, Shirley Clarke, Yvonne Rainer, Charles Atlas, et al.

Against the backdrop of the histories of cinema, postmodern dance and performance art, *Dance with Camera* focuses on the myriad ways visual artists use dance to explore broader themes. Spanning six decades, works by 35 artists and filmmakers propose a rich history of pairing dance and the camera. In video dances made by Merce Cunningham and Charles Atlas choreography is designed for the camera’s frame. The camera allows close-ups that bring us in proximity to the dance as in works by artists such as Tacita Dean, Maya Deren and Joachim Koester. Photographic series by Kelly Nipper, Christopher Williams and Elad Lassry freeze time while expanding the notion of dance as a time-based medium. Editing techniques conjure dances impossible in real time in works by Eleanor Antin, Oliver Herring and Bruce Conner.

Dance with Camera
ISBN 978-0-88454-118-9
Clth, 6.5 x 9.25 in. / 176 pgs / 50 color / 50 b&w.
U.S. \$35.00 CDN \$42.00
February/Art

Exhibition Schedule
Philadelphia: Institute of Contemporary Art,
09/11/09–03/21/10
Houston: Contemporary Arts Museum, 08/07/10–10/17/10

JRP|RINGIER



Not to Play with Dead Things

Edited by Marie de Brugerolle. Text by Catherine Wood, Patricia Brignone, Arnaud Labelle-Rojoux.

From its Futurist and Dadaist origins to the body art of the 1970s and more recent developments in the genre, the history of Performance art is oriented around a fairly consistent set of elements: movements, speech, the body, impermanence, audience participation. But artists have also produced installations and performative objects for their performances, whose status becomes ambiguous once the action is over. *Not to Play with Dead Things* pays overdue attention to these frequently orphaned props of performance art, documenting works from the 1960s to the present by artists as diverse as Richard Jackson, Paul McCarthy, Roman Signer, Mike Kelley, Franz West, Jim Shaw, Guy de Cointet, John Bock, Spartacus Chetwynd, Catherine Sullivan and Erwin Wurm. *Not to Play with Dead Things* asks: are these objects relics of their own making? And is their hybridity a kind of resistance to the streamlining of art?

Not to Play with Dead Things
ISBN 978-3-03764-071-5
Flexi, 6.75 x 9.5 in. / 176 pgs / 79 color.
U.S. \$35.00 CDN \$42.00
March/Art

HAYWARD PUBLISHING



Magic Show

Text by Jonathan Allen, Sally O'Reilly.

Magic Show demonstrates how artists adopt the perception-shifting tactics of theatrical magic to explore creative agency, the power of suggestion and the fragility of belief. This richly illustrated book contains essays on the intersections between art and magic by Jonathan Allen and Sally O'Reilly; texts on each of the 24 featured artists; new writing on the cultural history of magic by Simon During, Brigitte Felderer, Peter Lamont, Pierre Taillefer, Helen Varola and Marina Warner; a fold-out collation of texts and images exploring the dynamics of magic, art and power; and an illustrated selection of props and offbeat ephemera from the world of theatrical magic. Among the featured artists are Zoe Beloff, Center for Tactical Magic, Jackie & Denise Chapwoman, Susan Hiller, Christian Jankowski, Juan Muñoz and Bruce Nauman.

Magic Show
ISBN 978-1-85332-281-5
Pbk, 10 x 7 in. / 112 pgs / 103 color / 13 b&w.
U.S. \$25.00 CDN \$30.00
February/Art

Exhibition Schedule
Blackpool: Grundy Art Gallery, 02/13/10–04/10/10
Carlisle: Tullie House Museum & Art Gallery, 05/15/10–07/04/10
Cardiff: Chapter Arts Centre, 07/30/10–09/12/10
London: Pump House Gallery, 10/06/10–12/19/10

ASPEN ART PRESS



Restless Empathy

Text by Heidi Zuckerman Jacobson, Christian Rattemeyer, Matthew Thompson, Hamza Walker.

Restless Empathy examines the complex process of projecting into the interior world of another—whether artist, viewer or object—and seeking to make a connection. For the exhibition, the Aspen Art Museum has invited eight artists—Allora & Calzadilla, Pawel Althamer, Marc Bijl, Lara Favaretto, Geof Oppenheimer, Lars Ramberg, Frances Stark and Mark Wallinger—to propose projects sited throughout the museum and town of Aspen. While diverse in practice, these artists create and explore empathy in unexpected ways. With recent works grouped under Relational Aesthetics, the viewer becomes instrumentalized within the work itself. Rather than use people as a medium, however, the artists in *Restless Empathy* make generous gestures toward the public, marked by a deep sincerity and moments of intimate surprise. Subverting expectations of permanence and monumentality in art that addresses the public, *Restless Empathy* broadly explores relationships between aesthetics, space, locality and modes of address.

Restless Empathy
ISBN 978-0-934324-49-6
Hbk, 7.75 x 10 in. / 144 pgs / 80 color.
U.S. \$40.00 CDN \$48.00
July/Art

Exhibition Schedule
Aspen: Aspen Art Museum, 05/21/10–07/18/10

HATJE CANTZ



Ars Electronica 1979–2009: The First 30 Years

The Network for Art, Technology and Society
Edited by Gerfried Stocker, Hannes Leopoldseeder, Christine Schöpf.

For 30 years, the interconnections of art, technology and society have been at the center of the activities of the extraordinary organization known as Ars Electronica. Ars Electronica is not only a festival and a prize but has, since 1996, also functioned as a laboratory and a museum. What began in Linz, Austria, in 1979, as a modest experiment in art and local politics now annually sets new standards as an influential forum around the development of new-media art and in the discourse on technological culture. Richly illustrated and with numerous exploratory texts, a comprehensive account of Ars Electronica's numerous projects to date and some entertaining asides, this definitive anniversary publication offers a full retrospective of a project that has consistently focused on developing the future in the present.

Ars Electronica 1979–2009: The First 30 Years
ISBN 978-3-7757-2523-1
Pbk, 8.5 x 11 in. / 560 pgs / 1661 color.
U.S. \$60.00 CDN \$72.00
February/Art/Nonfiction & Criticism

HATJE CANTZ



Ars Electronica 2009 Human Nature

Edited by Gerfried Stocker, Christine Schöpf.

In 2009 the Ars Electronica festival celebrated 30 years of bringing the latest developments in digital and electronic media to the public. The festival was held in Linz, Europe's Capital of Culture for that year, and was themed to address the dawn of an age called the Anthropocene—that is, an age in which humankind is capable, through science, of an unprecedented degree of self-manipulation and self-determination through genetic engineering and numerous developments in biotechnology. Contributors to this catalogue for Ars Electronica 2009 include Stephen Downes on “The Cloud and Collaboration,” Xiao Qiang on “Constructing Self-Identity in the Connected Age,” Juliana Rotich on “African and Environmentalism Online” and Alois Ferscha asking “How Much Technology Can Humankind Bear?” Also: several special projects by the likes of Ryoji Ikeda, Alva Noto and Andres Bosshard, writings marking the festival's anniversary and much more.

Ars Electronica 2009
ISBN 978-3-7757-2498-2
Pbk, 6.5 x 9.5 in. / 431 pgs / 405 color.
U.S. \$45.00 CDN \$54.00
February/Art/Nonfiction & Criticism

DIA ART FOUNDATION



Previously Announced

Robert Lehman Lectures on Contemporary Art No. 4

Edited by Lynne Cooke, Karen Kelly and Barbara Schröder.
Essays by Dave Hickey, Rosalind Krauss, Ulrich Loock, Alexander Alberro, Jan Avgikos, Richard Shiff, Dirk Snauwaert, Miwon Kwon, Colin Gardner. Foreword by Philippe Vergne.

Since 1992, the Dia Center for the Arts has presented the Robert Lehman Lectures on Contemporary Art—an example of Dia's ongoing commitment to cross-disciplinary critical discourse. This fourth volume of collected theoretical and critical essays focuses on Dia's exhibitions from 2001 through 2002, with contributions by Alexander Alberro, Jan Avgikos, Colin Gardner, Dave Hickey, Rosalind Krauss, Miwon Kwon, Ulrich Loock, Richard Shiff and Dirk Snauwaert. These writers analyze the work of internationally recognized artists such as Roni Horn, Alfred Jensen, Bruce Nauman, Max Neuhaus, Panamarenko, Jorge Pardo, Gerhard Richter, Bridget Riley, Diana Thater and Gilberto Zorio.

Robert Lehman Lectures on Contemporary Art No. 4
ISBN 978-0-944521-79-3
Pbk, 5.5 x 8 in. / 200 pgs / 14 color / 88 b&w.
U.S. \$16.95 CDN \$20.00
Available/Art/Nonfiction & Criticism

NAI PUBLISHERS



Corporate Collections in the Netherlands

Text by Pietje Tegenbosch, Lex ter Braak, Hans den Hartog Jager, Edo Dijksterhuis, Riemer Knoop, Arnold Witte.

Dutch corporations own a vast amount of modern and contemporary art, yet little attention has been devoted to the phenomenon. As a consequence, and because few corporate collections are open to the public, debate around the subject tends to be driven by ill-informed opinion: public interest is stirred primarily when these collections are auctioned off or if their fate is uncertain. This publication approaches the subject from various perspectives; alongside a scholarly analysis of corporate collecting and a comparison of the situation in the Netherlands with developments abroad, individuals from the Dutch art world who are involved with corporate collections share their view and experiences. What they have to say reveals how views are shaped by individual desires and agendas, and the degree to which the relationship between the intrinsic value of art and the goals of its collectors is persistently problematic.

Corporate Collections in the Netherlands
ISBN 978-90-5662-722-5
Pbk, 6.5 x 9 in. / 272 pgs / 70 color.
U.S. \$40.00 CDN \$48.00
March/Art

NAI PUBLISHERS



Difference on Display Diversity in Art, Science and Society

Text by Ine Gevers, Renu Addlahka, Michel Callon, Johnson Cheu, Amade M'Charek.

In society, what passes for normal, and who gets to decide? Who “looks” normal, and where do we draw the line? At a facial wrinkle, at a visible prosthesis, pills to increase intelligence, drastic cosmetic surgery? The ambitious exhibition *Difference on Display* at the Beurs van Berlage in Amsterdam featured the responses of international artists to this defining social question of our time. *Difference on Display* offered three lines of approach: perfectibility (the ideal norm), consumer culture and man and technology. Alongside writings on the burgeoning discipline of disability studies—which addresses the needs of marginalized groups and the extent to which society can accommodate them—this well-illustrated publication presents work by over 80 artists, including Marc Quinn, Marlene Dumas, the Chapman Brothers, Viktor & Rolf, Louise Bourgeois and Aernout Mik.

Difference on Display
ISBN 978-90-5662-715-7
Pbk, 6.25 x 9.5 in. / 400 pgs / 280 color.
U.S. \$45.00 CDN \$54.00
March/Art

WALTHER KÖNIG, KÖLN



Radical Nature

Art and Architecture for a Changing Planet, 1969–2009

Foreword by Jonathan Porritt. Preface by Graham Sheffield, Kate Bush. Text by Francesco Manacorda, T.J. Demos.

Since the 1960s, the increasingly evident degradation of the planet has brought a new urgency to much new art and architecture. *Radical Nature* is the first publication to gather together artists from this period and onward, who have created utopian works and devised inspiring solutions for our planet. *Radical Nature* draws on ideas that have emerged from Land art, environmental activism, experimental architecture and utopian thought—ideas that propose a new “radical nature” to reconcile the earth's needs with those of humankind. Works by pioneering figures such as the architectural collective Ant Farm, visionary architect R. Buckminster Fuller and artists Joseph Beuys, Agnes Denes, Hans Haacke and Robert Smithson are presented alongside works by a younger generation including Simon Starling, Luke Fowler, Heather and Ivan Morison, R&Sie(n) and Philippe Rahm.

Radical Nature
ISBN 978-3-86560-608-2
Flexi, 9.25 x 10.75 in. / 256 pgs / 180 color.
U.S. \$64.00 CDN \$77.00
February/Art/Architecture



Chloë Sevigny for Opening Ceremony: Reds

Actress-designer Chloë Sevigny marks the debut of her new line of unisex menswear with this limited-edition hardcover volume. First called on to model her collection of tweedy wools, Fair Isle knits, and animal print jacquard sweaters, Chloë’s redheads became muses for a project focusing on the curious place of red hair in our culture. Curated by Sevigny, *Reds* features contributions from Slater Bradley, Peter Coffin, Matt Damhave, Brian DeGraw, Joe DeNardo, Brendan Fowler, Jess Holzworth, Matt Keegan, Karen Kilimnik, Nate Lowman, Marlene McCarty, Jack Pierson, Rob Pruitt, Aurel Schmidt and Kon Trubkovich. Original works by these artists accompany images by David Armstrong, shot on location at the photographer’s townhouse in Bedford-Stuyvesant, Brooklyn. In addition, redhead lore from Lily Ludlow explores centuries of redhead mythology, which variously described the fair-skinned, freckled breed as temperamental, magical, unlucky, jolly, beautiful and deviant.

Chloë Sevigny for Opening Ceremony: Reds
ISBN 978-1-935202-04-2
Clth, 8.5 x 10.75 in. / 52 pgs / 113 color / 7 b&w.
U.S. \$65.00 CDN \$72.00
February/Fashion



Bernhard Willhelm & Jutta Kraus

Text by Mark Wilson, Sue-an van der Zijpp, Ingeborg Harms, Francesca Granata.

Drawing inspiration directly from the nursery, Pippi Longstocking, Southern German lederhosen and “Bratwurst culture,” the fashion design duo Bernhard Willhelm (born 1972) and Jutta Kraus (born 1972) make clothing that radically intermingles popular culture and highbrow culture, the expensive and the cheap, tradition and innovation. Willhelm (who has worked as an assistant to Alexander McQueen, Dirk Bikkembergs, Walter Van Beirendonck and others) and Kraus make a deliberate break with traditional European ideals of beauty, projecting instead a patchwork of influences and juggling wild patterns, vibrant colors and contrast-rich prints. Other influences include Japanese martial arts, the iconography of the Medieval Dance of Death, contemporary sportswear and the singular stylings of the late Michael Jackson. Willhelm and Kraus bombard wearers and onlookers alike with an abundance of motifs.

Bernhard Willhelm & Jutta Kraus
ISBN 978-90-5662-716-4
Pbk, 6.25 x 9.5 in. / 496 pgs / 500 color.
U.S. \$45.00 CDN \$54.00
March/Fashion



Alexander van Slobbe: And... And... And...

Text by Guus Beumer, Takeji Hirakawa, et al. Contributions by Blommers & Schumm, Joke Robaard, et al.

The austere fashion and interdisciplinary designs of Alexander van Slobbe epitomize contemporary Dutch style. Drawn to modernist abstraction, simple, rudimentary structures, innovative materials and a variety of production styles (including traditional methods), Van Slobbe has said that he hopes to see “a more democratic relation with a public in which I as a designer no longer set the scene but offer conditions,” and a running theme throughout his career has been the positing of fashion as a platform for collaboration with architects, artists and writers. *And... And... And* is presented in an unusual book design by Mevis & Van Deursen, and provides a detailed context for van Slobbe’s work in new essays and images that offer an expansive assessment of the designer’s now widely influential practice.

Alexander van Slobbe: And... And... And...
ISBN 978-9078088-31-8
Hbk, 8.5 x 11.75 in. / 400 pgs / 400 color / 30 b&w.
U.S. \$65.00 CDN \$78.00
May/Fashion



Juergen Teller: Zimmermann

Reminiscent of his earlier monograph *More*, Juergen Teller’s new photographic series, *Zimmermann*, documents supermodel Raquel Zimmermann participating in family events and interacting with Teller’s native environment in Bubenreuth, Southern Germany. Holding true to his signature snapshot aesthetic while nonetheless managing to construct what he describes as a “surreal fairy tale,” the German-born photographer captures Zimmermann—in a state of seeming abandon, in the woods or lying semi-nude on the family table, as though a sacrificial offering as part of some Bavarian feast. A narrative akin in style to a gothic and dramatic Grimm’s fairy tale, this story explores the themes of suppressed youth and teenage longing. Teller, one of the most influential fashion photographers working today, shoots in a deliberately overexposed style that endows this project with his characteristic raw look.

Juergen Teller: Zimmermann
ISBN 978-3-86521-996-1
Slip, Hbk, 9 x 11 in. / 56 pgs / illustrated throughout.
U.S. \$65.00 CDN \$78.00
May/Fashion/Photography



Juergen Teller: Deste Fashion Collection

Juergen Teller’s knack for blurring the line between his commercial fashion pictures and his more autobiographical art photography is perhaps one of the reasons that Dakis Joannou, determined to find an interesting way to fold fashion into his own contemporary art collection, elected Teller as guest curator for the 2008 exhibition *Fashion Capsule* (other guest curators of Joannou’s series have included M/M and Helmut Lang). The works that Teller has selected represent five tendencies that he sees emerging in contemporary fashion. Beginning with the anarchic collaborations of individuals like Björk and Bernhard Willhelm, Teller celebrates the marriage of fashion and art as a commercial strategy, examines the use of celebrity and the dilution of ready-to-wear and couture for the high street market, and concludes with a look at “the missing heroes of fashion.”

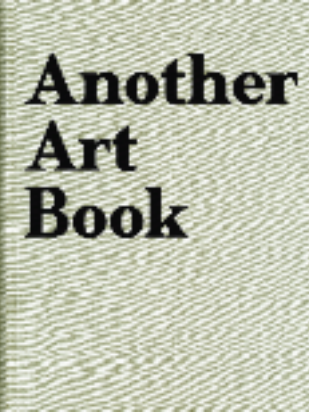
Juergen Teller: Deste Fashion Collection
ISBN 978-3-86930-039-9
Pbk, 9 x 12 in. / 24 pgs / illustrated throughout.
U.S. \$25.00 CDN \$30.00
May/Fashion/Art



Le Book New York 2010

Curated by Lazaro Hernandez and Jack McCollough, the designers behind the influential Proenza Schouler line, and dressed in the iconic imagery of photography legend Robert Mapplethorpe, the 2010 edition of *Le Book* is a must-have for anyone involved in the fashion or advertising industries. Both a source of information and inspiration, *Le Book* offers a skeleton key to the creative world, providing up-to-the-minute information on 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 addition, *Le Book* functions as a visual reference for creative people worldwide, and has become the global meeting place for those involved in the fields of visual communication. Thanks to collaborations by such esteemed cultural figures as Proenza Schouler, Paul Smith, Stephen Sprouse, Yves Saint Laurent and Karl Lagerfeld, each edition is a true collector’s edition.

Le Book New York 2010
ISBN 978-2-905190-67-3
Slip, Spiral, 2 vols., 7.75 x 8.25 in. / 700 pgs / illustrated throughout.
U.S. \$249.00 CDN \$299.00
April/Fashion



Another Art Book

Edited by Jefferson Hack.

Another Art Book is the last in a series of three collectable books of material drawn from the archives of *Another Magazine*, one of the world’s most influential fashion journals. The book looks back on some of the ambitious projects commissioned for *Another Magazine* since 2001, gathering work by many of the most exciting names in contemporary art, including Yayoi Kusama, Yoshitomo Nara, Keith Tyson, Urs Fischer and Damien Hirst. Over the years, the magazine’s unique connection with the art world has continued to evolve: in 2007, it paired 15 artists, including Jeff Koons and Annie Morris, with 15 designers, from Stella McCartney to Dolce & Gabbana, challenging the duos to create 15 unique dresses; and in 2009, the magazine launched a series of editions by some of the artists with whom it has developed particularly close relationships. *Another Art Book* records these and many other projects.

Another Art Book
ISBN 978-3-86521-860-5
Hbk, 9 x 18 in. / 320 pgs / illustrated throughout.
U.S. \$80.00 CDN \$96.00
May/Art



Karl Lagerfeld: The Beauty of Violence

The Beauty of Violence is Karl Lagerfeld’s portrait of his newest muse, the darkly handsome Italian fashion model Baptiste Giabiconi, whom Lagerfeld first spotted in *French Vogue*, clad only in a Chanel cardigan and a pair of shoes. For Lagerfeld’s lens, Giabiconi enacts an erotic seizure in myriad facial and corporeal expressions, and in various degrees of clothing. Well chosen as a portrait subject, Giabiconi is a theatrical chameleon: he confronts the camera with a provocative, sultry stare, or withdraws from it into a state of feigned self-absorption. Lagerfeld loves to engage such seductive subjects and to capture their bodily rhetoric of sexual aggression: *The Beauty of Violence* is the latest chapter in his love affair with the many incarnations of male Eros.

Karl Lagerfeld: The Beauty of Violence
ISBN 978-3-86930-046-7
Pbk, 11 x 14 in. / 96 pgs / 80 tritone.
U.S. \$50.00 CDN \$60.00
May/Fashion/Photography/Gay & Lesbian



Also Available:
Karl Lagerfeld: You Can Leave Your Hat On
9783865215901
Hbk, U.S. \$25.00
CDN \$30.00
Steidl



Jean Pigozzi: Catalogue Déraisonné
ISBN 978-3-86930-034-4
Hbk, 9 x 11 in. / 400 pgs / illustrated throughout.
U.S. \$80.00 CDN \$96.00
May/Fashion/Photography



STEIDL

Jean Pigozzi: Catalogue Déraisonné

Photographer, collector, philanthropist and businessman Jean Pigozzi (born 1952) has spent much of the past four decades compiling a frank and humorous taxonomy of the international glitterati with which he surrounds himself. Instead of keeping a written diary, Pigozzi elected to keep a visual journal of his friends, family and social antics, producing a brand of high-society portraiture that conveys his preference for celebrating life in—or next to—the lime-light, seeking and embracing the company of the rich and famous rather than revealing celebrity secrets. The famous *Pigozzi & Co.* series that began in the 1970s—a body of work that turned the typical conception of the paparazzo on its head by inserting the photographer among his subjects (as in the now-classic snap of Pigozzi with Mick Jagger and Jerry Hall) has now given way to candid portraiture and the recording of low-key moments. The fourth monograph of his work, *Catalogue Déraisonné* is part diary, part cultural archive, with a cast of eccentric characters caught off the cuff.

MONDADORI ELECTA

Marina Cicogna: Scritti e Scatti

Text by Marina Cicogna, Calvin Klein, Jeanne Moreau.

Photographer Marina Cicogna is the granddaughter of Count Volpi, who established the first Libyan film festival in 1932. Countess Marina grew up surrounded by stars and, in 1967, became a film producer with *Indagine su un cittadino al di sopra di ogni sospetto* and *La classe operaia va in paradiso*. The success of these two films marked the beginning of a long list of productions including *Medea*, *C'era una volta il West* and *Una stagione in inferno*. This book accompanies an exhibition, designed by Dante Ferretti, which was staged in Rome's Villa Medici. A play on opulence and theatricality, *Scritti e Scatti* is comprised of approximately 80 candid black-and-white portrait shots of international celebrities from the golden days of the Dolce Vita: David Niven, Audrey Hepburn, Maria Callas, Charlie Chaplin, Jeanne Moreau, Cecil Beaton, Henry Fonda, Terence Stamp, Pier Paolo Pasolini, Rex Harrison, Catherine Deneuve, Brigitte Bardot, Monica Vitti and many others. "I wanted to find, through the photographs I had taken, the faces, the attitudes, landscapes that don't exist anymore, tokens of a time when all that is extraordinary seemed to us normal and everlasting," writes Cicogna in the preface to this book, which conveys the flavor of Cicogna's relationships with her subjects. In addition to Cicogna's own memoirs of the portraits, *Scritti e Scatti* includes recollections by friends such as Jeanne Moreau and Calvin Klein.

Marina Cicogna: Scritti e Scatti
ISBN 978-88-370-7117-2
Hbk, 8.75 x 12 in. / 189 pgs / 100 b&w.
U.S. \$80.00 CDN \$96.00
February/Photography



STEIDL



Tina Barney: Players

Edited by Chip Kidd. Text by Michael Stipe.

Tina Barney's earliest photographs were candid snapshots of her well-to-do relatives at home in and around New York, images that revealed both the familial relationships and material wealth she was accustomed to. During the 1980s, she became one of the first photographers to work in the "directional style" when she forfeited the spontaneous freedom of 35 mm for a more detail-oriented, large-format technique that recalled nineteenth-century portraiture. In her two previous volumes, Barney chose to look at American families and their milieu, then carried on this examination of families in Europe. This new collection, *Players*, sees Barney expand her subject matter to include fashion, performers and actors, as well as her own circle of friends. Emboldened by the cacophony of the set and the stage, Barney has here embraced a more casual aesthetic that is no less visually exhilarating. In *Players*, she combines commercial assignments dating back as far as 1988 with editorial, fashion and portrait photography, selections from her personal work completing the mix. The result is refreshing, revealing and curious. Barney has always been fascinated by the circumstances in which her subjects operate; whether performing publicly or privately, they are all "players." Editor and designer Chip Kidd has translated that excitement to the pages of this volume, to which Michael Stipe has contributed a poetical commentary.

Tina Barney: Players
ISBN 978-3-86521-995-4
Hbk, 11 x 9 in. / 96 pgs / 66 color.
U.S. \$49.95 CDN \$60.00
May/Photography

PPP EDITIONS



Male

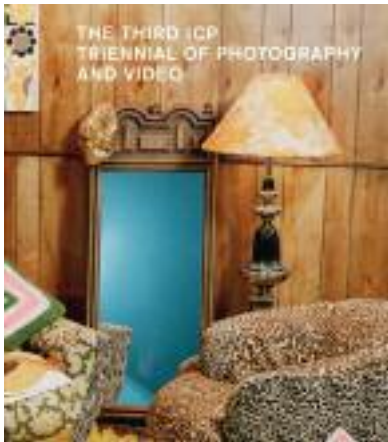
From the Collection of Vince Aletti

Text by Collier Schorr.

From the collection of the renowned photography critic and curator Vince Aletti, *Male* collects photographs, paintings and artifacts on the theme of the male body, amassed over the last 30 years. Aletti's collection was first presented at New York's White Columns gallery in February 2008, and is a wild blend of anonymous and iconic art and photography from the nineteenth century to the present, a visual cacophony that distinguishes Aletti's taste and appetite as a collector. Among the known photographers in the collection are Alexandr Rodchenko, Nan Goldin, Marco Breuer, Aaron Siskind, Gary Schneider, Peter Hujar, Bill Jacobson, McDermott and McGough, Weegee, George Platt Lynes, Larry Clark, Danny Lyon and Malick Sidibe. Alongside reproductions, a gatefold page displays the works as they are installed in Aletti's New York home, and Collier Schorr contributes an essay recording the impact the collection has had on her own work and view of photography. Schorr writes: "Art history, written mainly by men, has shied away from the male figure... Aletti's collection... creates a Cosmos: at once a microcosm of gay male life, a personal fantasy, and the infinite, enveloping World."

Male
ISBN 978-0-9715480-6-0
Pbk, 10 x 12.5 in. / 272 pgs / 72 color / 132 b&w.
U.S. \$120.00 CDN \$144.00
February/Photography/Gay & Lesbian

STEIDL



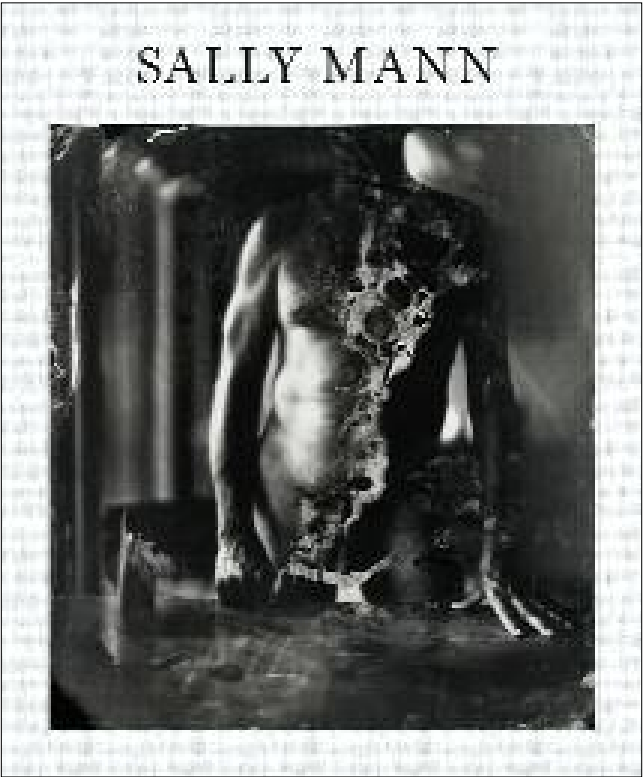
Previously Announced

Dress Codes: The Third ICP Triennial of Photography and Video

Every three years, New York's International Center of Photography (ICP) presents a global survey of the most exciting and challenging new work in photography and video—the only recurrent U.S. exhibition to specialize in this field. Opening in September 2009, the Third ICP Triennial takes place within a yearlong cycle of ICP exhibitions that critically examine fashion and its relation to contemporary art and other cultural phenomena. Through the lens of fashion, the Triennial will look at the proliferation of photo- and video-based work, exploring the current uses of style, image and self-presentation. Among the artists taking part in the Triennial are Yto Barrada, Valérie Belin, Jacqueline Hassink, Hu Yang, Kimsooja, Jeremy Kost, Tanya Marcuse, Anne Morgenstern, Grace Ndiritu, David Rosetzky, Cindy Sherman, Lorna Simpson, Hank Willis Thomas, Mikalene Thomas and Pinar Yolacan. Encompassing a huge range of extremely diverse practices and ideas, the works in the exhibition all reflect a shared conviction that style and fashion stand at the center of today's liveliest and most significant cultural manifestations.

Dress Codes: The Third ICP Triennial of Photography and Video
ISBN 978-3-86521-950-3
Pbk, 9 x 10 in. / 240 pgs / 180 color.
U.S. \$28.00 CDN \$34.00
January/Photography

Exhibition Schedule
New York: International Center of Photography,
10/02/09–01/17/10



APERTURE/GAGOSIAN GALLERY

Previously Announced

Sally Mann: Proud Flesh

Text by C.D. Wright.

Children, landscape, lovers—these subjects are almost as common to the photographic lexicon as light itself. But Sally Mann’s take on these iconic themes, rendered through both traditional and esoteric processes, is anything but common. Astonishingly original both in imagery and technique, Mann’s work consistently challenges the viewer: in her hands, experiences drawn from daily life are rendered both disquieting and sublime. Now, having studied relationships between parent and child, artist and subject, life and death, Mann investigates the bonds between husband and wife. Exquisitely detailed, intimate, psychologically and emotionally intense, *Sally Mann: Proud Flesh* engages territory most often inhabited by male artists portraying their wives and female lovers, as Mann turns the camera to her husband of 39 years, Larry. Beautiful, textured and provocative, these unprecedented nude studies neither objectify nor celebrate; rather, they go far under the skin to suggest a relationship between man and woman that is profoundly trusting: sensual, sexual, sometimes painful, often indescribably tender and always unblinkingly honest.

Sally Mann: Proud Flesh
ISBN 978-1-59711-135-5
Clth, 12 x 14 in. / 64 pgs / 33 tritone.
U.S. \$80.00 CDN \$96.00
Available/Photography



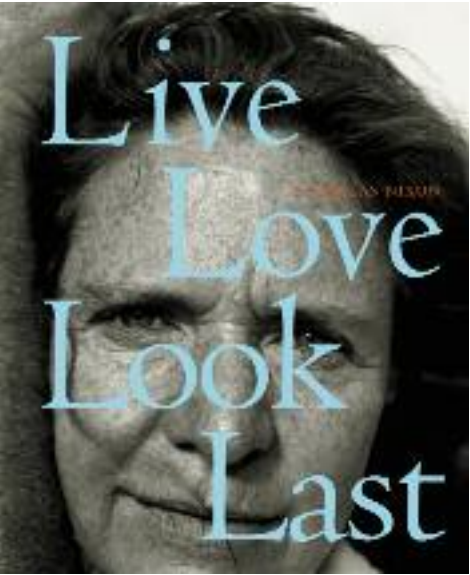
Also Available:
Sally Mann: Immediate Family
9780893815233
Pbk, U.S. \$27.50 CDN \$33.00
Aperture

STEIDL

Nicholas Nixon: Live, Love, Look, Last

An early associate of the New Topographics movement, Nicholas Nixon (born 1947) achieved fame for his widely exhibited ongoing project *The Brown Sisters* (begun in 1975), for which he has made one black-and-white portrait per year of four sisters, one of whom is Nixon’s wife. Nixon’s *Live, Love, Look Last* brings together similarly intimate photographs from the past decade. Each of the series presented—Nixon’s family, couples, Boston cityscapes and critically ill patients—originated as a project of its own, but Nixon soon realized that the four independent series collectively articulated his continual effort to simply render life’s most intimate moments, and so has gathered them here. Nixon brings a moving candor to his sense of portraiture, and takes care to strike a balance between “on the one hand, getting the picture I want, and on the other, having [his subjects] like the experience. I don’t want them to feel like I’ve taken anything they don’t want to give me.” Unflinchingly honest in his approach, Nixon explores the relationships between individuals and their environment, and how these bonds are affected by birth and death.

Nicholas Nixon: Live, Love, Look, Last
ISBN 978-3-86930-026-9
Hbk, 9 x 11 in. / 148 pgs / illustrated throughout.
U.S. \$49.95 CDN \$60.00
January/Photography



Also Available:
Nicholas Nixon: The Brown Sisters
9780870707193
Hbk, U.S. \$34.95 CDN \$42.00
The Museum of Modern Art, New York

GREGORY R. MILLER & CO.

Lyle Ashton Harris: Excessive Exposure
The Complete Chocolate Portraits

Text by Okwui Enwezor. Foreword by Henry Louis Gates, Jr.
Interview with Chuck Close.

Excessive Exposure documents all the chocolate-colored portraits that Bronx-born artist Lyle Ashton Harris made with a large-format Polaroid camera over the past ten years. This sequence of approximately 200 paired front and back portraits, for which Harris has become so well known, has now come to a close, making this volume the definitive publication on the series. The portraits’ subjects include Harris’ family and friends, art-world personalities, noted cultural figures, celebrities and politicians. These images are further distinguished by a strategic blurring of conventional gender roles, sexual identities and racial categories, and by a refined use of light and shade. Okwui Enwezor contributes an essay analyzing Harris’ portraits, situating these works in the context of the artist’s work of the past 20 years, as well as in the broader history of the genre. The book also includes a conversation between Harris and artist Chuck Close that took place in 1999, when Harris was beginning the series. With a penetrating foreword by Henry Louis Gates, Jr., *Excessive Exposure* offers a wealth of superb portraiture and is destined to become a touchstone volume among photo-books.

Lyle Ashton Harris: Excessive Exposure
ISBN 978-0-9743648-7-2
Hbk, 10 x 11.75 in. / 360 pgs / 350 color / 10 b&w.
U.S. \$75.00 CDN \$90.00
March/Photography/African American Art & Culture/Gay & Lesbian



Also Available:
Lyle Ashton Harris: Blow Up
9780974364896
Pbk, U.S. \$50.00 CDN \$60.00
Gregory R. Miller & Co.



P.S.1 CONTEMPORARY ART CENTER

Robert Bergman: Selected Portraits

Introduction by Phong Bui, Glenn Lowry. Text by David Levi Strauss.

With just a handheld 35 mm camera and natural lighting, Robert Bergman explores his subjects with an evident determination to record a connection, even at the expense of surroundings, which Bergman tends to carefully forfeit as a compositional element. The series documented in this catalogue, produced for Bergman’s exhibition at P.S.1 Contemporary Art Center, charts the evolving character of Americans at the turn of the millennium. Of this series, Toni Morrison has written: “Occasionally there arises an event or a moment that one knows immediately will forever mark a place in the history of artistic endeavor. Robert Bergman’s portraits represent such a moment, such an event. In all its burnished majesty his gallery refuses us unearned solace and one by one by one each photograph unveils us, asserting a beauty, a kind of rapture, that is as close as can be to a master template of the singularity, the community, the unextinguishable sacredness of the human race.”

Robert Bergman: Selected Portraits
ISBN 978-0-9841776-0-8
Clth, 12.75 x 10 in. / 88 pgs / 24 color / 6 b&w.
U.S. \$39.00 CDN \$47.00
February/Photography

Exhibition Schedule
New York: P.S.1 Contemporary Art Center, 10/15/09–01/04/10



Back in Print!
Robert Frank: Hold Still, Keep Going
Edited by Ute Eskildsen.
Text by Ute Eskildsen, Christoph Ribbat, Wolfgang Beilenhoff.
Interview by Ute Eskildsen.

Originally published to coincide with Robert Frank's exhibition *HOLD STILL...keep going* at Germany's Museum Folkwang, Essen, in 2001, this book explores the filmic aspects of Frank's photography. The interaction between the still and moving image permeates Frank's oeuvre, from his early still photographs, to his concentration on filmmaking in the 1960s and his use of both thereafter. Adopting a non-chronological approach that juxtaposes work from a career spanning more than 60 years, this volume collects prints, film stills and collages, as well as sequences of still photography arranged like fragments from films. Frank's use of text is also crucial, both in his films (in the form of scripted and improvised dialogue), and through words handwritten on the photographs.

Robert Frank: Hold Still, Keep Going
ISBN 978-3-86521-812-4
Hbk, 8 x 10.5 in. / 168 pgs / illustrated throughout.
U.S. \$59.95 CDN \$72.00
March/Photography



Back in Print!
Robert Frank: Black, White and Things

Inscribed with the quote, "It is only with the heart that one can see rightly / what is essential is invisible to the eye," by writer and pilot Antoine de Saint-Exupéry, Robert Frank's handcrafted 1952 book, *Black White and Things*, was made in an edition of three identical copies designed by Werner Zryd, each with a spiral binding containing original photographs of Frank's travels to cities including Paris, New York, Valencia and St. Louis. First reprinted for an exhibition at the National Gallery in Washington, D.C., in 1994, this edition has now been designed in a smaller format by Frank. The three categories "black," "white" and "things," are shaped more by mood than subject matter: vastly different images—Frank's first wife reclining with their newborn baby, peasants squatting against a flaking wall in Peru and a business man strolling past a snow-filled tree in London—are all gathered in the "white" section, for example.

Robert Frank: Black, White and Things
ISBN 978-3-86521-808-7
Hbk, 7.75 x 8 in. / 80 pgs / 37 tritone.
U.S. \$29.95 CDN \$36.00
January/Photography



Robert Frank: The Complete Film Works Volume 5

Housed in a slipcase-enclosed metal film can, this latest three-DVD installment in Steidl's edition of Robert Frank's complete films presents movies from the 1980s. 1983's *This Song for Jack* documents a conference held at the Naropa Institute in Boulder, Colorado, honoring the memory of Frank's friend Jack Kerouac, and includes footage of a moving, rain-soaked reading of *On the Road* by a number of Kerouac's contemporaries and admirers. A more atypical Frank film collected here is 1989's *Hunter*, shot on location in Germany's industrial Ruhr region, and which is, in Frank's words, "about a man whose destiny is—not to find a destination... A man who fears that he will never find what his imagination compels him to look for, a mystical traveler going by train and by car through... language and landscape."

Robert Frank: The Complete Film Works Volume 5
ISBN 978-3-86930-043-6
Boxed set of 3 DVDs (PAL & NTSC), 5 x 8.25 in.
U.S. \$125.00 CDN \$150.00
May/Film & Video



Also Available:

Robert Frank: Frank Films
9783865218155
Pbk, U.S. \$45.00 CDN \$54.00
Steidl/The Robert Frank Project



Robert Frank: The Complete Film Works Volume 6

The sixth volume of Robert Frank's films and videos includes 1990's *C'est vrai (One Hour)*, a single-take account of Frank and actor Kevin O'Connor either walking or riding in the back of a minivan through Manhattan's Lower East Side. *C'est vrai* captures both the intimacy and the swift pace of pre-gentrification street life on the Lower East Side. *Candy Mountain*, from 1987, is also a film about traveling, though on a grander scale, and about music: Julius (Kevin J. O'Connor) learns of a legendary guitar maker named Elmore Silk, and sets off in search of him. Finally, *Run/New Order*, released in 1989, is the four-minute video for New Order's "Run" single, which intersperses live footage of the band with New York street scenes that seem to slip in and out of sync with the song. As with the previous installments in this series, this volume comes in a metal film can housed in a slipcase.

Robert Frank: The Complete Film Works Volume 6
ISBN 978-3-86930-044-3
Boxed set of 3 DVDs (PAL & NTSC), 5 x 8.25 in.
U.S. \$125.00 CDN \$150.00
May/Film & Video



Koen Wessing: Chili, September 1973
Books on Books No. 8
Text by Pauline Terreehorst, Jeffrey Ladd.

Koen Wessing's *Chili, September 1973* is a shocking account of government brutality, from a socially concerned and politically engaged Dutch photojournalist who has gone on to make similarly powerful images in Ireland, Chile, Guinea-Bissau, Nicaragua, El Salvador, China, Berlin and Amsterdam. First published in 1973, just months after the fall of Salvador Allende to Augusto Pinochet's coup d'etat, it describes the tense days of the military attempt to root out public opposition in the streets of Santiago, and has since become one of documentary photography's most exemplary moments. This entry in Errata Editions' *Books on Books* series reproduces every spread from Wessing's gritty documentation of Chile's darkest historical moment; art historian and film theorist Pauline Terreehorst contributes a contemporary essay titled "The Man in the Grey Suit: Koen Wessing: Chili 1973."

Koen Wessing: Chili, September 1973
ISBN 978-1-935004-14-1
Clth, 7 x 9.5 in. / 64 pgs / 15 color / 30 duotone.
U.S. \$39.95 CDN \$48.00
February/Photography/Latin American Art & Culture



David Goldblatt: In Boksburg
Books on Books No. 7
Text by Jeffrey Ladd, Joanna Lehan.

David Goldblatt's *In Boksburg* stands as one of the most important observations of a middle-class white community in South Africa during the apartheid years. Published in 1982, it presents an accumulation of everyday details from the community of Boksburg through which a larger portrait is revealed of white societal values within a racially divided state. "Blacks are not of this town," writes Goldblatt. "They serve it, trade with it, receive charity from it and are ruled, rewarded and punished by its precepts. Some, on occasion, are its privileged guests. But all who go there, do so by permit or invitation, never by right." This facsimile reproduces all 71 black-and-white photographs as well as Goldblatt's eloquent introduction to the work, and noted writer and editor, Johanna Lehan, contributes a contemporary essay written for this volume.

David Goldblatt: In Boksburg
ISBN 978-1-935004-12-7
Clth, 7 x 9.5 in. / 112 pgs / 15 color / 71 duotone.
U.S. \$39.95 CDN \$48.00
February/Photography



Yutaka Takanashi: Toshi-e (Towards the City)
Books on Books No.6
Text by Gerry Badger, Jeffrey Ladd, Gozo Yoshimasu.

Yutaka Takanashi's *Toshi-e (Towards the City)* is a landmark volume from one of the founders of the short-lived avant-garde Japanese magazine *Provoke*. The photographers associated with *Provoke* cultivated a grainy, blurry, black-and-white aesthetic, and Takanashi's pictures are grainy in the extreme. In contrast to his earlier, more upbeat *Tokyoites* series, the images here approach landscapes at skewed angles, as though shot from a speeding car, speeding perhaps "towards the city." Published in 1974 and considered the most luxurious of all of the *Provoke*-era publications, its brooding, pessimistic tone describes the state of contemporary life in an unnamed city, in a Japan undergoing massive economic and industrial transformations. This sixth volume in Errata's *Books on Books* series reproduces all 116 black-and-white photographs, along with an essay by the British photographer, writer and book historian Gerry Badger.

Yutaka Takanashi: Toshi-e (Towards the City)
ISBN 978-1-935004-10-3
Clth, 7 x 9.5 in. / 176 pgs / 15 color / 110 duotone.
U.S. \$39.95 CDN \$48.00
February/Photography

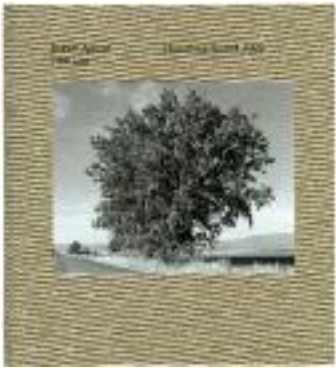


William Klein: Life is Good & Good for You in New York
Books on Books No. 5
Text by Max Kozloff, Jeffrey Ladd.

William Klein's *Life is Good & Good for You in New York* is regarded as one of the most influential and groundbreaking photo-books created in the last half-century. Published in 1956, its visual energy captured the rough-and-tumble streets of New York—a city Klein once described as "the world capital of anguish"—like no photo-book had done before or since. Robert Capa famously declared that if your photographs were no good it was because you were not close enough to your subject, and in Klein's New York people press themselves up against the lens, dance around it, pull faces, pretend to shoot each other—a visual chaos which is rigorously organized by Klein's "one American eye and one European eye," as he once characterized his style. *Books on Books* 5 reproduces in its entirety Klein's brilliantly photographed and designed magnum opus.

William Klein: Life is Good & Good for You in New York
ISBN 978-1-935004-08-0
Clth, 7 x 9.5 in. / 160 pgs / 110 duotone.
U.S. \$39.95 CDN \$48.00
February/Photography

STEIDL



Robert Adams: Tree Line The Hasselblad Award 2009

This volume commemorates Robert Adams’ receipt of the Hasselblad Foundation International Award in Photography for 2009. Described by the Swedish foundation as “one of the most important and influential photographers of the last 40 years,” Adams joins a very distinguished line of contemporary photographers who have won the award, such as Graciela Iturbide (2008) and Nan Goldin (2007). The Foundation singled out Adams’ ability to consolidate the medium’s history: “as photography has altered and fragmented, he has refined and reaffirmed its inherent language, adapting the legacies of nineteenth-century and modernist photography to his own very singular purpose. Precise and undramatic, Adams’ accumulative vision of the West now stands as a formidable document, reflecting broader, global concerns about the environment, while consistently recognizing signs of human aspiration and elements of hope, across a particular changing landscape.”

Robert Adams: Tree Line
ISBN 978-3-86521-956-5
Hbk, 10 x 10.5 in. / 128 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
May/Photography

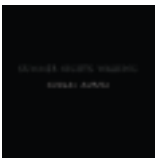
STEIDL PHOTOGRAPHY
INTERNATIONAL



Robert Adams: Gone?

Robert Adams began by photographing suburban landscapes along the edge of the Rocky Mountains. His goal was to record the erasure of the American wilderness, while attempting to affirm what survives of it. For Adams, photography at this juncture in history presents a melancholy vocation: “It seems to me that we are now compelled to recognize that we have no place to go but where we’ve been,” he judges. “We’ve got to go look at what we’ve done, which is oftentimes pretty awful, and see if we can’t make of this place a civilized home.” In *Gone?*, his most personal work to date, Adams lives out the implications of these words. In the 1980s, he revisited semi-rural areas he had known as a boy—landscapes that were no longer pristine, but which still retained their own particular qualities of light.

Robert Adams: Gone?
ISBN 978-3-86521-917-6
Hbk, 10 x 10 in. / 116 pgs / 119 b&w.
U.S. \$58.00 CDN \$70.00
April/Photography



Also Available:
Robert Adams: Summer Nights, Walking
9781597111171
Hbk, U.S. \$50.00
CDN \$60.00
Aperture/Yale University Art Gallery

RADIUS BOOKS



Thomas Joshua Cooper & Timothy O’Sullivan: Shoshone Falls

In the summer of 2003, Thomas Joshua Cooper traveled to Shoshone Falls in southern Idaho to photograph where the Snake River had tumbled across a 212-foot precipice, once one of the most sublime landscapes in the American West. Cooper’s images were a response to the work of Timothy H. O’Sullivan, photographer on the late-nineteenth-century geologic and geographic surveys led by Clarence King and George M. Wheeler. Traveling to Shoshone Falls in 1868, and again in 1874, O’Sullivan made images that capture both the physical grandeur and emotional resonance of this unique landscape. Cooper’s photographs simultaneously engage the work of his predecessor while expanding his own formal vocabulary in a project that generates a dialogue around history, geography and photographic process. Printed large-scale in lush tri-tone, this book reproduces 18 of Cooper’s images in tandem with nine by O’Sullivan.

Thomas Joshua Cooper & Timothy O’Sullivan: Shoshone Falls
ISBN 978-1-934435-25-0
Clth, 10.5 x 15 in. / 48 pgs / 27 tritone.
U.S. \$50.00 CDN \$60.00
March/Photography

VERLAG FÜR MODERNE KUNST
NÜRNBERG



Thomas Ruff: Schwarzwald Landschaft

Text by Jochen Ludwig, Christiane Grathwohl-Scheffel.

German photographer Thomas Ruff (born 1958) is closely associated with the city of Düsseldorf though his studentship under Bernd and Hilla Becher, but he actually hails from the small town of Zell am Harmersbach, in the Black Forest. Ruff’s *Interior* series, made during his student days (prior to the Bechers) between 1979 and 1983, is located there. Taken in the homes of his family and friends, and photographed in sober black and white, it draws the viewer immediately into the atmosphere of 1960s and 1970s Germany, showing the farmhouse in which Ruff’s mother grew up, along with its barn, toolshed and silo, a young bull and nearby woodland paths. When Ruff undertook his long-term *Jpegs* project, imagery of the Black Forest cropped up again. All of Ruff’s Black Forest-related series are collected in this catalogue, along with two other series, *Stars* and *Nudes*.

Thomas Ruff: Schwarzwald Landschaft
ISBN 978-3-941185-51-7
Hbk, 8.5 x 11.75 in. / 80 pgs / 55 color.
U.S. \$45.00 CDN \$54.00
February/Photography

DAMIANI



Tim Davis: The New Antiquity Text by Francine Prose.

During a recent stint in Rome (on a Rome Prize Fellowship), photographer Tim Davis became drawn to the peculiar status of ancient ruins. “You are standing in a field in Italy, looking at a pile of rocks. You’ve seen rocks and these are rocks. But someone else—a friend, a guidebook, a scholar—sees a temple . . .” Fascinated with the degree of meaning making that we bring to bear upon such minimal visual cues, Davis tested this perceptual shift on suburban ruins—what he calls “a soon-to-be ancient past”—and found that it was possible to make pictures that “look like archaeology, but might just be the side of the road.” The photographs in *The New Antiquity* trigger in the viewer that wonderful cognitive bafflement of which Davis is a virtuoso: a kind of “seeing as” that allows us to completely reconceive what is actually quite ordinary (albeit beautifully photographed) everyday imagery. *The New Antiquity* proves that the suburban landscape is uniform and global not only in its pristine props, but also in its decay. And as Davis notes, “The Imperial Romans did the same, shipping marble from Tunis to Turkey. This New Antiquity doesn’t come from a centralized authority, but spreads virulently through all fertile capital markets. And its rise and ruin occur quickly . . .”

Tim Davis: The New Antiquity
ISBN 978-88-6208-116-0
Hbk, 12 x 9.75 in. / 116 pgs / 100 color.
U.S. \$40.00 CDN \$48.00
March/Photography

APERTURE



Dave Anderson: One Block A New Orleans Neighborhood Rebuilds Text by Chris Rose.

American photographer Dave Anderson’s *One Block* follows the reconstruction of a single New Orleans block in the wake of Hurricane Katrina, delivering a powerful portrait of the storm’s ongoing physical and psychological impact on the city and its residents. Using portraiture, still lifes and abstract images, Anderson documents the evolution of both the street and its houses as residents literally rebuild their lives, exploring the very nature of community while testing its resilience. Anderson’s compassionate treatment of the neighborhood’s straitened financial circumstances and its courageous reconstruction has drawn comparisons to coverage of the Great Depression by Dorothea Lange, Walker Evans and other Farm Security Administration-funded photographers. Seventy years later, between the devastation left by Katrina and the current housing crisis, the stability and permanence of the American home are once again in jeopardy, lending Anderson’s record a heightened, timely pertinence. *One Block* is an extension of Anderson’s optimistic belief that the good within each of us is what unites us, as well as his hope that this commonality will afford us the grace to both endure and emerge from our current turmoil.

Dave Anderson: One Block
ISBN 978-1-59711-143-0
Hbk, 8.75 x 9 in. / 144 pgs / 100 color.
U.S. \$45.00 CDN \$54.00
June/Photography

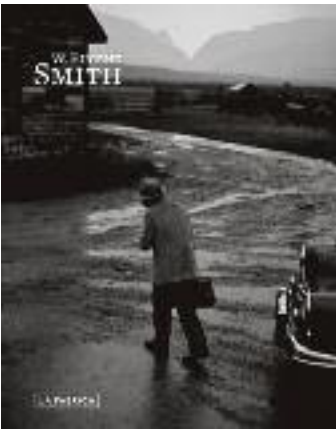
STEIDL



Yves Marchand & Romain Meffre: The Ruins of Detroit

Until the 1960s, Detroit was one of America’s most important cities, a hub of industry with a population of almost two million and a skyline to rival that of any U.S. city. Its buildings were monuments to its success and vitality in the first half of the twentieth century. At the start of the twenty-first century, those same monuments are now ruins: the United Artists Theater, the Whitney Building, the Farwell Building and the once ravishing Michigan Central Station (unused since 1988) today look as if a bomb had dropped on Motor City, leaving behind the ruins of a once great civilization. In a series of weekly photographic bulletins for *Time* magazine called “Detroit’s Beautiful, Horrible Decline,” photographers Yves Marchand and Romain Meffre have been revealing to an astonished America the scale of decay in Detroit. “The state of ruin is essentially a temporary situation that happens at some point, the volatile result of change of era and the fall of empires,” write Marchand and Meffre. “Photography appeared to us as a modest way to keep a little bit of this ephemeral state.” As Detroit’s white middle class continues to abandon the city center for its dispersed suburbs, and its downtown high-rises empty out, these astounding images, which convey both the imperious grandeur of the city’s architecture and its genuinely shocking decline, preserve a moment that warns us all of the transience of great epochs.

Yves Marchand & Romain Meffre: The Ruins of Detroit
ISBN 978-3-86930-042-9
Hbk, 15 x 11.5 in. / 200 pgs / 150 color.
U.S. \$125.00 CDN \$150.00
May/Photography

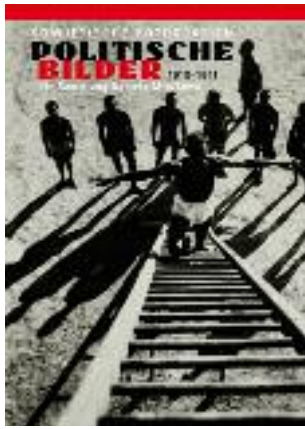


W. Eugene Smith

Text by Britt Salvesen, Enrica Viganò.

W. Eugene Smith (1918–1978) revolutionized the photo-essay form with the works he published in *Life* magazine between 1948 and 1956. This monograph reproduces images from six classic sequences: *Country Doctor*, which portrays the selfless and sometimes frustrating work of a doctor in rural America; *Spanish Village*, the most powerful photographic study of 1950s Spain; *Nurse Midwife*, which examines the life of a black woman in the American south; *A Man of Mercy*, which documents Dr. Albert Schweitzer's humanitarian work in Africa; *Pittsburgh*, Smith's first freelance assignment, previously unpublished; and *Minamata*, a photo-essay recording the effects caused by a mercury spill in a region inhabited by Japanese fishermen. Writings by W. Eugene Smith, clarifying his field techniques and guiding principles, are included here in an English-language insert, alongside the tale of his most praised photograph, "A Walk to a Paradise Garden," and an essay on Spain in the 1950s, the setting for his *Spanish Village* essay.

W. Eugene Smith
ISBN 978-84-92498-46-8
Hbk, 10.5 x 13 in. / 240 pgs / 175 b&w.
U.S. \$75.00 CDN \$90.00
March/Photography



Political Images: Soviet Photographs from the Daniela Mrázková Collection

Led by Arkadii Shaikhet, Boris Ignatovich, Georgii Petrusov and Aleksandr Rodchenko among others, many artists of the Russian avant garde embraced the Revolution as the triumph of a new socialist order. These artists assigned a particular importance to photography as a tool for a new realism in the service of a new society, settling on the camera as an ideal instrument for social portraiture, and for the education of the population in a Communist way of life. The trajectory of Russian photography parallels the fate of Soviet culture at large, from the relative freedoms of the 1920s to the image propaganda and censoriousness of Stalin after 1936, when all artistic labor was subject to Party directives. Drawing on Daniela Mrázková's unique collection of over 200 photographs from this era, *Political Images* reveals a poignantly telling moment in the history of avant-garde modernism.

Political Images: Soviet Photographs from the Daniela Mrázková Collection
ISBN 978-3-86930-053-5
Pbk, 9.5 x 11 in. / 240 pgs / 234 color.
U.S. \$50.00 CDN \$60.00
May/Photography



Inge Morath: First Color

Like many of her colleagues, Inge Morath carried one camera loaded with black-and-white film and another loaded with color. Possibly influenced by the legendary hostility of Henri Cartier-Bresson (her mentor) to color photography, Morath's own ambivalence is reflected in the contradiction between the sheer volume of color film that she exposed during her lifetime and its complete absence from her exhibited and published works. Following Morath's death in 2002, more than 10,000 hitherto unknown and uncataloged color originals were recovered from storage in Paris, where Morath had been based from 1954 until 1962. As this volume demonstrates, Morath's color vision matured around 1958, while documenting the Danube River; by the late 1960s and during the 1970s, when she worked extensively in Russia and China, Morath's color production would at times exceed her work in black and white, and several projects done late in her life were made exclusively in color.

Inge Morath: First Color
ISBN 978-3-86521-930-5
Hbk, 9.75 x 12.5 in. / 300 pgs / illustrated throughout.
U.S. \$49.95 CDN \$60.00
February/Photography



Mike Mandel & Chantal Zakari: The State of Ata The Contested Imagery of Power in Turkey

The State of Ata addresses the social themes that define contemporary Turkey. Specifically examining the imagery of Mustafa Kemal Atatürk, the country's revolutionary leader after World War I, the volume interweaves photographs, interviews, artists' interventions and archival imagery. The result is a complex visual exploration of the uses of Atatürk's imagery and the way in which it functions in contemporary Turkish society as a perceived link to Western culture, and as a symbol in opposition to the rise of the Islamist political movement. Mike Mandel and Chantal Zakari conceived *The State of Ata* as a collection of books within a book—a photograph album, a volume of military portraits, a diary—and the result is a unique project that will appeal not only to those fascinated by Turkish culture, but also to anyone interested in the popular representations of cult historical figures.

Mike Mandel & Chantal Zakari: The State of Ata
ISBN 978-0-918290-10-6
Hbk, 8 x 9.25 in. / 272 pgs / 393 color / 9 b&w.
U.S. \$45.00 CDN \$54.00
April/Photography

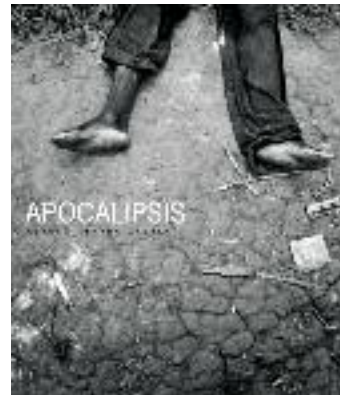


Kike Arnal: In the Shadow of Power

Foreword by Fred Ritchin.
Introduction by Ralph Nader.

In the Shadow of Power is a shocking visual exposé of the harsh social and economic realities in the capital city of the richest nation on earth. Washington, D.C., is much more than its tourist destinations, and Venezuelan-born photographer Kike Arnal's book describes a search for that other city: a city that, incredibly, has the nation's highest infant mortality, teenage pregnancy and AIDS infection rates, and where 16 percent of local children live in extreme poverty. "With a population of roughly 570,000 people, the District of Columbia is, by world standards, a small city," Arnal writes. "Its manageable size would seem to indicate that Washington could fulfill expectations naturally associated with a city of its global stature, to take care of its people. The disparity that I saw compelled me to spend the next few years documenting Washington, D.C., in order to draw attention to the realities of the city." Arnal first visited Washington in 2002 while on an assignment, and was stunned by the poverty he encountered ("I was... reminded of the marginal barrios back in my home country," he recalls); here he brings to light the lives behind these grim statistics.

Kike Arnal: In the Shadow of Power
ISBN 978-88-8158-760-5
Hbk, 10.75 x 8.5 in. / 144 pgs / 92 duotone / 93 b&w.
U.S. \$50.00 CDN \$60.00
February/Photography



Alvaro Ybarra Zavala: Apocalipsis

Text by Aidan Sullivan, Alvaro Ybarra Zavala.

A journey through the darker reaches of humankind, *Apocalipsis* is a record of loss, grief, injustice, violence and death through war in Iraq, the Congo, Darfur, Colombia, Afghanistan and Burma. Photographer Alvaro Ybarra Zavala aims to bring the realities of these regions into our daily lives. "People are moved by what they see," writes Zavala. "They respond emotionally, intellectually and morally. All we have is each other. We create our own problems, and it is up to us to solve them. I want this project to become a part of our visual history, to enter our collective memory and our collective conscience. I hope it will serve to remind us that history's deepest tragedies concern not the great leaders who set events in motion but the countless ordinary people who are caught up in those events and torn apart by their remorseless fury."

Alvaro Ybarra Zavala: Apocalipsis
ISBN 978-84-7506-895-4
Pbk, 11 x 13 in. / 220 pgs / 107 duotone.
U.S. \$40.00 CDN \$48.00
March/Photography



Stanley Greene: Black Passport

Text by Teun van der Heijden.

The archetype of the war correspondent is freighted with an outsize heroic mythos to which world-renowned conflict photographer Stanley Greene is no stranger. *Black Passport* is his autobiographical monograph-cum-scrapbook, and it transports the viewer behind the news as Greene reflects upon his career, oscillating between the relative safety of life in the West and the traumas of wars abroad. This glimpse of the polarities that have comprised Greene's life raises essential questions about the role of the photojournalist, as well as concerns about its repercussions: what motivates someone to willingly confront death and misery? To do work that risks one's life? Is it political engagement, or a sense of commitment to telling difficult stories? Or does being a war photographer simply satisfy a yearning for adventure? *Black Passport* offers an experience that is both exceptionally personal and ostensibly objective. Built around Greene's narrating monologue, the book's 26 short, nonsequential "scenes" are each illustrated by a portfolio of his work.

Stanley Greene: Black Passport
ISBN 978-1-59711-141-6
Hbk, 6.75 x 8.75 in. / 288 pgs / 125 color / 75 duotone.
U.S. \$60.00 CDN \$72.00
March/Photography



David Taylor: Working the Line

Text by Monica Ramirez-Montagut, Luis Alberto Urrea.

David Taylor's photographic examination of the contentious territory that is the U.S./Mexico border is organized around a series of approximately 260 obelisks that demarcate this boundary, and which were installed in the late 1880s. In the course of pursuing this project, Taylor earned a remarkable degree of access to U.S. Border Patrol, the agents of which often refer to their job in the field as "line work"—a term that is also an apt description of the time Taylor has spent documenting these obelisks. He has acquired a privileged insight into the intertwined issues of border security, human and drug smuggling, the construction of the border fence and its impact on the land, and has portrayed immigration issues in a way that humanizes a difficult and sensitive social and political issue. Taylor's compelling images capture the deep complexity of the politics and people of this terrain.

David Taylor: Working the Line
ISBN 978-1-934435-22-9
Hbk, 11 x 9.25 in. / 120 pgs / 80 color.
U.S. \$50.00 CDN \$60.00
March/Photography/Latin American Art & Culture

STEIDL

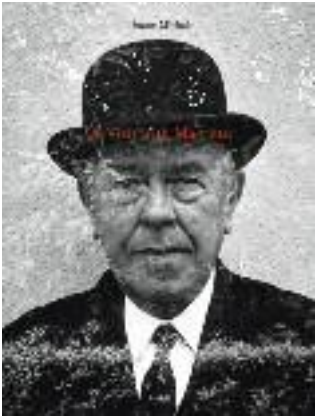


Duane Michals: Photographs from the Floating World

In the late nineteenth century, artists such as Degas, Whistler and Toulouse-Lautrec made interpretations of Ukiyo-e, the Japanese woodblock genre that arose during the Edo—or “Floating World”—period (c. 1620–1867). More than a century later, Duane Michals presents a modern variant on the tradition. Inspired particularly by the Ukiyo-e-influenced work of Bonnard and Vuillard, and the much earlier but sympathetic painting of Vermeer, Michals’ color shots fuse Eastern and Western models of quietude and reverie, constructing little fictions that embrace what one might call life’s more “Japanese moments.” While he has previously used color film for commercial projects, *Photographs from the Floating World* marks the first instance in which Michals has employed it for his own photography. These images describe discrete moments with haiku brevity: a flower in blossom, a woman waiting, a man building a card house, a cat starting at the ghost of his master.

Duane Michals: Photographs from the Floating World
ISBN 978-3-86521-986-2
Pbk, 9 x 6 in. / 64 pgs / illustrated throughout.
U.S. \$27.50 CDN \$33.00
May/Photography

STEIDL



Duane Michals: A Visit with Magritte

“If I indulge myself and surrender to memory,” writes photographer Duane Michals, “I can still feel the knot of excitement that gripped me as I turned the corner into Rue Mimosas, looking for the house of René Magritte. It was August, 1965. I was 33 years old and about to meet the man whose profound and witty surrealist paintings had contradicted my assumptions about photography.” Testimony to Magritte’s ongoing influence down the generations, this book records Michals’ visit with the great Belgian painter, and invites the viewer to follow him in his journey through the private realm of an artist who was one of his earliest heroes. The revelatory images of Magritte’s home and the portraits of its inhabitants are at once distant and intimate, private and representative, humorous and calm, reflecting the evident respect that the man behind the camera felt for his subjects.

Duane Michals: A Visit With Magritte
ISBN 978-3-86521-987-9
Pbk, 6 x 8 in. / 64 pgs / illustrated throughout.
U.S. \$27.50 CDN \$33.00
May/Photography

STEIDL



François-Marie Banier: Beckett

Beckett is the result of a little-known encounter that took place over 30 years ago in Tangiers, between the then-burgeoning photographer François-Marie Banier and the great Irish-born writer Samuel Beckett. Banier kept spotting Beckett’s iconically gaunt and tapering frame—a marsh-bird vanished in the middle of the crowd of Moroccans in djellabahs and indifferent tourists”—and was so entranced by his curious movements and features that he determined to photograph him. Of course when they finally met Banier forgot all about his camera, preferring instead to listen to Beckett’s tales of “the 27 books he couldn’t find a publisher for, of his wife Suzanne, of his friendship with Joyce, of his family in Ireland.” Eventually recovering his photographer’s eye, Banier stepped back behind the camera to take this fantastic sequence of photographs, published here for the first time, and unmatched as a portrait of the great writer.

François-Marie Banier: Beckett
ISBN 978-3-86521-983-1
Hbk, 5 x 7 in. / 88 pgs / 48 color.
U.S. \$25.00 CDN \$30.00
May/Photography

J&L BOOKS



Morwyn Brebner: Hey 45

Edited by Miranda Purves.
“I think that writing comes from a desire to complete some kind of emotional circuit; or making something gives you a sense of emotional completion,” celebrated Canadian playwright Morwyn Brebner told *Toronto Life* in 2005. “You look around the world and you feel like you’re not represented. You see things a certain way and you have a drive to be known—to hide and to be known at the same time. And I think writing fiction is about that, because you can be incredibly confessional and still make things up, and nobody knows which is which. You can reveal yourself while hiding behind the guise of fiction.” Brebner’s newest work of fiction fulfills this condition exactly. *Hey 45* is a hybrid book that pairs her captivating novella with found photographs of high-school sports, taken from the *Middletown Press*, a Connecticut newspaper. These photos obliquely illustrate Brebner’s funny and moving tale of family, adolescence and shame.

Morwyn Brebner: Hey 45
ISBN 978-0-9799188-5-8
Pbk, 5.5 x 8.5 in. / 64 pgs / 16 duotone.
U.S. \$15.00 CDN \$18.00
May/Photography

J&L BOOKS



Jeff Barnett-Winsby: Mark West & Molly Rose

Edited by Jason Fulford.
Artist Jeff Barnett-Winsby’s attraction to persons exiled to the fringes of society led him to photograph in Lansing Prison, in Lansing, Michigan. A year into his project, he found out that in February 2006, a convicted killer named John Maynard had escaped from the prison, concealed inside a dog crate, with the help of a social worker who worked at the facility named Toby Young. Maynard and Young, operating under the aliases Mark West and Molly Rose, were captured two weeks later, after a high-speed chase, in Tennessee. Illustrated in color and black and white, this book is a collection of Barnett-Winsby’s photographs of and correspondence with the two lovers, both before and after the escape, and a unique record of an extraordinary tale of escape. “I have always been fascinated with loneliness and the outsider in society,” Barnett-Winsby writes, of his attraction to West and Rose’s extraordinary story. “Growing up, I felt pretty out of it (who doesn’t?) and was always in trouble for something.” His reconstructed narrative of their tale constitutes a highly original portrait.

Jeff Barnett-Winsby: Mark West & Molly Rose
ISBN 978-0-9799188-6-5
Clth, 7 x 9 in. / 160 pgs / 50 color / 50 b&w.
U.S. \$25.00 CDN \$30.00
May/Photography

HATJE CANTZ



Oliver Mark: Portraits

Edited by Achim Heine. Text by Christoph Amend, Christian Boros, Margit J. Mayer.
Art icon Jeff Koons lying on a giant plastic ball, Richard Serra disappearing into one of his vast steel sculptures, “king of theater” Claus Peymann sporting a cardboard crown... ever since shooting his portrait of painter A.R. Penck in 1994, Oliver Mark (born 1963) has photographed countless artists, actors, politicians and other celebrities. Sometimes concentrating only on the subject against the most minimal setting possible, sometimes placing them in front of an artful background, Mark presents the rich and famous in constantly new and consistently trenchant ways, bringing their less apparent characteristics to light and casting them in disorienting circumstances. Other of Mark’s subjects included here are Tom Hanks, Anthony Hopkins, George Lucas, Sir Ridley Scott, Jenny Holzer, Mia Farrow, Norbert Tadeusz, Kenny Scharf, Georg Baselitz, David Chipperfield, Luc Tuymans, Cate Blanchett, Balthus and Sir Peter Ustinov. Besides Mark’s most successful portraits, this volume also contains some of his most beautiful fashion photographs and other stills, many of which have appeared in several well-known magazines. Texts by Margit J. Mayer, Christoph Amend, Christian Boros and others round off this entertaining “best-of” collection.

Oliver Mark: Portraits
ISBN 978-3-7757-2484-5
Hbk, 9.75 x 12.75 in. / 192 pgs / 140 color.
U.S. \$60.00 CDN \$72.00
February/Photography

JRP|RINGIER



Ari Marcopoulos: Within Arm’s Reach

Edited and with Text by Stephanie Cannizzo.
Born in Amsterdam in 1957, Ari Marcopoulos came to New York in 1979 and quickly became part of a downtown art scene that included Jean-Michel Basquiat, Keith Haring and Robert Mapplethorpe. Since then, Marcopoulos has become recognized as a leading documentarian of contemporary culture, having chronicled the emerging hip hop scene, shot snowboarders in action and revealed the vicissitudes of his family life. Marcopoulos always appears to have forged a strong connection with the people he photographs, whether celebrated figures—from Andy Warhol to Kiki Smith, John Cage to LL Cool J—or more obscure personalities, so that he captures, without sentimentality or voyeurism, the intimate sensation of their daily lives. His images are particular to a time and place, but reach out to us via familiar themes such as family and the longing for adventure. The first retrospective on Marcopoulos, *Within Arm’s Reach* collects work from three decades, and is supplemented with an essay by Stephanie Cannizzo.

Ari Marcopoulos: Within Arm’s Reach
ISBN 978-3-03764-074-6
Pbk, 8.5 x 11 in. / 136 pgs / 50 color / 62 tritone.
U.S. \$39.95 CDN \$48.00
January/Photography

Exhibition Schedule
Berkeley: Art Museum and Pacific Film Archive,
09/23/09–02/07/10



Also Available:
Ari Marcopoulos
9788889431139
Hbk, U.S. \$55.00 CDN \$66.00
Damiani



Kanaval
Vodou, Politics and
Revolution on the Streets
of Haiti: Photography and
Oral Histories by Leah
Gordon
Edited by Stuart Baker. Text by
Leah Gordon, Don Constantino,
Richard Fleming, Kathy Smith,
Myron Beasley. Photographs by
Leah Gordon.

Voodoo, sex, death and revolution are the main ingredients of the street theatre carnival of Jacmel, Haiti, where the men wear drag, black up, wear cow horns, throw lassos and dance with snakes in their mouths. In Haiti, carnivals offer an opportunity for people to come together—to hang out, sing, dance, laugh and to generally let go. Light years away from the government-sponsored, tourist-inspired carnival floats of so many other cultures, the Haitian carnival is particularly notable for its more sober political dimension, as a venue for Haitian peasants to discuss local politics, or older, nagging, historical problems dating back to the slave revolts—and as an occasion to commune with ancestors both personal and historical. With oral histories from participants, *Karnaval* is a fascinating combination of photography, cultural analysis and anthropology.

Kanaval
ISBN 978-0-9554817-3-4
Hbk, 9 x 11 in. / 192 pgs / 150 b&w.
 U.S. \$29.95 CDN \$36.00
 February/Photography/Popular Culture



Lynn Stern: Frozen
Mystery
Photographs 1978–2008

Running counter to prevailing artistic trends, Lynn Stern's work ignores popular culture in favor of her own austere internal world. *Frozen Mystery* is a profound meditation on death and the human psyche, explored through works spanning three decades. Stern's imagery of skulls, which runs through five distinct bodies of work, is unique in contemporary photography (though certainly a tradition in art history). Stern works in series, exclusively in black and white and exclusively in natural, indirect light; the results are characterized by a luminosity that is at least as important as her ostensible subject matter. "My aim," she writes, "is to de-literalize what is in front of the lens—to make it the expression of something unseen, something beyond the thing itself." Exploring, in part, the relationship between photography and painting, *Frozen Mystery* accompanies a major retrospective of Stern's work at the Museo Fundación Cristóbal Gabarrón in Valladolid, Spain.

Lynn Stern: Frozen Mystery
ISBN 978-0-938262-42-8
Hbk, 11 x 12 in. / 160 pgs /
59 quadratone / 37 duotone.
 U.S. \$75.00 CDN \$90.00
 February/Photography



Caleb Cain Marcus:
The Silent Aftermath
of Space

Foreword by Robert Frank.

For three years, Caleb Cain Marcus has been photographing what Robert Frank calls, in his haiku-esque preface to this volume, "the light of night." The black-and-white photographs collected in *The Silent Aftermath of Space* explore the silent and haunting experience of walking alone after dark on the streets of New York City. Caleb Cain Marcus savors the strange solitude that follows the familiar crowded confinement of the city's daylight life; amid vacated construction sites, empty pews in churches, parking lots, basketball courts and subway tunnels, an eerily placid beauty resounds, consuming spaces that were once filled with bustle and chaos. As each shot marks the passing of another night, the collection accumulates a quiet, consistent resonance. Cain Marcus' work urges the viewer to slow down, to look at and breathe in the mute magic of night-time New York. *The Silent Aftermath of Space* is presented in spectacular large format, allowing viewers to submerge themselves in its mood. Exposed from direct light sources, these images are grainy and enigmatic nocturnal gems.

Caleb Cain Marcus: The Silent
Aftermath of Space
ISBN 978-88-6208-112-2
Hbk, 16.25 x 13 in. / 48 pgs /
20 duotone.
 U.S. \$50.00 CDN \$60.00
 March/Photography



Balthasar Burkhard:
Scent of Desire
Text by Jean-Christophe
Ammann.

Swiss photographer Balthasar Burkhard (born 1944) makes large-format pictures that bring out the general contours of a repertoire of subjects—primarily bodies and landscapes (both urban and rural)—which are presented in dramatically stark black-and-white contrast to create an effect of extreme formal reduction and breathtaking scale. In his well-known portraits of the Alps, for example, he elicits both delicate detail and epic monumentality from the mountainscape, projecting an atmosphere of forceful silence and enlarging the drama with painterly effects. For the viewer, Burkhard's images provoke a thrilling vertigo, as the eye roams to locate an anchor amid such vast scale. This beautiful two-volume set premieres Burkhard's new full-color work alongside the older black-and-white portrait and landscape photographs for which the artist is so well known. These recent color pictures of blossoms and plants convey an impressive sensual intensity, so palpable we can almost smell their scents.

Balthasar Burkhard:
Scent of Desire
ISBN 978-3-907474-68-6
Slip, 2 vols., 8 x 10 in. / 144 pgs /
30 color / 20 duotone.
 U.S. \$68.00 CDN \$82.00
 March/Photography



Bill Jacobson: A Series
of Human Decisions
Interview by Ian Berry.

Bill Jacobson (born 1955) is widely known for his blurry black-and-white portrait photographs of the 1980s, which referenced the AIDS epidemic in their implications of fleeting presence and human fragility. Whether shooting figures, street scenes or landscapes, Jacobson has consistently projected a sensation of both personal and collective memories fading into oblivion. *A Series of Human Decisions* presents a new body of work as sharp as his previous work was immaterial, and signals a whole new approach to similarly melancholic imagery. Here, crystal-clear renderings of vacated, somewhat lonesome spaces, both private and industrial, inside and outside, intimate and alienating, convey the extreme constructedness of what surrounds us. As Jacobson explains, the title "refers to the idea that we live in a highly constructed world. The world is just that, a series of human decisions, one layered upon another over time. We move constantly from one fabricated arena to another." This monograph includes an in-depth interview between the artist and Ian Berry.

Bill Jacobson: A Series of Human
Decisions
ISBN 978-0-9793373-4-5
Clth, 9.25 x 10.5 in. / 104 pgs /
65 color.
 U.S. \$50.00 CDN \$60.00
 February/Photography



Thomas Wrede:
Manhattan Picture
Worlds
Text by Marshall Berman,
Christoph Schaden.

Over the past six years, German photographer Thomas Wrede (born 1963) has made the billboards of Manhattan a photographic motif or stage, in order to play them off against the realism of the street life around them, and to make explicit the chasm between the "ideal life" sold us by advertising and the real life that falls so short of it. In working this interplay, Wrede produces images that at once baffle the eye and bind it into a single tight glyph of layers—layers that we, as urban pedestrians, usually experience as a multiple-level bombardment rather than as the unified coherence Wrede fashions. What *Manhattan Picture Worlds* finally reveals is the deeply semiotic nature of urban experience, in the number of brands competing for our attention along any given city block. Wrede's photographs do not overtly critique this fact, but simply make it comprehensible to our eyes and minds.

Thomas Wrede: Manhattan Picture
Worlds
ISBN 978-3-86678-244-0
Hbk, 10.5 x 12.25 in. / 120 pgs /
53 color.
 U.S. \$65.00 CDN \$78.00
 March/Photography



David Bailey: Delhi
Dilemma

How does one photograph Delhi without the results looking like clichéd, tourist-friendly images taken from the pages of a holiday brochure? And how does a photographer of David Bailey's standing portray India without seeming condescending? These questions are at the heart of Bailey's new two-volume book, *The Delhi Dilemma*. Bailey, one of the most successful photographers of his generation, has traveled to India 15 times, and in this new series of photographs he avoids focusing on those cultural and economic differences between East and West that might make photos of the country appear overly didactic. Instead, he depicts the colors, textures and characters that make Delhi unique—a magenta sari, an infant walking alone on a rust-colored road, a bright blue plastic tarpaulin—and so creates a portrait of the city that is sensitive without being self-indulgent.

David Bailey: Delhi Dilemma
ISBN 978-3-86521-991-6
Hbk, 10 x 13 in. / 300 pgs /
240 color.
 U.S. \$80.00 CDN \$96.00
 May/Photography



Also Available:

David Bailey: Havana
9783865212702
 Hbk, U.S. \$55.00
 CDN \$66.00
 Steidl



Dayanita Singh:
Dream Villa

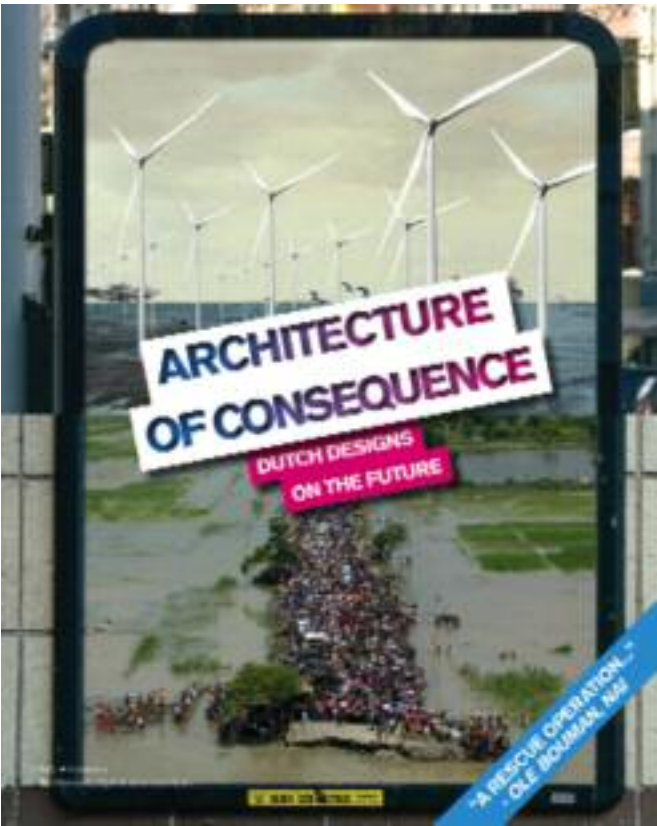
Known for her photographs of lesser-known elements of Indian society, artist Dayanita Singh makes images that might depict anything from the life of a Delhi eunuch to those of upper-middle-class families. Her books, often published without text, allow her to experiment with different styles of sequencing and composing such photographs. In *Dream Villa*, Singh explores the ways in which the night transforms what seems ordinary by day into something disquieting and enigmatic; the series of color photographs illustrated in this book presents a landscape that exists as much in the artist's imagination as it does in the real world. In search of these mysterious nocturnal effects, Singh travels to many cities across India, never knowing where her "Dream Villa" or its shadowy inhabitants will present themselves.

Dayanita Singh: Dream Villa
ISBN 978-386521-985-5
Pbk, 4 x 8 in. / 136 pgs /
illustrated throughout.
 U.S. \$39.95 CDN \$48.00
 May/Photography



Also Available:

Dayanita Singh:
Sent a Letter
9783865214546
 Slip, U.S. \$90.00
 CDN \$108.00
 Steidl



NAI PUBLISHERS

Architecture of Consequence

Dutch Designs on the Future

Text by Ole Bouman, Anneke Abhelakh, Martine Zoeteman, Mieke Dings.

Architecture of Consequence began life as the Dutch presentation at the São Paulo Architecture Biennale in 2009. “Shape our country!” was the call that the Netherlands Architecture Institute (NAi) made to its public over a six-month period. The result was a deluge of proposals, as the people of the Netherlands rose to the challenge of naming their needs: new guidelines for food production, alternative energy sources, solutions for space shortage, social cohesion, a healthy living environment and the recalibration of economic value. Formulating responses to such fundamental questions of our time is, it seems, everyone’s business. All of the above issues converge at spatial planning and design, where real opportunities for social innovation still await. For this project, the Netherlands Architecture Institute selected 22 Dutch architecture firms with genuinely innovative ideas on these seven imperatives and the will to do something about them. The result is an agenda for the future of our living environment and a proof that designers have the creative power to make it happen. *Architecture of Consequence* proves that any notion that architecture should be an “expression of its time,” or should do no more than express the vanity of its commissioners, pales into insignificance when compared to its tremendous potential for resolving urgent societal problems.

Architecture of Consequence

ISBN 978-90-5662-726-3

Pbk, 8 x 10 in. / 168 pgs / 128 color.

U.S. \$35.00 CDN \$42.00

March/Architecture & Urban Studies/Sustainability

NAI PUBLISHERS

Dutch Design Yearbook 2009

Edited by Timo de Rijk, Vincent van Baar, Bert van Meggelen.

Whether in industrial design, fashion, graphic design or architecture, Dutch design has won international acclaim in recent years. This first edition of the *Dutch Design Yearbook*, which comes in four different-colored covers, presents an overview of the best designs and concepts produced in the Netherlands in 2008 and 2009. The editorial team, composed of Timo de Rijk, Bert van Meggelen and Vincent van Baar, has selected more than 60 outstanding items in the fields of interior design, product design and graphic design in all their guises, for which the key criteria were innovation with regard to technique and functionality, artistic innovation and power of expression. *Dutch Design Yearbook* includes designs by, among others, Maarten Baas, Irma Boom, Pieke Bergmans, Doepel Strijkers Architects, HUNK-design & ID-Eddy, Iris van Herpen, Juurlink and Geluk, Bureau Ira Koers, Klavers van Engelen, Ted Noten, Momkai, Observatorium, Thonik, Daan Roosegaarde, Ingrid Siliakus, Wieki Somers, Studio Libertiny, Rieks Swarte, UNStudio, Richard Vijgen, Thomas Kopperschlaeger, Marcel Wanders and West 8. An overview of important design-related events, lectures, publications and exhibitions rounds off the book.

Dutch Design Yearbook 2009

ISBN 978-90-5662-698-3

Pbk, 8.75 x 10.75 in. / 216 pgs / 300 color.

U.S. \$45.00 CDN \$54.00

March/Design & Decorative Arts



NAI PUBLISHERS

The Landscape of Contemporary Infrastructure

Text by Kelly Shannon, Marcel Smets.

The design of infrastructural networks—that is, roads, railways and any system that enables flow within a structure such as a city—is among urban design’s foremost tasks. Around the globe, the awareness of enhanced infrastructure fluidity as a catalyst for economic development is rising. *The Landscape of Contemporary Infrastructure* investigates how infrastructure design determines the organization and flow of the inhabited landscape—as an agency of enhanced mobility, as a design feature contributing to the character of a city and as a sound theoretical approach to a positive experience of collective space. These issues are explored in four chapters that catalogue these approaches, each chapter buttressed with key projects from the world’s most important designers in this field, including Arata Isozaki, Paul Andreu, Xaveer De Geyter, Jean Nouvel and Ricardo Bofill. The authors demonstrate how the creative potential of architecture, landscape architecture and urban design is essential to the effective flow of infrastructural networks.

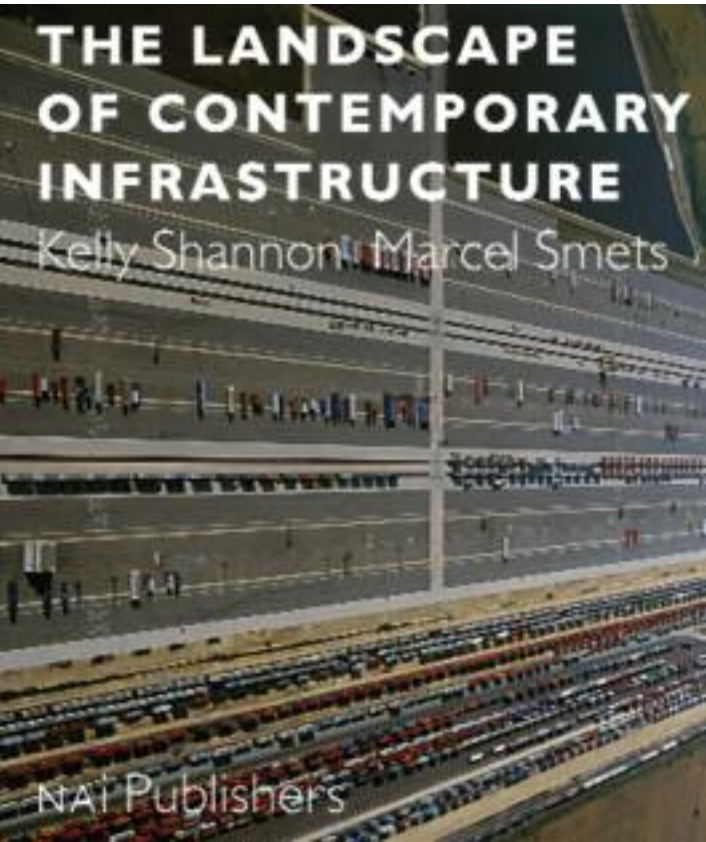
The Landscape of Contemporary Infrastructure

ISBN 978-90-5662-720-1

Hbk, 9 x 11 in. / 256 pgs / 400 color / 75 b&w.

U.S. \$65.00 CDN \$78.00

March/Architecture & Urban Studies



NAI PUBLISHERS

Visionary Cities

12 Reasons for Claiming the Future of our Cities

Edited and with text by Winy Maas and The Why Factory.

Recognizing that our civic responsibilities towards our environments have drastically increased, *Visionary Cities* ambitiously sets the agenda for the city of the future. Amid crippling bureaucracies and economic crises, present-day thinking on city design remains woefully inadequate, and this first publication in NAI’s *Future Cities Series* announces 12 civic issues that are in need of transformation through the researches of The Why Factory, a global urban-studies thinktank operated in part by the Delft University of Technology. These issues include: “The Solitary (Our Dreams are Undermining the City)”; “The Iconic (Our Idols Have Been Compromised)”; “The Fun (We Are Having Too Much Fun)”; “The Cautious (Being Careful Is Killing Us)”; “The Poor (Slums Are Growing Bigger Than The Cities They Are Part Of)”; and “The Future (Our Future Is Being Imagined Without Us).” A howl against civic impotence and the apathy of citizens in the face of incompetence and decay, *Visionary Cities* makes a manifesto of these and other topics to loudly demand large-scale change on a collective rather than individual level. In an afterword, Winy Maas, of the innovative Dutch architecture firm MVRDV, argues that architecture possesses a visionary dimension waiting to be applied to the cities of the future.

Visionary Cities

ISBN 978-90-5662-725-6

Pbk, 5.75 x 8.25 in. / 240 pgs / 100 color.

U.S. \$25.00 CDN \$30.00

March/Architecture & Urban Studies

NAI PUBLISHERS



Comeback Cities
Transformation Strategies
for Former Industrial Cities
Text by Nienke van Boom,
Hans Mommaas.

For centuries, certain cities in Europe were dominated by the textile industry—until the industry relocated to lower-wage countries, leaving these formerly prosperous cities languishing, their abandoned factories sitting unpurposed and untenanted. *Comeback Cities* presents the results of a unique study of the period following the demise of the textile industry across cities in the Netherlands, Belgium, Germany, England, Finland, France, Italy and Poland. The research focuses on the solutions these cities have conceived to recover from today's outsource economy. In a variety of case studies, *Comeback Cities* stimulates discussion on urban revitalization and international cooperation. Alongside this research, the book surveys the worldwide debate on this topic, and is richly illustrated with photographs.

Comeback Cities
ISBN 978-90-5662-707-2
Flexi, 6.75 x 9.75 in. / 256 pgs / 150 color.
U.S. \$55.00 CDN \$66.00
March/Architecture & Urban Studies

JOVIS



The Post Socialist City
Continuity and Change in
Urban Space and Imagery
Edited by Marina Dmitrieva,
Alfrun Kliems.

The socialist ideals of the early twentieth century argued for a radical overhaul of architectural philosophy, reasserting the value of public space and redefining all forms of creative endeavor towards the benefit of the collective. These ideals were realized in the design of public buildings, streets and squares, as well as in films, literature and the visual arts. Urban planning under Eastern European Socialism is consequently inseparable from its ideological aspirations, and while its governmental structure may have collapsed, its architectural expressions remain. Over the last decade, however, many classic buildings of this era have been stripped of their political import, being repurposed or even destroyed. *The Post Socialist City* reveals that many cities across Eastern Europe remain dominated by the industrial complexes and panel buildings erected by Socialism, and analyzes the implications of the uses to which they have subsequently been put.

The Post Socialist City
ISBN 978-3-86859-018-0
Pbk, 6.5 x 9.5 in. / 208 pgs / 30 color / 50 b&w.
U.S. \$45.00 CDN \$54.00
April/Architecture & Urban Studies

JOVIS



Nortopia
Nordic Modern Architecture
and Postwar Germany
Edited by Caroline Spliid
Høgsbro, Antje Wischmann.

How can “Nordic Modernism” be defined? Did German city planners look to the North for inspiration after the Second World War? In what way did their social model affect architecture and city planning in the Nordic countries? What specific features characterize architecture and town planning in the Nordic countries compared with postwar Germany? The fiftieth anniversary of Interbau 1957 presented a timely opportunity to reappraise the Hansaviertel in Berlin and the entire New Building movement. In this context, Nordic conceptions of architecture and town planning seemed particularly worthy of critical reflection. The “people's home” (*folkhem*), as well as various national strands of modernization, architectural preferences and even geopolitical considerations play a role in the formation of the Nordic model. The contributors to this volume take the example of the Hansaviertel as an opportunity to investigate Nordic-German transfer in modernism—aesthetically, socioculturally and programmatically.

Nortopia
ISBN 978-3-86859-027-2
Pbk, 6.75 x 9.5 in. / 176 pgs / 12 col.
U.S. \$39.95 CDN \$48.00
April/Architecture & Urban Studies

THE MUSEUM OF MODERN ART,
NEW YORK



Caribbean Modernist Architecture
Archives of Architecture
Antillana/AAA 034
Edited by Gustavo Luis Moré. Introduction by Barry Bergdoll.

In February and March 2008, the International Program and the Department of Architecture and Design at The Museum of Modern Art, New York, organized the Museum's first symposium on the modernist architecture of the Caribbean and bordering Latin American countries, in collaboration with the Caribbean School of Architecture at the University of Technology, Kingston, Jamaica. Topics included regional and international legacies, preservation, environmental sustainability and urban planning, as they relate to modernist architectural history and contemporary practice. The presenters were leading architects and local architectural historians. This illustrated volume presents papers from this symposium by Silvia Arango, Mervyn Awon, Marcus Barinas, Carlos Brillembourg, Jackson Burnside, Jean Doucet, Belmont Freeman, David Gouverneur, Ronny Lobo, Louise Noelle, Mark Raymond, Bruno Stagno and L. Mark Taylor, in both English and Spanish.

Caribbean Modernist Architecture
ISBN 978-0-87070-775-9
Pbk, 11 x 11 in. / 416 pgs / 416 color.
U.S. \$30.00 CDN \$36.00
February/Architecture & Urban Studies/Latin American Art & Culture

WALTHER KÖNIG, KÖLN



SANAA: Serpentine Gallery Pavilion 2009
Text by Mark Wigley, Kazuyo Sejima, Ryue Nishizawa, Julia Peyton-Jones, Hans Ulrich Obrist, Beatrice Galilee.
Foreword by Julia Peyton-Jones, Hans Ulrich Obrist.

An ongoing program of temporary structures designed by internationally acclaimed architects, The Serpentine Gallery Pavilion commission was conceived by the institution's director, Julia Peyton-Jones, in 2000, and is unique worldwide. The Pavilion for 2009 was designed by Kazuyo Sejima and Ryue Nishizawa, of the leading Japanese architecture practice SANAA. Sejima and Nishizawa created a stunning structure that resembles a reflective cloud or a pool of water, sitting atop a series of delicate columns. The metal roof varies in height, wrapping itself around the trees in the park and sweeping down almost to the ground in some places. Open and ephemeral in structure, its reflective materials allow it to sit seamlessly within the natural environment, reflecting both the park and sky. “It works as a field of activity with no walls,” say Sejima and Nishizawa. This publication documents the conception, construction and life of this impressive temporary structure.

SANAA: Serpentine Gallery Pavilion 2009
ISBN 978-3-86560-680-8
Pbk, 10 x 8.75 in. / 96 pgs / 86 col.
U.S. \$42.00 CDN \$50.00 **FLAT40**
February/Architecture & Urban Studies

HATJE CANTZ



Steven Holl: Heart
Herning Museum of Contemporary Art
Text by Juhani Pallasmaa, Holger Reenberg.

The Herning Museum of Contemporary Art (HEART) in Herning, Denmark, inhabits a new building designed by renowned American architect Steven Holl, who was drawn to the project by the institution's collection of works by the Italian Conceptual artist Piero Manzoni. In 1960, shirt-factory owner Aage Damgaard invited Manzoni to Herning, and the industrialist's passion for contemporary art gave rise to a visionary model for cooperation between businesses and artists that ultimately led to the establishment of a new museum. As detailed in this richly illustrated book, Holl's complex museum is surrounded by a landscape of hills and ponds that meshes with his structures; the single-story building itself, with its natural light and innovative roof construction, refers to the formal vocabulary of the 1960s factory opposite. In reference to its origins, an overhead view of the museum recalls outstretched shirtsleeves while the façade resembles wrinkled fabric.

Steven Holl: Heart
ISBN 978-3-7757-2493-7
Hbk, 8.5 x 10.5 in. / 96 pgs / 52 col.
U.S. \$45.00 CDN \$54.00
February/Architecture & Urban Studies

WALTHER KÖNIG, KÖLN



Neues Museum, Berlin
David Chipperfield
Architects in Collaboration
with Julian Harrap
Photographed by Candida Höfer.
Contributions by David Chipperfield, Álvaro Siza, Kenneth Frampton, Joseph Rykwert, Thomas Weski.

This book documents David Chipperfield's most important project to date: the Neues Museum, centerpiece of the Berlin Museumsinsel. Photographs taken in natural light by Candida Höfer show the rooms after their completion and before they were furnished. Höfer's images are complemented by texts from well-known architects, architectural historians, art historians and conservation architects highlighting the fundamental principles of the project. An interview with David Chipperfield gives insight into the problems surrounding the work.

Neues Museum, Berlin
ISBN 978-3-86560-704-1
Pbk, 7 x 10 in. / 288 pgs / 72 color / 32 b&w.
U.S. \$65.00 CDN \$78.00
February/Architecture & Urban Studies

WALTHER KÖNIG, KÖLN



David Chipperfield: Form Matters
Text by Deyan Sudjic.
Contributions by David Chipperfield.

“As architects,” writes David Chipperfield, “we must both be part of and stand apart from the culture within which we operate. To be effective we must embrace power but also distance ourselves, we must engage in dialogue and we must refuse to listen, we must explore the familiar and the unfamiliar, we must embrace history and reject it. Finally we must resolve our ideas in matter and form.” This publication was initiated and designed by the architect, who, in four sections, writes on form, language, composition and materiality. His choice of images, including architectural sketches and drawings, help to make this a personal notebook that documents the resolution and realization of formal ideas from his own viewpoint. Also featuring plans and illustrations of built and unbuilt projects, it explores the relationship between form and matter, both theoretically and practically.

David Chipperfield: Form Matters
ISBN 978-3-86560-688-4
Pbk, 8 x 11 in. / 160 pgs / 80 color / 46 b&w.
U.S. \$49.95 CDN \$60.00
February/Architecture & Urban Studies

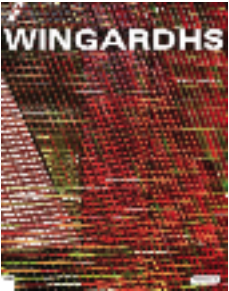
JOVIS



Contemporary Living in an Old Majorcan Mill
Es Moli d'en Morei
Edited by Ottmar Nau. Photographs by Tom Sólo.
Es Moli d'en Morei is a dream retreat by anybody's standards: a former windmill located in the Majorcan town of Artá and imaginatively converted into an elegant contemporary villa, in which interior and exterior architecture merge with the landscape around it. In this book, Tom Sólo's eloquent photographs record this magical building both before and after its conversion, unfolding the tale of its owner's dream household as it slowly materialized before his eyes. Full of pleasing architectural emphases such as wide squat doorways, a broad open patio, a turret and a tiered composition that allows the building to descend steadily into its spectacular surroundings, this idyll induces an atmosphere of languor and serenity.

Contemporary Living in an Old Majorcan Mill
ISBN 978-3-939633-87-7
Clth, 11.5 x 10 in. / 176 pgs / 130 color / 20 b&w.
U.S. \$68.00 CDN \$82.00
April/Architecture & Urban Studies/Interior Design

JOVIS



Wingårdhs
Edited by Falk Jaeger.
Already regarded as the most successful Swedish architect of all time, Gert Wingårdh is nevertheless not a "pure product" of Swedish architecture—the solutions he devises for his various projects are too multifarious and cosmopolitan. Eschewing both dogma and predefined individual style, with each new building Wingårdh surprises his clients and admirers. This monograph reveals his blend of function, sustainability and aesthetics.

Wingårdhs
ISBN 978-3-86859-035-7
Pbk, 8.5 x 10.75 in. / 144 pgs / 160 color.
U.S. \$39.95 CDN \$48.00
April/Architecture & Urban Studies

JOVIS



Jóse Salinas | KNOBSDesign: Disembodiment
Edited by Isolde Nagel.
In the context of everyday urban existence, disembodiment is defined as the process by which we are robbed of a coherent experience of our own physicality in relation to its surroundings. The work of architect José Salinas, examined here, investigates the intimate connection between the body and built structures, deconstructing the energies that accumulate through the city's reconfiguration of ambient space.

Jóse Salinas | KNOBSDesign: Disembodiment
ISBN 978-3-939633-97-6
Pbk, 6.75 x 8 in. / 144 pgs / 150 color / 30 b&w.
U.S. \$28.00 CDN \$34.00
April/Architecture & Urban Studies

HATJE CANTZ



Modersohn & Freiesleben
The Life of Things
Text by Tobias Zepter.
Fifteen years ago, Johannes Modersohn and Antje Freiesleben started up an architectural office in Berlin. Their first work was the spacious platform hall at Potsdamer Platz regional train station, which is now used daily by thousands of Berliners. Designs for public buildings, residences and renovations soon followed. Here, Tobias Zepter presents a selection of the architects' work.

Modersohn & Freiesleben
ISBN 978-3-7757-2487-6
Hbk, 8.5 x 9.75 in. / 176 pgs / 77 color / 122 duotone.
U.S. \$55.00 CDN \$66.00
March/Architecture & Urban Studies

HATJE CANTZ



Adolf Krischanitz: Architecture Is the Difference Between Architecture
This monograph on Adolf Krischanitz (born 1946) is intended by him to read like a "stream that encompasses all of the senses." At the center are his thoughts on urban renewal and architecture as well as conversations with Hermann Czech, Marcel Meili and Otto Kapfinger, plus illustrations of student projects and Krischanitz's own buildings.

Adolf Krischanitz: Architecture Is the Difference Between Architecture
ISBN 978-3-7757-2408-1
Clth, 6.75 x 9.5 in. / 224 pgs / 12 color / 49 b&w.
U.S. \$55.00 CDN \$66.00
March/Architecture & Urban Studies

NAI PUBLISHERS



Wood Works Onix
Architecture in Wood
Text by Haiko Meijer, Alex van de Beld, Hilde de Haan.
Huts, nests, branches, tree trunks and crates—all wooden structures are potential inspiration for the work of the Dutch architecture firm Onix. This volume offers the firm's insights on what they call "thoughtful architecture." Detailed drawings and photographs of the construction process for more than 20 structures showcase Onix's quest for novel timber applications.

Wood Works Onix
ISBN 978-90-5662-679-2
Hbk, 6.75 x 9.5 in. / 320 pgs / 240 color / 40 b&w.
U.S. \$60.00 CDN \$72.00
March/Architecture & Urban Studies

JOVIS



M8 in China
Contemporary Chinese Architects
Edited by Peter Cachola Schmal, Zhi Wenjun.
M8 in China showcases a range of work by eight private Chinese architectural offices whose energetic output reveals some fascinating new connections between Eastern tradition and the Western avant garde. Whether it is a museum with a façade made of bamboo-clad concrete or a tea-house sited at the foot of a mountain, all 24 selected projects in this book are impressive evidence of the high quality of current architectural practice in China.

M8 in China
ISBN 978-3-86859-025-8
Hbk, 8.5 x 12 in. / 160 pgs / 200 color.
U.S. \$40.00 CDN \$48.00
April/Architecture & Urban Studies/Asian Art & Culture

HATJE CANTZ



Guido Hager: On Landscape Architecture
Guido Hager has designed about 60 gardens, parks, squares, streets and promenades. Featuring more than 300 illustrations, this publication offers a close look at the cultural meaning of the garden in general. Included are designs for public parks and private gardens, and treatments for monuments in garden settings.

Guido Hager: On Landscape Architecture
ISBN 978-3-7757-2507-1
Clth, 9.75 x 12 in. / 256 pgs / 215 color / 124 b&w.
U.S. \$85.00 CDN \$102.00
March/Architecture & Urban Studies/Landscape Design

JOVIS



TV Towers
8,559 Meters Politics and Architecture
Edited by Matthias Böttger, Florian Heilmeyer, Friedrich von Borries.
This book provides insight into an architectural battle that has raged between designers of TV towers since the form's invention—to be larger, to be higher, to go further. It also sheds light on related sociopolitical concerns: how exactly are aspirations towards societal, economic and political significance expressed in the towers' appearance and how does their interpretation shift?

TV Towers
ISBN 978-3-86859-024-1
Flexi, 7 x 9.75 in. / 272 pgs / 125 color.
U.S. \$39.95 CDN \$48.00
April/Architecture & Urban Studies

ACADIA SUMMER ARTS PROGRAM



Robert Venturi, Denise Scott Brown, and Steven Izenour at Acadia Summer Arts Program
The founder of the Acadia Summer Arts Program, Marion Boulton Stroud, asked Robert Venturi, Denise Scott Brown and Steven Izenour to design and construct houses and other structures for the camp. The architects took as inspiration Maine's indigenous architecture, such as shingle houses and lobster shacks.

Robert Venturi, Denise Scott Brown, and Steven Izenour at Acadia Summer Arts Program
ISBN 978-0-9797642-2-6
Clth, 6.75 x 9 in. / 112 pgs / 75 color.
U.S. \$30.00 CDN \$36.00
June/Architecture & Urban Studies

ACADIA SUMMER ARTS PROGRAM



Takaaki Matsumoto: In and Out of Design
Over the course of a 30-year career, graphic designer Takaaki Matsumoto has created award-winning publications for clients that include artists, museums, educational institutions and retailers. *In and Out of Design* showcases projects—ranging from simple logotypes to museum publications to complex visual communications systems—that presented particular design challenges, and records how a solution was finally arrived at.

Takaaki Matsumoto: In and Out of Design
ISBN 978-0-9797642-3-3
Clth, 6.75 x 9 in. / 144 pgs / 100 color.
U.S. \$30.00 CDN \$36.00
June/Design & Decorative Arts

KERBER



The Bauhaus at the Newsstand

Die Neue Linie 1929–1943
Text by Patrick Rössler.

Between 1929 and 1943, an outstanding new lifestyle magazine called *Die Neue Linie* (“The New Line”) was published by Beyer Press in Leipzig. No other publication in this period was so consistent in bringing avant-garde typographic ideas to a mass audience, as leading graphic designers from the Bauhaus, including László Moholy-Nagy, Umbo and Herbert Bayer, steered the look of the magazine, whose contents combined fashion, literature, graphic design and art. Unembellished fonts, dynamic diagonals and dramatic use of photomontage were key to the journal’s striking appearance. Its authors included Walter Gropius, Aldous Huxley, Gottfried Benn and Thomas Mann; even the advertising pages, designed by Bauhaus veterans Herbert Bayer and Kurt Kranz, were always attractively composed. Despite widespread media conformity during the Nazi era, strangely *Die Neue Linie* was largely spared the regime’s sanctions. *The Bauhaus at the Newsstand* illustrates the turbulent times in which the magazine appeared, reproducing spreads, statements, articles, a visual checklist of every issue and analyses of the magazine’s delicate balancing act between modernism and conformity. *The Bauhaus at the Newsstand* is published as an abridged, revised and bilingual edition of the bestselling edition of 2007.

The Bauhaus at the Newsstand
ISBN 978-3-86678-282-2
Pbk, 9.75 x 13.5 in. / 160 pgs / 163 color / 90 b&w.
U.S. \$46.50 CDN \$56.00
January/Design & Decorative Arts

JRP|RINGIER



ECAL: Typeface as Program
Edited by François Rappo. Text by Peter Bilak, Jürg Lehnli, Erik Spiekermann.

This publication continues the ECAL design series that was inaugurated with *ECAL Graphic Design* and *ECAL Typography*. Asking whether a computer program could be assigned the routine tasks of letter design, and whether novel forms might evolve through the manipulation of fonts’ algorithmic data, the book details the results of several workshops aimed at extending the scope of the typographic game.

ECAL: Typeface as Program
ISBN 978-3-03764-072-2
Pbk, 4.75 x 9.25 in. / 180 pgs / 80 color.
U.S. \$35.00 CDN \$42.00
February/Design & Decorative Arts

LA MARCA EDITORA



500 Pre-Columbian Designs from Argentina
Edited by Alejandro Fiadone.

At once an anthropology of Pre-Columbian pattern and a design sourcebook, *500 Pre-Columbian Designs from Argentina* is Alejandro Eduardo Fiadone’s compilation of the complex geometries of this region. A DVD containing full-color images of the 500 designs makes this book an essential tool for researchers, designers, anthropologists, artisans and art lovers in general.

500 Pre-Columbian Designs from Argentina
ISBN 978-950-889-181-5
Pbk, 6 x 6 in. / 132 pgs / 132 color / DVD.
U.S. \$25.00 CDN \$30.00
February/Design & Decorative Arts/Latin American Art & Culture

CICADA BOOKS



Graphic Europe
An Alternative Guide to 31 European Cities
Edited by Ziggy Hanaor.

Graphic Europe is a guidebook to 31 cities in 31 different European countries, written and illustrated by graphic designers living in those cities. Offering a fresh twist on the conventional guidebook format, it lists places to stay, restaurants, bars, cultural hotspots and architectural highlights, but emphasizes the hip, alternative examples that only an insider would know.

Graphic Europe
ISBN 978-0-9562053-0-8
Flexi, 6.5 x 8.5 in. / 288 pgs / 370 color.
U.S. \$29.99 CDN \$36.00
April/Design & Decorative Arts

LA MARCA EDITORA



A Postcard Album
Edited by Carlos Masotta.

From the end of the nineteenth century through to the 1930s, the postcard was a hugely popular format for correspondence, and for transcontinental communication in particular. It was in part through its picture postcard imagery that Argentina captured the imagination of the world beyond its own shores. As this enchanting volume attests, in the concise format of these humble cards, Argentina not only began to announce itself to the world, but also to define its self-image.

A Postcard Album
ISBN 978-950-889-163-1
Pbk, 6 x 6 in. / 504 pgs / 400 color.
U.S. \$50.00 CDN \$60.00
February/Design & Decorative Arts/Latin American Art & Culture

HATJE CANTZ



Josef Hoffmann: Autobiography
By Josef Hoffman. Edited by Peter Noever, Marek Pokorn. Text by Martina Straková, Rainald Franz.

As a co-founder of the Secession, the Wiener Werkstätte and the Österreichischer Werkbund, Josef Hoffmann (1870–1956) had a decisive influence on modern Viennese architecture and design. Around 1948, Hoffmann wrote this autobiography, tracing his life and career from his childhood to the founding of the Secession.

Josef Hoffmann: Autobiography
ISBN 978-3-7757-2473-9
Pbk, 6.5 x 9.25 in. / 144 pgs.
U.S. \$30.00 CDN \$36.00
February/Design & Decorative Arts

HATJE CANTZ



Joseph Maria Olbrich
Art to Hear Series
Edited by Regina Stephan, Ralf Beil.

Joseph Maria Olbrich (1867–1908) is famed for his Vienna Secession building (1898) and the Hochzeitsturm, or Wedding Tower, in Darmstadt (1908). An advocate of the *gesamtkunstwerk*, his designs covered interiors, gardens, a cornucopia of practical and decorative objects, prints and complete architectural exhibitions. This audio guide presents highlights of Olbrich’s oeuvre.

Joseph Maria Olbrich
ISBN 978-3-7757-2551-4
Hbk, 8.75 x 8.75 in. / 64 pgs / 49 color / Audio CD.
U.S. \$30.00 CDN \$36.00
May/Architecture & Urban Studies

VERLAG FÜR MODERNE KUNST NÜRNBERG



Furniture as Trophy
Edited by Peter Noever. Text by Sebastian Hackenschmidt, August Ruhs, Petra Lange-Berndt, Barbara Plankensteiner, Peter Noever.

A gloriously bizarre showcase of indoor eccentricities, *Furniture as Trophy* unearths the mid-nineteenth-century tradition of “antler furniture,” which incorporates antlers into the design of armchairs, chests, and even fans and chandeliers.

Furniture as Trophy
ISBN 978-3-941185-59-3
Pbk, 8.5 x 10.25 in. / 120 pgs / 150 color.
U.S. \$45.00 CDN \$54.00
February/Design & Decorative Arts

WALTHER KÖNIG, KÖLN



Entre Deux Actes, Loge de Comédienne
Foreword by Karola Kraus. Text by Yves Badetz, Nairy Baghramian, Vivian Rehberg, David Riedel.

For more than 70 years Janette Laverrière has made furniture as art; the starting point for this book is the wardrobe she designed for an actress in 1947. Using photographs of the work and installations, this catalogue documents room installations of the artist’s work, which has been steeped in the discourses on art/design overlaps across the last few decades.

Entre Deux Actes, Loge de Comédienne
ISBN 978-3-86560-681-5
Pbk, 8.5 x 10.75 in. / 112 pgs / 70 color / 6 b&w.
U.S. \$39.00 CDN \$47.00 **FLAT40**
March/Art/Design & Decorative Arts

HATJE CANTZ



Piero Lissoni

Piero Lissoni (born 1956) has designed kitchens, bathrooms and objects for companies including Alessi, Boffi, Cassina, Flos, Fritz Hansen, Kartell, Knoll, Living Divani, Tecno and Thonet. Lissoni also co-designed this sumptuous volume, in which no less than seven different kinds of paper are used.

Piero Lissoni
ISBN 978-3-7757-2462-3
Hbk, 11 x 11 in. / 240 pgs / 170 color.
U.S. \$75.00 CDN \$90.00
March/Design & Decorative Arts

EDIZIONI CORRAINI



Mangiarotti
Edited by Beppe Finessi. Text by Toyo Ito, Marco Meneguzzo.

The winner of numerous prizes including a Compasso d’Oro, Angelo Mangiarotti (born 1921) also taught in several universities in Italy and abroad. In this book, more than 100 of Mangiarotti’s projects, conceived over 50 years of professional activity, are presented through original documents from the Archivio Studio Mangiarotti in Milan.

Mangiarotti
ISBN 978-88-7570-220-5
Hbk, 11.75 x 7.75 in. / 120 pgs / 125 color / 115 b&w.
U.S. \$49.95 CDN \$60.00
February/Architecture & Urban Studies

MUSEUM OF CONTEMPORARY CRAFT



Unpacking the Collection
Selections from the Museum of Contemporary Craft
Edited by Anjali Gupta. Text by Glenn Adamson, Janet Koplos, Namita G. Wiggers.

Founded in Portland, Oregon, in 1937, the Museum is one of the oldest organizations dedicated to craft in the United States. This book presents a selection of works from the collection of the Museum of Contemporary Craft. The first publication to document the Museum's collection and its connections to dramatic changes in artistic practice over the past 70 years, *Unpacking the Collection* introduces this vital regional center for craft through photographs of work, essays, texts, archival photographs, decade-by-decade accounts of the institution's links to modern craft history and an abbreviated exhibition chronology. The book also reveals connections between the collection and the Museum's exhibition history, links between craft and visual culture, and the importance of recognizing regional specificity and identity in the age of globalization.

Unpacking the Collection
ISBN 978-0-9728981-3-3
Pbk, 7.5 x 9.5 in. / 136 pgs / 114 color / 44 b&w.
U.S. \$29.00 CDN \$35.00
February/Art

HATJE CANTZ



The Pavilion
Pleasure & Polemics in Architecture
Edited by Peter Cachola Schmal, Ben van Berkel. Text by Barry Bergdoll, Johan Bettum, Kerstin Bußmann.

The Pavilion examines both the history and the contemporary state of pavilion architecture, something of a niche genre in the field, but with a long history of masterpieces. It consists of two parts: first, the examination of a group of twentieth-century pavilions, and second, a collection of essays that survey historical and more recent examples. This outstanding analysis was produced by students of architecture at Frankfurt's Städelschule. In the theoretical section, well-known authors discuss the materials used in pavilions, starting with influences from the Orient, India and Asia, and moving on to significant twentieth-century pavilions and recent temporary buildings that seem to occupy a space between art and architecture. In addition, the book documents the research and development of a summer pavilion for the garden at the Deutsches Architekturmuseum in Frankfurt produced by the offices of Barkow Leibinger and Werner Sobek.

The Pavilion
ISBN 978-3-7757-2494-4
Pbk, 6.75 x 9.5 in. / 192 pgs / 137 color / 80 b&w.
U.S. \$40.00 CDN \$48.00
February/Architecture & Urban Studies

MFA PUBLICATIONS



Native American Art
MFA Highlights
Edited by Gerald W.R. Ward.

The collection of Native American artworks is one of the hidden treasures of the Museum of Fine Arts, Boston, with some of its finest objects seldom displayed to ensure their preservation. This volume presents 100 of these little-known works, many reproduced for the first time. Although some objects were made for Native use, many reflect the interaction of Native Americans with other cultures, and demonstrate a mastery of new materials and techniques in weaving, silversmithing, beadwork and other crafts. An introductory essay traces the history of Native American art at the MFA since the late nineteenth century, which mirrors cultural shifts in attitude toward these objects in the United States as a whole. Covering a diversity of objects from across the North American continent—from the eastern and southern Woodlands to the Northwest Pacific Coast, with a particular emphasis on the Southwest—this latest volume in the *MFA Highlights* series demonstrates the vast richness of American Indian art.

Native American Art
ISBN 978-0-87846-751-8
Clth, 7 x 9 in. / 192 pgs / 120 color / 20 b&w.
U.S. \$20.95 CDN \$25.00
July/Art/Native American Art & Culture

WASMUTH



Being Object, Being Art
Masterpieces from the Collections of the Museum of World Cultures, Frankfurt am Main
Edited by Achim Sibeth.
Photographs by Stephan Beckers.

Undermining the anthropological designations of “ethnic artifacts” and “ethnic art,” this survey of the massive collections of the Museum of World Cultures in Frankfurt approaches 130 of its works as both art and artifact simultaneously, raising aesthetic matters of form and color alongside contextual considerations. Masks, clubs, fans, spoons, tusks, dolls, necklaces, baskets, shields, cups, bags, headdresses and sculptures from countries in Africa, the Americas, Southeast Asia, Oceania and East Asia are all reproduced here, in full color and with contextualizing commentary. As debate on the status of ethnic artifacts continues to expand, with *Being Object* the Museum of World Cultures takes the lead among institutions in attempting to reorient the taxonomies of its collections.

Being Object, Being Art
ISBN 978-3-8030-3338-3
Hbk, 8.5 x 11.25 in. / 324 pgs / 210 color.
U.S. \$75.00 CDN \$90.00 **FLAT40**
February/Art

NAI PUBLISHERS



Open 18: 2030 War Zone Amsterdam
Imagining the Unimaginable
Edited by Jorinde Seijdel, Liesbeth Melis.

Amsterdam at war in 2030? This terrifying projection into a possible future aims to expand our thinking about tolerance, fear, security, censorship and urban politics. Naming no specific enemy, theorists and artists ask questions and sketch scenarios: what are the implications of warfare in a Western city?

Open 18: 2030 War Zone Amsterdam
ISBN 978-90-5662-710-2
Pbk, 6.25 x 9.5 in. / 176 pgs / 40 color / 40 b&w.
U.S. \$40.00 CDN \$48.00
March/Journals/Architecture & Urban Studies

NAI PUBLISHERS



Oase No. 79: The Architecture of James Stirling 1964–1992
A Non-Dogmatic Accumulation of Formal Knowledge
Text by Guy Châtel, Kersten Geers, Amanda Lawrence, Patrick Lynch, Vittorio Pizzigoni.

Oase No. 79 is devoted to British architect James Stirling, who played a prominent role in architectural discourses from the 1960s onwards. Emblematic of “New Brutalism” and emergent postmodernism, Stirling's architecture has garnered renewed interest.

Oase No. 79: The Architecture of James Stirling 1964–1992
ISBN 978-90-5662-723-2
Pbk, 6.25 x 9.5 in. / 160 pgs / 50 b&w.
U.S. \$35.00 CDN \$42.00
March/Journals/Architecture & Urban Studies

NAI PUBLISHERS



DASH 02: The Luxury City Apartment
Edited by Dick van Gameren, Dirk van den Heuvel, Olv Klijn, Harald Mooij, Pierijn van der Putt.

The second issue of *Dash* focuses on the emergence of the luxury city apartment. Articles range from historical explorations of luxurious apartments in Paris and London in the late nineteenth century to the emergence of centrally-located enclaves for the wealthy.

DASH 02: The Luxury City Apartment
ISBN 978-90-5662-717-1
Pbk, 9 x 10 in. / 176 pgs / 120 color / 50 b&w.
U.S. \$50.00 CDN \$60.00
March/Journals/Architecture & Urban Studies

NAI PUBLISHERS



Oase No. 80: On Territories
Text by Filip Geerts, Karl Belen, Bart de Zwart, Nancy Meijsmans, Sandra Parvu.

As rural landscapes in the West and elsewhere are increasingly encroached upon by urban expansion, this issue of *Oase* explores the potential significance of architectonic design for the overhauling of this process. From local to national governments, from environmental factions to the road-user's lobby, everybody has something to say about this process, which tends to divide debate between ecology and mobility.

Oase No. 80: On Territories
ISBN 978-90-5662-724-9
Pbk, 6.25 x 9.5 in. / 144 pgs / 50 b&w.
U.S. \$35.00 CDN \$42.00
March/Journals/Architecture & Urban Studies

JOVIS

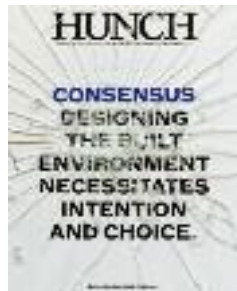


Metropolis No. 3: Education
Designs for the Future of the Metropolis

Arguing for a radical approach to educational architecture—one in which education is embodied and enhanced by architecture—this volume proposes solutions towards the constructive development of inspiring educational buildings.

Metropolis No. 3: Education
ISBN 978-3-86859-070-8
Pbk, 9.5 x 10.25 in. / 296 pgs / 212 color / 20 b&w.
U.S. \$45.00 CDN \$54.00
April/Architecture & Urban Studies

NAI PUBLISHERS



Hunch 13: Consensus
Designing the Built Environment Necessitates Intention and Choice
Edited by Salomon Frausto. Text by Teddy Cruz, Pi de Bruijn, Gramazio & Kohler, Thomas A.P. van Leeuwen.

The planning of built environments necessitates collaboration, but the full possibilities of collective decision-making are rarely carried out. In this issue of *Hunch*, contributors discuss aspects of collaboration in architecture.

Hunch 13: Consensus
ISBN 978-90-5662-718-8
Pbk, 9.5 x 12 in. / 176 pgs / 40 color / 100 b&w.
U.S. \$35.00 CDN \$42.00
March/Journals/Architecture & Urban Studies



Previously Announced

Aperture 197: Winter 2009
Edited by Melissa Harris.

Issue 197 of *Aperture* features an overview of contemporary photography from Iran by Anthony Downey, who suggests that three decades after the revolution, an adventurous and diverse generation of artists and photographers are creating a new space for cultural exchange, in opposition to political and media-inspired rhetoric. Joshua Chuang, Assistant Curator of Photographs at Yale University Art Gallery, interviews photographer Robert Adams. Here, the two discuss picture editing, the goals of art, and Adams’ classic series, *Summer Nights*; independent curator and writer A.M. Weaver considers Carrie Mae Weems’s photo-based work exploring race, identity and the undercurrents of power; *New Yorker* staff writer Richard Brody goes behind-the-scenes with photographer Raymond Cauchetier, who documented the productions of seminal French New Wave films, including those by Truffaut and Godard; Diane Smyth, deputy editor of the *British Journal of Photography* interviews fashion photography innovator Nick Knight, on the occasion of his career retrospective. This issue also includes Andrew Moore’s photographs of Detroit’s evolving post-industrial landscape; Greil Marcus’ consideration of the songs accompanying Nan Goldin’s legendary slide show “The Ballad of Sexual Dependency”; and paintings and photographic work by celebrated illustrator Maira Kalman, with text by novelist Francine Prose. Exhibition reviews include Vicki Goldberg on *Walker Evans and the Picture Postcard*, Susan Morgan on Paul Outerbridge and Jo Ann Callis, James Yood on *PhotoDimensional*, Brian Dillon on Roni Horn, Noemi Smolik on Czech photography and Brian Sholis on Jochen Lempert.

Aperture 197: Winter 2009
ISBN 978-1-59711-112-6
Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
Available/Journals/Photography



Aperture 198: Spring 2010
Edited by Melissa Harris.

In the spring 2010 issue of *Aperture*, celebrated Magnum photographer Paolo Pellegrin and writer Scott Anderson explore the “Iraqi Diaspora,” through photographs and poignant interviews with refugee families in Jordan and Syria; poet and critic Alan Gilbert considers Walid Raad’s conceptual documentary projects; Gerry Badger introduces John Gossage’s first work with color photography, the series *Map of Babylon* and *The Thirty-Two Inch Ruler*; historian Mary Panzer revisits the heyday of *Holiday* magazine, a postwar travel magazine that boasted an impressive roster of photographers, from Robert Capa to Slim Aarons. Other features include a conversation between Swedish photographers Anders Peterson and J.H. Engström; German photographer Robert Voit’s austere documentation of cell-phone tower trees around the globe; author Amanda Hopkinson mediates a conversation with two classic photographers, Marc Riboud and Elliott Erwitt; and Jan Tumliar, curator and professor at the Art Center College of Design and University of Southern California, discusses Zoe Crosher’s project, “The Reconsidered Archive of Michelle duBois.” Exhibition reviews include Geoffrey Batchen on *The Pictures Generation*, Aaron Schuman on Ishimoto Yasuhiro, Giuseppe Merlino on Santiago Sierra, Shelley Rice on *Darkside II*, James Yood on Barbara Crane, Tim Davis on “New New Topographics” and Brian Sholis on *Dance with Camera*.

Aperture 198: Spring 2010
ISBN 978-1-59711-148-5
Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
March/Journals/Photography

Aperture 199: Summer 2010
ISBN 978-1-59711-149-2
Pbk, 9.5 x 11.25 in. / 88 pgs / illustrated throughout.
U.S. \$14.95 CDN \$18.00
June/Journals/Photography



Fantom No. 1
Photographic Quarterly
Edited by Cay Sophie Rabinowitz, Selva Barni.

Fantom is a new international quarterly publication about the uses and abuses of photography. Edited by Cay Sophie Rabinowitz, its content is divided into the following thematic sections: “Eye to Eye,” in which photographers converse; “Sample Size,” visual portfolios; “By Appointment Only,” which explores a particular collection; “Eye of the Beholder,” in which gallerists discuss the talents they expose and trade; and “Means to an End,” which explores non-artistic aspects of image production (e.g. the scientific, commercial, surveillance, etc). This first issue of *Fantom* features new and previously unpublished works by Christodoulos Panayiotou, Emanuele Colombo, Guido Gazzilli, Liz Deschenes, Marina Berio, Riccardo Previti and Sergio Ghetti, Arno Minkinnen in conversation with Jorma Puranen, Dayanita Singh’s *Dream Villa*, Franco Noero on Simon Starling, plus stories and writings by Abigail Lane, Adriano Sack, Alex Gartenfeld, Francesco Zanut, Marc Gloede, Miltos Manetas, Porzia Bergamasco, Spartacus Chetwynd and many others.

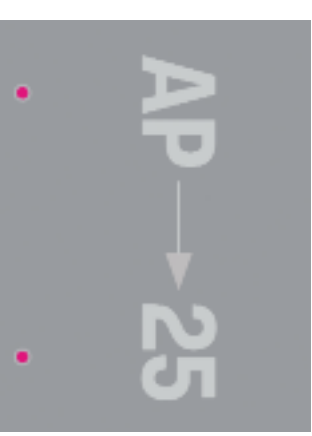
Fantom No. 1
ISBN 978-88-96677-00-1
Pbk, 9 x 11 in. / 100 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
January/Journals



Matador M
Barcelona

The new Spanish photography magazine *Matador* offers its readers the excitement of encountering new photography in splendid large format, with impressive high-quality spreads from great photographers, and serious commentary and writings from the best international photography critics working today. Available for the first time in the U.S., *Matador* makes Barcelona the subject of its latest issue. Barcelona in many ways has come to symbolize the massive cultural transformations Spain has undergone in the past 30 years, developing into a major tourist destination, a leading European center for the arts and becoming famed worldwide for its diverse architectures. Here, protagonists of the city’s cultural life, such as publisher Jorge Herralde, writer Eduardo Mendoza, photographer Francesc Català-Roca, architect Óscar Tusquets and many others present their perspectives on this extraordinary city.

Matador M
ISBN 978-84-92841-09-7
Pbk, 11.75 x 15.75 in. / 218 pgs / illustrated throughout.
U.S. \$85.00 CDN \$102.00
March/Journals



American
Photography 25

American Photography celebrates its quarter-century anniversary with this selection of the best pictures from 2008, chosen by a distinguished jury headed by Kathy Ryan, Photography Director at *The New York Times Magazine*. From over 10,000 images submitted by 1,200 photographers, agencies, magazines and publishers, just 354 made the final cut. The winners include shots produced for *Interview*, *GQ*, *Newsweek*, *Vanity Fair* and many others. Opening with Fiona Aboud’s snap of the first baby born the night Barack Obama was elected president, the book also sports dazzling images from the summer Olympic Games in Beijing. Celebrity culture is represented by a string of candid portraits including Dan Winters’ series of past New York newsmakers—commissioned for *New York Magazine*’s fortieth anniversary issue—and Annie Leibowitz’s topless study of Miley Cyrus for *Vanity Fair*. Photojournalism is represented by Tim Hetherington, Seamus Murphy, James Nachtwey and others taking a look at war, global warming, human rights issues and economic crisis.

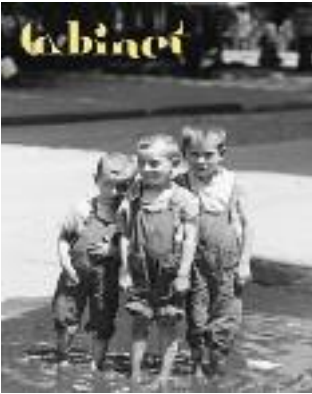
American Photography 25
ISBN 978-1-886212-32-9
Clth, 9.5 x 12.5 in. / 416 pgs / 354 color.
U.S. \$75.00 CDN \$90.00
February/Photography



American Illustration
28

Wrapped in a seductive red acetate jacket with artwork by John Hendrix, *American Illustration* 28 proves that its subject remains at the forefront of visual communication. From over 8,000 submissions to the annual competition by 1,000 illustrators, magazines, agencies and publishers, 380 were selected to appear in the book. Panelists including Luis Blanco and Michael Uman of INTERspectacular animation studio, Max Bode of the *New Yorker* and Kelly Doe of *The New York Times* picked work from the most popular publications and campaigns of 2008, including *The Believer*, *Harper’s* and *Men’s Health*. The book also includes newly released stamps from the U.S. Postal Service that pay tribute to Edgar Allan Poe’s “The Raven.” Steve Brodner and Istvan Banyai’s commemoration of Barack Obama’s election victory sits alongside Barry Blitt’s controversial *New Yorker* cover of Barack and Michelle’s fist bump, while the designer-as-artist is represented by works on sexism by Bryan Christie Design for *Portfolio* magazine and politics by Arem Duplessis for *Wired*.

American Illustration 28
ISBN 978-1-886212-31-2
Clth, 9.5 x 12.5 in. / 416 pgs / 380 color.
U.S. \$75.00 CDN \$90.00
February/Art



Cabinet 36: Friendship

Edited by Sina Najafi.

The nature of friendship has been a subject of inquiry from the beginnings of the western philosophical tradition. Socrates considers the question of *philia* in one of Plato's earliest dialogues, declaring that his "passion for friends" causes him to value them above even gold. Subsequent thinkers have continued the inquiry, yet friendship remains a phenomenon that "may well be reckoned," as Emerson wrote, "the masterpiece of nature." *Cabinet* issue 36, with its special section on friendship, features Svetlana Boym on Hannah Arendt's definition of friendship as freedom from "totalitarianism for two"; Ruben Gallo on Freud's school friend with whom he communicated mainly in Spanish; and Regine Basha on Sol Lewitt's exchange of gifts with other artists. Elsewhere in the issue: Paul La Farge on the life and work of schizophrenic author Louis Wolfson, the object of fascination for a generation of French intellectuals; Helen Polson on the fate of lost teeth; Bertell Ollman on his infamous board game *Class Struggle*; and an artist project by Zoe Bellof.

Cabinet 36: Friendship
ISBN 978-1-932698-34-3
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
 U.S. \$12.00 CDN \$14.00
 February/Journals



Cabinet 37: Bubbles

Edited by Sina Najafi.

A child's plaything and an object of study for scientists; a space of protection but also of isolation: the "bubble" has a cultural significance far more substantial than its fleeting form suggests. Bubbles percolate through the hydrology studies of Leonardo da Vinci, the optical experiments of Newton and the architectural theories of Buckminster Fuller. *Cabinet* issue 37, with its special section on "Bubbles," features an interview with Richard Julin, the world's foremost authority on champagne; Susan Schuppli on Michael Jackson's orphaned chimpanzee Bubbles; Eben Klemm on the culinary applications of fizz; and Simon Schaffer on rationality and the physics of bubbles. Elsewhere in the issue: Paul Maliszewski on the color green; an interview with "nasalnaut" George Aldrich, the NASA employee whose nose has to approve every item sent into space; Adam Jasper on the cat paintings of schizophrenic artist Louis Wain; Jocko Weyland on the history of U.S. highway dividers; and an interview with Catalin Avramescu on the intellectual history of cannibalism.

Cabinet 37: Bubbles
ISBN 978-1-932698-35-0
Pbk, 7.75 x 9.75 in. / 112 pgs / 60 color / 40 b&w.
 U.S. \$12.00 CDN \$14.00
 May/Journals



The Sienese Shredder: Issue 4

Edited by Brice Brown, Mark Shortliffe.

The good ship *Shredder* embarks upon its fourth voyage into uncharted waters with another rich trove: specially designed portfolios by Martin Wilner and Arne Svenson; Lawrence Weschler on the surfeit of Christlike imagery in contemporary art; a previously unpublished sketchbook by Joan Mitchell; Kurt Schwitters works on paper including early letterhead designs and a reproduction of a rare "Ursonate" print; a portfolio of Valentine Hugo's quirky surrealism; Fred Mann's interview with English tenor John Mark Ainsley; National Book Award winner Mark Doty's meditation on Walt Whitman's tomb; Rochelle Gurstein's rediscovery of the mysterious Venus de' Medici; the kinky side of Swiss Renaissance master Urs Graf's drawings; Luise Kruger's folksy fabric works; a new *Shredder*-only story by Allan Gurganus; Wilson Bentley's microscopic photographs of snowflakes; Frances Richard on Duchamp and Gordon Matta-Clark; a large selection of R. Crumb's little-known portrait spools; and a CD of accordionist Guy Klucsevsek's early work.

The Sienese Shredder: Issue 4
ISBN 978-0-9787108-3-5
Pbk, 8 x 10 in. / 272 pgs / 272 color / 36 b&w / 12 duotone / Audio CD.
 U.S. \$30.00 CDN \$36.00
 February/Journals



Conjunctions: 54, Shadow Selves

Edited by Bradford Morrow.

The mirror is humankind's most duplicitous invention. When we look into it do we see ourselves or an other? If we see an other, is that other a lie or some complex extension of a truth we don't quite grasp? And when we set down the mirror and imagine ourselves to be one or the other or some combination of both, who have we become? In this special issue of *Conjunctions*, the very idea of self is tackled in fiction and poetry that investigates everything from innocent misperception to studied deception, delusion to fraud, crazed misdeemeanors to premeditated crime. *Shadow Selves* offers a spectrum of permutations on these themes, with acclaimed and upcoming writers such as Elizabeth Hand, J.W. McCormack, Jonathan Carroll, Karen Russell, Peter Straub, Eleni Sikelianos, Frederick Tuten, Michael Sheean, Jason Labbe, Jess Row, Rae Armantrout, Melinda Moustakis and Rick Moody.

Conjunctions: 54, Shadow Selves
ISBN 978-0-941964-70-8
Pbk, 6 x 9 in. / 364 pgs.
 U.S. \$15.00 CDN \$18.00
 June/Journals



Frieze Projects & Frieze Talks 2006-2008

Text by Neville Wakefield, Jennifer Higgie, Jörg Heiser, Dan Fox, Andrew Bonacina, Morgan Falconer.

The annual Frieze Art Fair brings the world's top contemporary art galleries to London's Regent's Park. Since the inaugural fair in 2003, Frieze Projects has pursued an ambitious curatorial program, inviting artists to realize works responding specifically to the fair context. The Frieze Talks program has brought leading cultural and art world figures to the stage. *Frieze Projects and Frieze Talks 2006-2008* is the second publication to record these events. It features essays by Frieze Projects curator Neville Wakefield and Frieze Talks curators Jennifer Higgie, Jörg Heiser and Dan Fox, texts on each project and edited transcripts of many of the lectures and panel discussions with artists such as Wade Guyton, Peter Saville, Dave Hickey, Roni Horn and Boris Groys.

Frieze Projects & Frieze Talks 2006-2008
ISBN 978-0-9553201-5-6
Pbk, 7.5 x 10.25 in. / 308 pgs / 100 color / 100 b&w.
 U.S. \$35.00 CDN \$42.00
 February/Art



Previously Announced

Parkett No. 86: John Baldessari, Carol Bove, Josiah McElheny, Philippe Parreno

Edited by Bice Curiger.

For issue 86, on the occasion of *Parkett's* 25th anniversary, the magazine's patron saint, John Baldessari has provided a special anniversary collaboration, buttressed with an interview and critical assessments. Josiah McElheny's proliferative glass works and Philippe Parreno's appropriations, interventions and films are also featured here, in spreads, interviews and critical assessments, as is the work of Carol Bove, who appears in conversation here with *Parkett* senior editor Bettina Funcke.

Parkett No. 86: John Baldessari, Carol Bove, Josiah McElheny, Philippe Parreno
ISBN 978-3-907582-46-6
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.
 U.S. \$32.00 CDN \$38.00
 Available/Journals

Parkett No. 87: Cerith Wyn Evans, Katarina Fritsch, Annette Kelm, Kelly Walker
ISBN 978-3-907582-47-3
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.
 U.S. \$32.00 CDN \$38.00
 February/Journals

Parkett No. 88
ISBN 978-3-907582-48-0
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.
 U.S. \$32.00 CDN \$38.00
 May/Journals



Previously Announced

Parkett INSERTS 25 Years of Artists' Bookpage Projects for Parkett

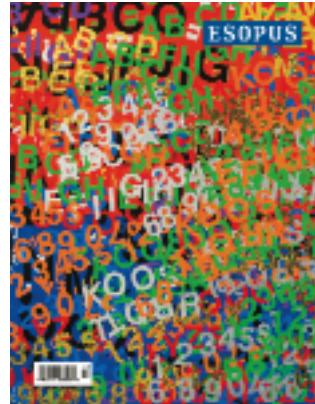
This CD-ROM presents the first comprehensive survey of the signature inserts made by artists especially for *Parkett*. Faithful to its core principle of working closely with artists, *Parkett* has to date invited 75 artists to work directly with the format of the magazine and the offset printing process. These artists have each produced a series of original artists' pages—an ongoing study in the freedom of the book form—and an astounding variety and diversity of paper-based artists' ideas have been published. These inserts include the use of text (Barbara Kruger, Jonathan Monk), photography (Richard Mapplethorpe, Sigmar Polke, Nan Goldin, Damien Hirst, Henry Bond, Shirana Shahbazi), drawing (Toba Khedoori, Silvia Baechli, Matthew Ritchie), comics (Robert Crumb, David Shrigley, Dan Perjovschi), painting (Adrian Schiess, Richmond Burton, Kara Walker, Jeremy Blake, Marcel Dzama) or graphic elements (Daniel Buren, General Idea, Niele Toroni, Nic Hess, Matthew Brannon, Ryan Gander).

Parkett INSERTS
ISBN 978-3-907582-26-8
CD-ROM, 5.5 x 5 in.
 U.S. \$39.00 CDN \$47.00
 Available/Art



Also Available:

Artists' Editions for Parkett: 200 Art Works 25 Years
9783907582251
 Pbk, US \$ 45.00
 CDN \$ 54.00



Esopus 13

Edited by Tod Lippy.

This issue includes artists' projects by Oliver Herring, Peter Krashes, Jeff Gibson and Mickey Smith, plus a portfolio of previously unseen work by Alex Masket. Other contents include excerpts from a memoir by poet Jennifer Moxley, new fiction from Kelly Sandoval and artifacts from the collection of the late, esteemed rare books librarian Marjorie G. Wynne. Also featured are new installments of two regular *Esopus* series, *Modern Artifacts*, which reproduces in facsimile documents related to the museum's first Matisse exhibition, and *Guarded Opinions*, featuring museum guards' impressions of the art they oversee. French historian Stéphane Gerson closes the issue with a fascinating analysis of visual representations of Nostradamus over the past 500 years. For the issue's CD, 11 musicians (including Frightened Rabbit, Laura Gibson, Phil Kline and Natureboy) were asked to create a new song inspired by one of Nostradamus' quatrains.

Esopus 13
ISBN 978-0-9815745-2-3
Pbk, 9 x 11.5 in. / 152 pgs / 100 color / 20 b&w / Audio CD.
 U.S. \$14.00 CDN \$17.00
 January/Journals

Esopus 14
ISBN 978-0-9815745-3-0
Clth, 9 x 11.5 in. / 168 pgs / illustrated throughout.
 U.S. \$14.00 CDN \$17.00
 May/Journals



Michael Buthe and Giumma Salem Abukhdeer in the "Camera Giardino," 1976. See *Michael Buthe: The Angel & His Shadow*, published by Kerber, p. 126.

APERTURE



Previously Announced

Joel Meyerowitz: Legacy Box Set

Introduction by Michael Bloomberg. Text by Phillip Lopate. Afterword by Adrian Benepe.

Aperture is pleased to offer a very special limited-edition print and book box set, featuring three unique components created as part of Meyerowitz’s most recent project—a compelling body of work resulting from a commission he received from the New York City Department of Parks & Recreation to document the city’s parks. Each custom-designed clamshell box contains a copy of the book *Legacy: The Preservation of Wilderness in New York City Parks* with a special-edition bellyband, as well as *The Hallett*, a limited-edition book featuring one of the artist’s favorite spots—the Hallett Nature Sanctuary in Manhattan. *The Hallett* was designed and printed exclusively for this edition using an HP Indigo Digital Press. Also included is a 10 x 12 inch HP archival pigment print, made personally by the artist. Each book and print is signed and numbered by Meyerowitz.

Joel Meyerowitz: Legacy Box Set

ISBN 978-1-59711-134-8

Boxed Hbk, 2 Volumes, 12.5 x 11 in. / 338 pgs / 334 color / Edition of 250 copies.

U.S. \$400.00 CDN \$480.00 **SDNR20**

January/Limited & Special Editions/Photography

Exhibition Schedule

New York: Museum of the City of New York, 10/09/09–03/21/10

RADIUS BOOKS



Chris Ofili: Afro Margin

Text by Cameron Shaw, Inua Ellams.

Published on the occasion of Chris Ofili’s exhibition at David Zwirner in New York, this limited-edition catalogue documents a new body of work titled *Afro Margin*, and is produced in an edition of 500 copies numbered and signed by the artist. Known primarily for his bold, large-scale paintings, in this exquisite suite of eight pencil drawings, made from 2004 to 2007, Ofili is revealed as a master draughtsman.

Chris Ofili: Afro Margin

ISBN 978-1-934435-24-3

Pbk, 9.25 x 12.5 in. / 24 pgs / 8 tritone /

Edition of 500 copies.

U.S. \$50.00 CDN \$60.00 **SDNR30**

February/Limited & Special Editions/Art

STEIDL/CHEIM & READ



Jenny Holzer

This volume presents 12 years of Holzer’s projections, with a selection of full-page black-and-white images—many the result of Holzer’s longstanding relationship with photographer Attilio Maranzo—in more than 30 cities around the world, which have been developed for significant architectural spaces such as Daniel Libeskind’s Jüdisches Museum in Berlin to I.M. Pei’s Pyramide du Louvre in Paris.

Jenny Holzer

ISBN 978-3-86521-937-4

Hbk, 11.5 x 13 in. / 200 pgs /

illustrated throughout.

U.S. \$145.00 CDN \$174.00

May/Art

BRINKMANN & BOSE



Unica Zürn: Alben

The German artist and writer Unica Zürn (1916–1970) joined the ranks of Surrealism in the 1950s, taking up residence with Hans Bellmer and adopting Surrealism’s espousal of automatic drawing and writing in drawings and paintings that are labyrinthine in detail, as one form sprouts out of another. This lovely limited-edition survey reproduces drawings done between 1954 and 1967.

Unica Zürn: Alben

ISBN 978-3-940048-06-6

Hbk, 8.75 x 11.5 in. / 336 pgs / 300 color /

Edition of 800 copies.

U.S. \$195.00 CDN \$234.00

March/Art

DUMONT



Anselm Reyle: The ART of Anselm Reyle

Edited by Uta Grosenick. Text by Jens Asthoff, Laura Hoptman.

Anselm Reyle (born 1970) uses materials such as PVC film, acrylics, mirrors, concrete and auto paint to produce wild abstractions in paint and sculpture that drip with infectious energy. This massive and luxurious volume is printed on a variety of paper stocks in 11-color, and is the first large-scale survey of his work.

Anselm Reyle: The ART of Anselm Reyle

ISBN 978-3-8321-9170-2

Hbk, 11.75 x 14.5 in. / 532 pgs / 282 color.

U.S. \$350.00 CDN \$420.00

February/Limited & Special Editions/Art

STEIDL



Dirty Baby: Ed Ruscha, Nels Cline & David Breskin

Dirty Baby presents a provocative triologue between the paintings of Ed Ruscha, the music of Nels Cline and the poetry of David Breskin. The title refers to the fact that when different art forms mate, the result is never pure-bred, but rather a gloriously dirty offpsring. The 66 Ruscha pictures in this book are drawn from two bodies of work, the *Silhouettes* and the *Cityscapes*. In these works, Ruscha uses censor strips in place of the words or phrases that characteristically occupy such a prominent place in his pictures. Their very obfuscation gives the missing words a powerfully subversive presence: language is emphasized even as it is obscured. Breskin has divided the book into two “sides” in the manner of a vinyl record. “Side A” presents a kind of “time-lapse” history of Western civilization. “Side B” returns to the cradle of that civilization, charting the American misadventure in Iraq. For his poetic form, Breskin uses the ancient Arabic *ghazal*, a perfect foil and fencing partner for Ruscha’s language-sensitive strategies. To this mix, Cline adds music for a large ensemble: at once lyrical and edgy, heartfelt and raucous, his music ranges from acoustic impressionism to dense, dark electronica. Housed in a regenerated leather slipcase, *Dirty Baby* also contains four CDs, two with Cline’s music, and two containing Breskin’s reading of his *ghazals*.

Dirty Baby: Ed Ruscha, Nels Cline & David Breskin

ISBN 978-3-86521-921-3

Slip, hbk, 12.5 x 12.5 in. / 154 pgs / 66 color /

4 Audio CDs.

U.S. \$125.00 CDN \$150.00

March/Art

STEIDL



Ed Ruscha: Jack Kerouac On The Road

In 1951, Jack Kerouac wrote *On the Road* on his typewriter as a continuous 120-foot-long scroll, feverishly recording in 20 days his road trips across the United States and Mexico. *On the Road* was finally published in 1957, and Kerouac was immediately acknowledged as the voice of the Beat Generation.

For almost 50 years, Ed Ruscha has recorded the evolving emblems of American life in the form of phrases and sentences, Hollywood logos, gas stations and archetypal landscapes. During the 1960s, he created a series of cheaply printed photographic books which can be seen in part as deadpan meditations on the romantic vision of the road epitomized by the Beats. In *Royal Road Test* (1967), he brought the word and the road together in a conceptual prank by documenting himself dropping a vintage typewriter from a speeding Buick.

Over the last couple of years, Ruscha has turned his attention to *On the Road*, and has produced his own limited-edition version of Kerouac’s Beat bible. Ruscha designed the book, illustrating Kerouac’s text with 55 tipped-in photographs that the artist has either taken himself, commissioned from other photographers or selected from found images to refer closely to the details and impressions that the author describes, from car parts to jazz instruments, from sandwich stacks to tire burns on a desert road. The text is printed in letterpress on 220g Hahnemühle paper and every one of the 55 photo-plates is blind-embossed and tipped in by hand to create an exquisite and original edition.

The leather-bound book comprises 228 pages, signed and numbered by the artist in an edition of 350 and presented in a slipcase.

Ed Ruscha: Jack Kerouac On The Road

ISBN 978-2-86521-947-3

Boxed, 13 x 18 in. / 228 pgs /

illustrated throughout / Edition of 350 copies.

U.S. \$10,000.00 CDN \$12,000.00 **SDNR20**

January/Limited & Special Editions/Art



JRP|RINGIER



Previously Announced

Josephine Meckseper

Edited by Rachel Hooper, Gail Kirkpatrick, Heike Munder. Text by Sylvère Lotringer.

In her photography, videos and installations, Josephine Meckseper (born 1964) sets images of political activism—photographs of demonstrations, newspaper cuttings—against twinkling consumer goods and advertising motifs. This publication concentrates on a new series of works, such as the installation “Ten High” (2007) in which silver mannequins bear anti-war slogans.

Josephine Meckseper
ISBN 978-3-03764-047-0
Hbk, 8.5 x 11.5 in. / 114 pgs / 34 color / 13 b&w.
U.S. \$35.00 CDN \$42.00
Available/Art

WALTHER KÖNIG, KÖLN



Monica Bonvicini: This Hammer Means Business

Monica Bonvicini’s energetic excavations of power and sexuality have earned her a powerful reputation worldwide. As the title of this volume confirms, her rhetoric is matched only by the work’s powerful visual impact. *This Hammer Means Business* is an artist’s book cum mini-retrospective that illustrates her works of the past ten years, and gives documentation for exhibitions and residencies.

Monica Bonvicini: This Hammer Means Business
ISBN 978-3-86560-718-8
Pbk, 8.25 x 10.25 in. / 160 pgs / 240 b&w.
U.S. \$53.00 CDN \$64.00
March/Art

HATJE CANTZ



Michael Lin

Text by Nicolas Bourriaud, Hou Hanru, Bruce Grenville, Vivian Rehberg.

“My work has moved away from the idea of a painting as an object,” Michael Lin (born 1964) observes. “I’m more interested in creating a painting as a space to occupy.” Lin makes painted installations that reconfigure institutional spaces with designs appropriated from Taiwanese textiles. This publication is the first comprehensive overview of his work.

Michael Lin
ISBN 978-3-7757-2429-6
Hbk, 8.75 x 11 in. / 200 pgs / 120 color.
U.S. \$55.00 CDN \$66.00
June/Art

DUMONT



Monica Bonvicini

Confronting the overlap between patriarchy and architecture head on, Monica Bonvicini (born 1965) has attracted international attention with her video “Wallfucking” (1995)—in which a naked woman rubs her genitals against a wall protuberance—and with her site-specific installations using chains, steel and leather. “Architecture is the ultimate erotic act,” asserts an installation in this monograph; “carry it to excess.”

Monica Bonvicini
ISBN 978-3-8321-9221-1
Hbk, 7.75 x 10 in. / 80 pgs / 31 color.
U.S. \$29.95 CDN \$36.00
February/Art

WALTHER KÖNIG, KÖLN



Katharina Grosse: Shadowbox

Text by Katja Blomberg, Alexander Koch, Uta Degner, Laura Bieger, Gerd G. Kopper, Antje Dietze. Preface by Thomas Eller.

Exploding the confines of the canvas, Berlin artist Katharina Grosse (born 1961) makes installations with sprayed paintings that transform gallery and museum settings into colorful wrap-around environments. No advocate of soothing effects in art, Grosse has built an oeuvre over the past two decades that is surveyed in this first retrospective volume.

Katharina Grosse: Shadowbox
ISBN 978-3-86560-611-2
Pbk, 6.75 x 9 in. / 132 pgs / illustrated throughout.
U.S. \$46.00 CDN \$55.00
February/Art

CHARTA/ISABELLA STEWART GARDNER MUSEUM



Su-Mei Tse: Notes

Edited by Pieranna Cavalchini.

Born in Luxembourg in 1973 and based in Paris and Berlin, Su-Mei Tse has gained international recognition with her videos, photographs, sculptures and installation works, which often incorporate sound and musical components. With an almost Surrealist sensibility for collage and lyrical combinations and juxtapositions, Su-Mei Tse fashions narratives that foreground a Cagean “emptiness” and quiet eeriness.

Su-Mei Tse: Notes
ISBN 978-88-8158-766-7
Pbk, 6 x 7.5 in. / 80 pgs / 130 color.
U.S. \$24.95 CDN \$30.00
January/Artist’s Book

BORTOLAMI GALLERY /TARSIZ PUBLISHING INC.



Jonathan Meese: All Humans Are Toys

Text by Morgan Falconer.

In May of 2008, Jonathan Meese brought his “dictatorship of art” roadshow to the Bortolami Gallery in New York, delivering a performance piece titled “Dictatorbaby Mary Poppins’ Cats, Dogs and Eggpies.” *All Humans are Toys* records the works that Meese produced for this occasion, plus recent paintings, collages, sculptural pieces and works on paper.

Jonathan Meese: All Humans Are Toys
ISBN 978-0-9816700-2-7
Pbk, 12 x 9 in. / 170 pgs / 100 color / 10 b&w.
U.S. \$40.00 CDN \$48.00
February/Art

WALTHER KÖNIG, KÖLN



Jonathan Meese: Totaler Metabolismus

Berlin-based performance and multimedia artist Jonathan Meese strikes against “creativity” as a fashionable form of exclusive self-actualization via a storm of propaganda consisting of almost 400 collages and belligerent hand-illustrated manifestos. The book’s title suggests a proclamation of the most ultra-radical utopia of all time, what its maker terms a “Dictatorship of Art.”

Jonathan Meese: Totaler Metabolismus
ISBN 978-3-86560-630-3
Hbk, 8.5 x 12 in. / 384 pgs / 370 color / DVD (PAL).
U.S. \$76.00 CDN \$91.00
February/Art

WALTHER KÖNIG, KÖLN



Jonathan Meese: Die Diktatur der Kunst, Das radikalste Buch

This may be Jonathan Meese’s most insolent and confrontational artist’s book to date. With the nihilism of the disenfranchised, and a hint of play, Meese relentlessly rages against all historical and contemporary social orders, declaring them failed and henceforth completely redundant. The accompanying DVD presents Meese’s live performance and declaration of the Dictatorship of Art.

Jonathan Meese: Die Diktatur der Kunst, Das radikalste Buch
ISBN 978-3-86560-632-7
Hbk, 8.5 x 12 in. / 200 pgs / illustrated throughout / DVD (PAL).
U.S. \$79.95 CDN \$96.00
March/Art

DUMONT



Jonathan Meese: The Arch-State of Atlantis

Text by Oliver Kornhoff, Daniel J. Schreiber, et al.

This volume collects the complete sculptural work of Jonathan Meese—which tend to quickly spill over into paintings, installation, video and collage. Meese is the maker of his own cosmos, which is inhabited by Caligula, Stalin, the Marquis de Sade, Richard Wagner, Balthus and Dr. No, to name only a few. Pursuing this cosmos, Meese has now rediscovered Atlantis and here reaches “The Arch-State of Atlantis.”

Jonathan Meese: The Arch-State of Atlantis
ISBN 978-3-8321-9219-8
Hbk, 9 x 11 in. / 192 pgs / 187 color / DVD (PAL & NTSC).
U.S. \$59.95 CDN \$72.00
February/Art

FUEL PUBLISHING



Jake Chapman: Memoirs of My Writer’s Block

Edited by Damon Murray, Stephen Sorrell.

Following the success of his first novel *The Marriage of Reason and Squalor*, Jake Chapman now focuses his malice on the calloused underbelly of literature itself. Fragile amateur novelist Christabel Ludd has a bad case of writer’s block, and hires self-proclaimed “professionals” to transform her novel into a page-turner: they do so, spinning the tale of Bao Xishun, who saves the lives of some dolphins by using his extremely long arms to fish pieces of plastic flotsam from their stomachs. Working this tale into ever more bizarre incarnations, they finally cause Christabel to despairingly resort to poetry in order to break her block.

Jake Chapman: Memoirs of My Writer’s Block
ISBN 978-0-9563562-0-8
Clth, 5 x 7.75 in. / 256 pgs.
U.S. \$24.00 CDN \$29.00
March/Artists’ Books

The limited edition of this title comes with a signed and numbered hand-colored etching; the book is signed and housed in a clothbound Solander box with gold-foil blocking.

Jake Chapman: Memoirs of My Writer’s Block
ISBN 978-0-9563562-1-5
Boxed, 8.75 x 10 in. / 256 pgs / Signed & numbered edition of 100 copies with etching.
U.S. \$595.00
CDN \$714.00 **SDNR20**
March/Limited & Special Editions



GALLERIA RICCARDO CRESPI



Previously Announced

Lisi Raskin: Mobile Observation

Text by Julia Bryan-Wilson, Maria Lind, Gabi Scardi.

Lisi Raskin’s handcrafted reconstructions of military command centers conjure the Cold War era’s preoccupation with militarization. This volume documents her most recent installations which have surfaced in several locations, beginning with the Center for Curatorial Studies, Bard College. Each episode contained herein is part of an ongoing project entitled *Mobile Observation*.

Lisi Raskin: Mobile Observation
ISBN 978-0-615-30525-7
Pbk, 6.5 x 9.5 in. / 208 pgs / 70 color / 10 duotone.
U.S. \$35.00 CDN \$42.00
February/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Allora & Calzadilla

Edited by Martin Hentschel, Raimar Stange.
Text by Carsten Ruhl, Sylvia Martin, Raimar Stange.

Jennifer Allora (born 1974) and Guillermo Calzadilla (born 1971) bring various media to bear upon a range of territories for which they evolve their own concrete political correlations. This publication documents the video works “A Man Screaming Is Not a Dancing Bear” (2008), on post-Katrina New Orleans, and “How To Appear Invisible” (2009) on the collapse of the Palast der Republik in Berlin.

Allora & Calzadilla
ISBN 978-3-941185-62-3
Hbk, 8.5 x 10.5 in. / 128 pgs / 66 color / 27 b&w.
U.S. \$50.00 CDN \$60.00
February/Art/Latin American Art & Culture

MIT LIST VISUAL ARTS CENTER/CAM HOUSTON



Matthew Day Jackson: The Immeasurable Distance

Text by Bill Arning, Tom Morton, David Tomkins, Deborah Douglas, David Mindell.

Matthew Day Jackson (born 1974) blends history, hagiography and technology in sculptures, constructed painting objects, books and videos.

Matthew Day Jackson: The Immeasurable Distance
ISBN 978-1-933619-21-7
Slip, Pbk, 8.75 x 11.75 in. / 100 pgs / 76 color / 22 duotone.
U.S. \$20.00 CDN \$24.00
February/Art

Exhibition Schedule
Houston: Contemporary Art Museum Houston
10/17/09–01/17/10

WALTHER KÖNIG, KÖLN



Allora & Calzadilla: & Etcetera

This impeccably designed artist’s book presents a selection of images collected by Puerto Rican artists Allora & Calzadilla over the course of a decade. A parallel component to the duo’s practice, the collection is presented as a succession of intuitively arranged pairings that offers insight into their thinking and methodology. *& Etcetera* reveals a contradictory but revelatory and absorbing system of interests and motivations.

Allora & Calzadilla: & Etcetera
ISBN 978-3-86560-669-3
Hbk 6 x 8.5 in. / 164 pgs / 162 color.
U.S. \$59.00 CDN \$71.00
February/Art/Latin American Art & Culture

CHARTA/ZACHETA NATIONAL GALLERY OF ART



Krzysztof Wodiczko: Guests

Text by Ewa Lajer-Burcharth, John Rajchman, Bozena Czubak, Anna Muszynska, Krzysztof Wodiczko.

Since 1980, Polish multimedia artist Krzysztof Wodiczko has presented nearly 80 large-scale projections in public spaces around the world. In 1996, he began to animate monuments and buildings with the images and voices of homeless people and other marginalized groups. The protagonists of his video installation “Guests” are illegal immigrants.

Krzysztof Wodiczko: Guests
ISBN 978-88-8158-758-2
Pbk, 7.5 x 9.5 in. / 168 pgs / 181 color / 27 b&w.
U.S. \$45.00 CDN \$54.00
February/Art

JRP|RINGIER



Jennifer Allora & Guillermo Calzadilla

Edited by Beatrix Ruf. Text by Hannah Feldman, Hou Hanru, Martijn van Nieuwenhuyzen, Hamza Walker, Hans Ulrich Obrist.

Puerto Rico-based American and Cuban-born Jennifer Allora and Guillermo Calzadilla are known for their playful, socially-involved, sound-based installations, videos and performances. This well-designed volume presents recent works that investigate how power, militarism and war are encoded into sound.

Jennifer Allora & Guillermo Calzadilla
ISBN 978-3-03764-027-2
Hbk, 8.25 x 10.5 in. / 160 pgs / 112 color.
U.S. \$55.00 CDN \$66.00
March/Art/Latin American Art & Culture

JRP|RINGIER



Xavier Veilhan

Edited by Jean-Pierre Criqui. Text by Jean-Jacques Aillagon, Michel Gauthier, Laurent Le Bon, Arnaud Pierre, Pierre Sengès.

This monograph reviews Xavier Veilhan’s monumental sculptures of the past ten years, works that include a buggy distorted as if seen through a rippling pool and a Cubist-style stainless-steel shark. Drawing on references ranging from classical statuary to Futurism and Op art, Veilhan has been compared to artists such as Damien Hirst and Jeff Koons.

Xavier Veilhan
ISBN 978-3-03764-077-7
Pbk, 9.5 x 11.25 in. / 160 pgs / 90 color / 16 b&w.
U.S. \$55.00 CDN \$66.00
February/Art

JRP|RINGIER



Previously Announced

Philippe Parreno & Johan Olander: Parade?

A Book for Children
Edited by Karen Marta. Text by Philippe Parreno.

In collaboration with the American illustrator Johan Olander, Philippe Parreno has created this children’s book, in which a parade of 16 monsters—such as Propaganda Rabbit, Beamer, Audiotron, Superfan and Reality—are described and illustrated, in the form of a fable.

Philippe Parreno & Johan Olander: Parade?
ISBN 978-3-03764-048-7
Pbk, 9 x 13.25 in. / 36 pgs / 18 color.
U.S. \$24.00 CDN \$29.00
Available/Art

JRP|RINGIER



Seth Price: Price, Seth

Edited by Beatrix Ruf. Text by Michael Newman.

In his painting, sculpture, video and media work, Seth Price examines the production, dissemination and valuation of contemporary art, disrupting commodity culture by recycling iconic images and objects. The first substantial monograph on the artist, this book features an essay by Michael Newman alongside Price’s own critical take on his practice.

Seth Price: Price, Seth
ISBN 978-3-03764-028-9
Pbk, 8 x 10 in. / 128 pgs / 60 color.
U.S. \$35.00 CDN \$42.00
March/Art

WITTE DE WITH PUBLISHERS



Edith Dekyndt: Source Book 8

Edited by Monika Szewczyk, Juan A Gaitán, Nicolaus Schafhausen. Text by Edith Dekyndt, Renske Janssen, Norman Mailer, Monika Szewczyk, Juan A. Gaitán, Nicolaus Schafhausen.

Over the course of two decades, Belgian artist Edith Dekyndt (born 1960) has amassed a repertoire of single-channel video projections, slide projections, sculptures and sound works. This *Source Book* offers access to Dekyndt’s inspirations in literary fiction, film and music, and records *Agnosia*, her solo exhibition at Witte de With in the spring of 2009.

Edith Dekyndt: Source Book 8
ISBN 978-90-73362-90-1
Pbk, 5 x 8 in. / 98 pgs / 16 color.
U.S. \$15.00 CDN \$18.00
April/Art

KUNSTHAUS BREGENZ



Tony Oursler: Lock 2, 4, 6

Text by Friedemann Malsch, Gunter Gebauer. Interview by John Welchman.

Working since the late 1970s among the downtown New York music and art overlaps, video artist Tony Oursler (born 1957) is famed internationally for his immersive installations. In the summer of 2001, Oursler staged a spectacular installation at the Kunsthaus Bregenz. Titled *Flucht*, it involved projections onto the building’s glass façade and an audio component with actors speaking in a range of dialects.

Tony Oursler: Lock 2, 4, 6
ISBN 978-3-86560-719-5
Hbk, 9.75 x 12.25 in. / 168 pgs / 80 color.
U.S. \$68.00 CDN \$82.00
March/Art

KERBER



Till Ansgar Baumhauer: Stranger Sampling

Edited by Till Ansgar Baumhauer. Text by Friedrich Immanuel Hausen, Dorothee Bauerle-Willert.

The catalogue’s title conveys the premise of German artist Till Ansgar Baumhauer’s art: connecting or overlaying elements that seem strange at first sight. Baumhauer uses recollections of purportedly well-known cultural history and collective oral history, and recasts them in unexpected contexts.

Till Ansgar Baumhauer: Stranger Sampling
ISBN 978-3-86678-271-6
Hbk, 11.75 x 8.25 in. / 120 pgs / 151 color / 6 b&w.
U.S. \$45.00 CDN \$54.00
April/Art

DUMONT



Yang Shaobin
Edited by Uta Grosenick, Alexander Ochs.
Yang Shaobin (born 1963) is one of the most prominent Chinese artists of his generation. His paintings are characterized by observations of his contemporaries, whom he captures with often drastically exaggerated expressions. This book contains a selection of his most important paintings from 1996 to 2009.

Yang Shaobin
ISBN 978-3-8321-9265-5
Hbk, 9.75 x 12.5 in. / 116 pgs / 77 color.
U.S. \$44.95 CDN \$54.00
February/Art/Asian Art & Culture

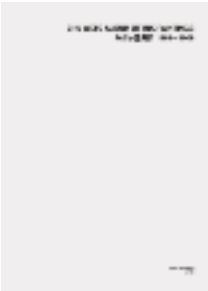
TIMEZONE 8



Wei Jia: 2004–2008
Much admired by the younger art audience in China, Wei Jia (born 1975) makes thickly textured paintings of what he describes as “radically sanguine” themes, generally of a personal or somewhat bittersweet nature, and often allegorical (a young man holding a bouquet in one hand, and scattering petals with the other); strongly individualistic, they project both melancholy and wonder.

Wei Jia: 2004–2008
ISBN 978-988-18033-1-3
Hbk, 10 x 13 in. / 170 pgs / 44 color / 40 b&w.
U.S. \$50.00 CDN \$60.00
March/Art/Asian Art & Culture

TIMEZONE 8/PLUM BLOSSOMS



Zhu Wei's Album of Ink Paintings
Zhu Wei (born 1966) is world-renowned as one of China's most prominent artists post-Tiananmen, and as the leading exponent of the Chinese ink painting tradition (though he also works in sculpture and printmaking), using it to depict contemporary scenes of everyday life in Beijing with a quietly skeptical political inflection and an extraordinary lightness of touch.

Zhu Wei's Album of Ink Paintings
ISBN 978-988-17473-1-0
Pbk, 6.75 x 9 in. / 576 pgs / 443 color / 133 b&w.
U.S. \$60.00 CDN \$72.00
March/Art/Asian Art & Culture

TIMEZONE 8/CHINA YOUTH PRESS



See a World in Grain of Sand
China Pavilion at the 53rd Venice Biennale
Artist Lu Hao curated the China Pavilion at the 2009 Venice Biennale, and, bringing an artist's eye to the occasion, selected artists both known and unknown outside China: Fang Lijun, Zeng Hao, He Sen, Qiu Zhijie, Liu Ding, Zeng Fanzhi and He Jinwei. *See a World in Grain of Sand* records this unusual curatorial debut; these artists represent the new generation of contemporary art in China.

See a World in Grain of Sand
ISBN 978-750-06873-0-6
Hbk, 9.75 x 11.75 in. / 168 pgs / 168 color.
U.S. \$50.00 CDN \$60.00
March/Art/Asian Art & Culture

TIMEZONE 8/MODERN CHINESE ART FOUNDATION



Dragon & Rose Garden
Art and Power in China
Text by Sus Van Elzen.
In this book, Sus Van Elzen investigates the transformation of China from 1949 to 2008, with a particular focus on artists and architects. The makeover of Beijing in particular has been driven not only by economic factors but also by the governing regime's cultural and political agenda. As Van Elzen demonstrates, the resultant conflict presents some unprecedented creative challenges.

Dragon & Rose Garden
ISBN 978-908-14503-0-0
Pbk, 6 x 9 in. / 208 pgs / 5 col. / 13 b&w / 13 duotone.
U.S. \$19.95 CDN \$24.00
March/Architecture & Urban Studies/Asian Art & Culture

THE QUIET IN THE LAND, INC.



The Quiet in the Land:
Luang Prabang, Laos
Edited by France Morin, John Alan Farmer.
Text by Carol Becker, Francis Engelmann, France Morin, John Alan Farmer, Catherine Choron-Baix, Somsanouk Mixay.
This book documents a series of community-based projects by Marina Abramović, Janine Antoni, Cai Guo-Qiang, Ann Hamilton, Dinh Q. Lê, Shirin Neshat, Jun Nguyen-Hatsushiba, Allan Sekula, Shahzia Sikander and Rirkrit Tiravanija among others, realized in Luang Prabang, Laos, from 2004 to 2008.

The Quiet in the Land: Luang Prabang, Laos
ISBN 978-0-9841667-0-1
Clth, 8.75 x 11.25 in. / 240 pgs / 212 color / 22 b&w.
U.S. \$45.00 CDN \$54.00
February/Art/Asian Art & Culture

JOVIS



Shanghai Urban Public Space
Edited by Anke Haarmann.
Since 1992, when Deng Xiaoping famously declared Shanghai the “Head of the Dragon,” effectively making it China's economic motor, the city's housing developments have multiplied with breathtaking speed: entire districts have been demolished, residents relocated and numerous districts selected for demolition and redevelopment. Foreign companies have also flooded the city, inscribing its surfaces with the imagery of Western consumerism that so rapidly became an integral part of China's economic fabric—and accelerating its visual transformation. This two-volume slipcased book documents an exhibition and conference, held in 2008 and curated by Anke Haarmann, for which artists such as Pu Jie, Wang Wei, Yang Yongliang, Dieter Hassenpflug, Sonia Schoon, Rufina Wu and Stefan Canham were called upon to address Shanghai's complex array of urban issues. Topics range from European influences on Shanghai's character to segregation, homelessness, rooftop communities, “New Urbanism” and the disorientation experienced by the city's long-term residents as their habitat becomes almost unrecognizable to them.

Shanghai Urban Public Space
ISBN 978-3-86859-026-5
Slip, Pbk, 2 vols, 5.25 x 8.5 in. / 192 pgs / 130 color.
U.S. \$29.80 CDN \$36.00
April/Art/Asian Art & Culture/Urban Studies

TIMEZONE 8



The Wild, Wild East: An American Art Critic's Adventures in China
By Barbara Pollack.
A lively and opinionated romp through China's contemporary art scene, *Wild, Wild East* is based on firsthand encounters with the artists, dealers, collectors, curators and auction specialists who have made Chinese contemporary art the fastest growing sector of the international art market. This is the first book to take stock of China's commercial art boom, the rapid development of its institutions and the biographies of its major players. It conveys the thrill of the current gold-rush atmosphere, but also investigates the pitfalls of the scene: corruption, government censorship and conflicts of interest. The author, Barbara Pollack, is an experienced journalist and art critic who has been reporting on China's developing art scene since 1997. With unparalleled access to the major figures both in the country and elsewhere, she is unafraid to ask, “Is this the emperor's new clothes?” of this country once ruled by emperors, and now managed by post-Mao millionaires.

The Wild, Wild East: An American Art Critic's Adventures in China
ISBN 978-988-18034-9-8
Pbk, 6 x 9 in. / 208 pgs / 20 color / 30 b&w.
U.S. \$24.95 CDN \$30.00
March/Nonfiction & Criticism/Asian Art & Culture

D.A.P./DISTRIBUTED ART PUBLISHERS



Chinese Ink Painting Now
Text by Jason C. Kuo
China's brush-and-ink traditions remain vital in contemporary Chinese art; the genre is continually under renewal by successive generations of artists. The first book-length survey in English on recent trends in this discipline, *Chinese Ink Painting Now* reflects the recent dissemination of Chinese art and the explosion of interest in this work in the West. Nearly 60 artists are discussed here, including leading figures of post-war modernism such as Liu Kuo-sung; “New Literati” artists like Li Jin and other figurative painters; calligraphers such as Gu Gan; New Wave figures and conceptual artists including Xu Bing, Wenda Gu and Qiu Zhijie; and landscape artists whose work ranges from the traditional—Li Huayi, Fang Jun and Yuan Jai—to the abstract, such as Jia Youfu and Qiu Deshu. There are colorful women-warriors by New York feminist Fay Ku, monochromes by Nobel literature laureate Gao Xingjian and social commentary by the likes of Yang Jiechang, Li Jin and Wei Qingji. *Chinese Ink Painting Now* fills a significant gap in English-language books on contemporary Chinese art, and is an essential addition to the library of anyone following Asian art trends of the past 30 years. In addition to highly informative textual materials, the book features more than 170 images drawn from the world's leading institutional and private collections.

Chinese Ink Painting Now
ISBN 978-1-935202-11-0
Hbk, 9 x 11 in. / 264 pgs / 176 color.
U.S. \$60.00 CDN \$72.00
March/Art/Asian Art & Culture

TIMEZONE 8



Chen Shaoxiong

Text by Pauline J. Yao, Hou Hanru.

This catalogue documents Chen Shaoxiong’s multifaceted solo practice, from his participation in the Big Tail Elephant group to his current installation-based explorations of the global financial crisis. The book features an extensive archive of previously unpublished photographs and illustrations, a critical text by curator Hou Hanru and a conversation between the artist and critic Pauline J. Yao.

Chen Shaoxiong
ISBN 978-988-18034-5-0
Pbk, 10 x 10 in. / 80 pgs / 71 color / 17 b&w.
U.S. \$45.00 CDN \$54.00
March/Art/Asian Art & Culture

HATJE CANTZ



Li Lei: Chinese Abstractionist

Text by Annette W. Balkema.

The Chinese artist Li Lei (born 1965) explores Confucian and Taoist aesthetics through abstract painting, a genre which only blossomed in China—particularly in Shanghai—in the late 1980s. These strongly gestural abstractions, which are superbly reproduced in this first monograph, are described by the artist as “landscapes of the heart.”

Li Lei: Chinese Abstractionist
ISBN 978-3-7757-2497-5
Hbk, 8.25 x 10.5 in. / 200 pgs / 115 color.
U.S. \$75.00 CDN \$90.00
February/Art/Asian Art & Culture

WALTHER KÖNIG, KÖLN



Sarah Morris: Beijing

Text by Anthony Lane, Andrea Phillips, Colin Chinnery.

In 2008, British-American artist Sarah Morris (born 1967) spent several months in Beijing, observing the preparations for the Olympic Games and attempting to film them. This volume documents Morris’ impressions of Beijing’s accelerated growth during this period and her making of the film.

Sarah Morris: Beijing
ISBN 978-3-86560-646-4
Hbk, 9 x 12 in. / 288 pgs / 184 color.
U.S. \$61.00 CDN \$73.00
February/Art/Film & Video

SAMMLUNG GOETZ



Thomas Zipp: Mens Agitat Molem

Luther & The Family of Pills

Text by Dominikus Müller, Karsten Löckemann, Stephan Urbaschek, Katharina Vossenkuhl. Introduction by Ingvild Goetz.

Berlin-based artist Thomas Zipp combines individual works into a *gesamtkunstwerk*, devising stagelike scenarios that allow visitors to immerse themselves in his prints, paintings and sculptures. With wry humor, these works encompass themes historical, scientific and political.

Thomas Zipp: Mens Agitat Molem
ISBN 978-3-939894-12-4
Hbk, 6.75 x 9.5 in. / 152 pgs / 70 color.
U.S. \$45.00 CDN \$54.00
February/Art

RICHTER VERLAG



Thomas Schütte: Deprinotes 2006–2008

Text by Patrizia Dander, Stefanie Manthey.

Since the 1980s, Düsseldorf artist Thomas Schütte (born 1953) has produced architectural models, sculptures of female heads in steel, bronze and aluminum, and a large body of works on paper. This latest monograph examines the latter, executed over the past three years, which use watercolor, ink and graphite to bring humor, ideas and observations into a diaristic form.

Thomas Schütte: Deprinotes 2006–2008
ISBN 978-3-941263-05-5
Clth, 8.25 x 11 in. / 216 pgs / 222 color.
U.S. \$70.00 CDN \$84.00
February/Art

FONDAZIONE MERZ



Wolfgang Laib

Text by Klaus Ottmann, Guy Tosatto, Federico Squarcini.

For his recent show at the Fondazione Merz, German conceptual artist Wolfgang Laib (born 1950) fashioned an installation of hundreds of small rice mountains, a line of small mountains of pollen and a great mountain of beeswax. Laib elucidates the symbolism thus: “The pollen recalls the beginning and creation; the rice mountains and the beeswax Ziggurat and the bond of the sky with the earth.”

Wolfgang Laib
ISBN 978-88-7757-243-1
Hbk, x in. / 136 pgs / 100 color / 40 b&w.
U.S. \$45.00 CDN \$54.00
May/Art

TIMEZONE 8



Qui Zhijie: Breaking the Ice, a History

Text by Jérôme Sans. Contributions by Guo Xiaoyan, Gao Shiming.

Qiu Zhijie (born 1969) is a contemporary Chinese artist who works primarily in video and photography to explore themes of social alienation. Based around his multimedia installation “Breaking through the Ice,” this monograph looks at Qui Zhijie’s oeuvre as it has developed over the last 20 years.

Qui Zhijie: Breaking the Ice, a History
ISBN 987-988-18034-0-5
Pbk, 8 x 11.25 in. / 288 pgs / 102 color.
U.S. \$50.00 CDN \$60.00
March/Art/Asian Art & Culture

TIMEZONE 8/IBERIA



Gao Shiqiang: The Other There

Since the mid-1990s, Gao Shiqiang has been at the forefront of video art and film making in China. He has increasingly turned to film in order to explore subjects ranging from ancient folklore (*Butterfly Lovers*) and recollections of the Communist era (*Red*) to more anthropological concerns, as in *Faint with Oxygen*. At 350 pages, *The Other There* is the definitive book on his work to date.

Gao Shiqiang: The Other There
ISBN 978-988-18034-7-4
Hbk, 7.5 x 10 in. / 349 pgs / illustrated throughout.
U.S. \$90.00 CDN \$108.00
March/Art/Asian Art & Culture

KERBER



Sylvie Boisseau & Frank Westermeyer: Chinese Is a Plus

Text by Yeung Yang, Katrin Mundt.

Sylvie Boisseau and Frank Westermeyer’s video installation “Chinese an Advantage” takes place in a Chinese-language school in Stuttgart, and explores students’ goals in life and attitudes towards China. Viewers follow these subjects in projections based on dialogues that express personal views of China among historical, social and literary references.

Sylvie Boisseau & Frank Westermeyer: Chinese Is a Plus
ISBN 978-3-86678-305-8
Pbk, 11.5 x 6.5 in. / 80 pgs / 43 color.
U.S. \$30.00 CDN \$36.00
March/Art

KERBER



Martin Pfeifle: Isidor

Edited by Stephan Mann. Text by Gudrun Bott, Phillip Fürnkäs.

To construct his room-filling installations, German artist Martin Pfeifle employs mundane materials such as drywall and unfinished planks, folded paper and bare neon tubes. For this catalogue—more of an artist’s book than a traditional monograph—several projects are documented in photographs the artist took himself, providing unconventional views of the works and visitors as they interact with them.

Martin Pfeifle: Isidor
ISBN 978-3-86678-283-9
Pbk, 7 x 9.5 in. / 106 pgs / 44 color.
U.S. \$40.00 CDN \$48.00
March/Art

HATJE CANTZ



Christoph Dettmeier

Waitin’ Around to Die

Text by Oliver Zybok.

Christoph Dettmeier (born 1966) can find a Wild West prairie in Detroit, Berlin or anywhere that an industrial wasteland can stand in for a ghost town. In photographs, collages, sculptures and video backdrops for his performance “Die Stunde des Cowboys” (“The Cowboy Hour”), the artist’s depictions of these non-locations make them look surrealistic and picturesque, and his “country karaoke shows” further heighten this effect.

Christoph Dettmeier
ISBN 978-3-7757-2556-9
Pbk, 6.75 x 9.25 in. / 80 pgs / 60 color.
U.S. \$30.00 CDN \$36.00
May/Art

WEATHERSPOON ART MUSEUM/UNCG



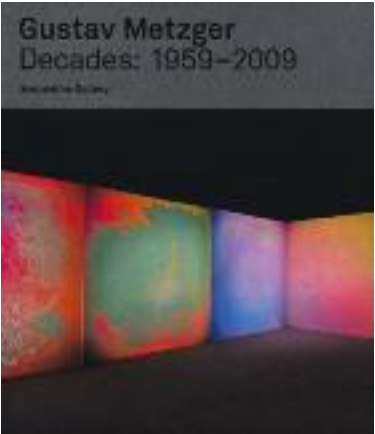
Dike Blair: Now & Again

Introduction by Nancy M. Doll. Text by Xandra Eden, Gary Indiana.

Dike Blair (born 1952) began to make modestly scaled gouaches in the mid-1980s. *Now & Again* is the first substantial monograph on the painting and sculpture of Dike Blair; it is published on the occasion of his exhibition at the Weatherspoon Art Museum, Greensboro, North Carolina, and gathers 50 gouaches and 14 large sculptures dating from 2001 to the present.

Dike Blair: Now & Again
ISBN 978-1-890949-12-9
Pbk, 9 x 11.75 in. / 96 pgs / 87 color.
U.S. \$35.00 CDN \$42.00
February/Art

WALTHER KÖNIG, KÖLN



Gustav Metzger: Decades 1959–2009

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Norman Rosenthal, Sophie O’Brien, Clive Phillpot.

Pioneer of Auto-Destructive art, affiliate of Fluxus and the subject of several books but never a full retrospective, Gustav Metzger (born 1926) at last receives a substantial retrospective on more than half a century of activity. Born in Nüremberg, Germany, to Polish-Jewish parents, Metzger was evacuated to England with his brother as part of the Kindertransport in 1939 (his parents disappeared in 1943); 20 years later, after a period of study with the painter David Bomberg, he would abandon painting to seek ways of working that would recognize the destructiveness of the twentieth century: “artists have a special part to play in opposing extinction, if only on a theoretical, intellectual basis,” he wrote. Metzger’s manifesto for “Auto-Destructive” art led to the famous *Destruction in Art Symposium* held at the London ICA in 1966, in which Yoko Ono, Wolf Vostell, Al Hansen and John Latham also participated. His subsequent work has included political activism, installation, performance and writing; among the many iconic images that Metzger has bequeathed to art history is one of him assaulting a large canvas with acid, wearing a gas mask and suit—an instance of creative destructiveness which later inspired Pete Townshend of The Who to trash his guitar onstage. With essays and an interview, *Decades* records Metzger’s passionate war with art for the sake of a more peaceable world.

Gustav Metzger: Decades 1959–2009
ISBN 978-3-86560-690-7
Pbk, 8.75 x 10 in. / 112 pgs / 40 color.
U.S. \$43.00 CDN \$52.00
March/Art

EDIZIONI PERIFERIA



Dieter Roth: The Rings of Dieter Roth

Text by Jean-Christophe Ammann.

In 1958 Dieter Roth met the Swiss goldsmith Hans Langenbacher, and the two soon agreed to collaborate. Roth came up with the idea of devising rings with exchangeable parts. This book reproduces Roth’s rings alongside sketches, photos and an interview with Langenbacher.

Dieter Roth: The Rings of Dieter Roth
ISBN 978-3-907474-78-5
Pbk, 5.5 x 8 in. / 144 pgs / 44 color / 20 b&w.
U.S. \$22.00 CDN \$26.00
March/Art

JRP|RINGIER



Previously Announced

Tadeusz Kantor

Edited by Heike Munder. Text by Heike Munder, Stefan Zweifel.

Tadeusz Kantor (1915–1990) is one of Poland’s most significant artists. This essential publication offers a comprehensive overview of Kantor’s versatility, from theater productions and actions to painterly and sculptural works. It also includes the “happening” photographs of Eustachy Kossakowski (1925–2001).

Tadeusz Kantor
ISBN 978-3-03764-022-7
Hbk, 8.25 x 11.25 in. / 156 pgs / 43 color / 66 b&w.
U.S. \$55.00 CDN \$66.00
Available/Art

EDIZIONI PERIFERIA



Dieter Roth: Announcements 1971–1972

Text by Dieter Roth, Barbara Wien.

During the 1970s, Dieter Roth published a series of ads twice-weekly in a Swiss newspaper called the *Luzerner Stadtanzeiger*—ads which consisted of such aphorisms as “A good beginning is an evil end,” “A tear is as evil as a good word” and “Two tears are better than five stones.” This is the first complete publication of Roth’s ads, previously only published as artist’s books.

Dieter Roth: Announcements 1971–1972
ISBN 978-3-907474-77-8
Pbk, 4.5 x 8 in. / 280 pgs / illustrated throughout.
U.S. \$19.00 CDN \$23.00
March/Art

KERBER



Michael Buthe: The Angel & His Shadow

Text by Karsten Müller.

A glittering personality on the 1970s art scene, Michael Buthe (1944–1994) plundered the world’s cultures to make his brightly chaotic drawings, paintings, assemblages and installations (Buthe was among the earliest artists to present room-size installations as works of art). Achieving a balance between delicacy and kitsch, Buthe’s work resembles a bizarre amalgam of Jack Smith and Richard Tuttle. This first substantial monograph is a revelation and a delight.

Michael Buthe: The Angel & His Shadow
ISBN 978-3-86678-242-6
Hbk, 8.75 x 10.5 in. / 136 pgs / 101 color / 1 b&w.
U.S. \$50.00 CDN \$60.00
March/Art

HATJE CANTZ



Birgit Jürgenssen

Edited by Gabriele Schor. Text by Abigail Solomon-Godeau, Elisabeth Bronfen, Sigrid Schade.

The Austrian artist Birgit Jürgenssen (1949–2003) was an outstanding heroine of the feminist avant garde. From the late 1960s she made the female body the focus of her work, through drawing, collage, painting and photography. With many previously unseen works from the artist’s estate, this volume surveys Jürgenssen’s career.

Birgit Jürgenssen
ISBN 978-3-7757-2461-6
Hbk, 9.5 x 12.25 in. / 296 pgs / 350 color.
U.S. \$60.00 CDN \$72.00 **SDNR30**
March/Art

EDIZIONI PERIFERIA



Urs Lüthi: Art is the Better Life

Text by Christoph Lichtin, Rainer M. Mason, Vallerio Dehò.

In this handsome and juicy Bible-style leatherette artist’s book, Swiss-born artist Urs Lüthi (born 1947) looks back on 40 years of artistic production. *Art is the Better Life* contains over 500 reproductions of Lüthi’s prolific oeuvre of sculptures, paintings, essays and installation shots of exhibitions dating from 1970 to 2009’s major retrospective at the Lucerne Museum of Fine Art.

Urs Lüthi: Art is the Better Life
ISBN 978-3-907474-51-8
Hbk, 4 x 6 in. / 1824 pgs / 96 color / 400 b&w.
U.S. \$69.00 CDN \$84.00
March/Art

SAVANNAH COLLEGE OF ART AND DESIGN



Mercy, Patience and Destiny: The Women of Whitfield Lovell’s Tableaux

For over a decade, Whitfield Lovell has created assemblages that evoke African-American heritage. Lovell’s work uses early studio-portrait photographs in tableaux that give insight into the twentieth-century African-American experience.

Mercy, Patience and Destiny: The Women of Whitfield Lovell’s Tableaux
ISBN 978-0-615-22202-8
Pbk, 8 x 9 in. / 58 pgs / illustrated throughout.
U.S. \$20.00 CDN \$24.00
February/Art/African-American Art & Culture

THE GRACE MUSEUM



James Surls: From the Heartland

Edited by Judy Deaton. Foreword by Francine Carraro. Text by Patterson Sims, Susie Kalil, Hiram Butler, James Surls, J. Pittman McGehee.

For over 40 years, American artist James Surls (born 1943) has used sculpture and drawing as a personal language to document his life journey. This award-winning oversize monograph, designed by Don Quaintance and marking an exhibition at The Grace Museum in Texas, documents Surls’ 2005–2008 work, created in response to his move from Texas to Colorado.

James Surls: From the Heartland
ISBN 978-0-9823093-0-8
Clth, 12 x 14 in. / 167 pgs / 51 color / 34 b&w.
U.S. \$65.00 CDN \$78.00
February/Art

HALSEY INSTITUTE OF CONTEMPORARY ART,
COLLEGE OF CHARLESTON



Aldwyth: Collage and Assemblage 1991–2009

Work V. / Work N. Edited by Mark Sloan. Text by Mark Sloan, Rosamond Purcell.

The reclusive American artist Aldwyth (born 1935) has labored at some distance from the mainstream art world to produce astonishingly complex and dense collage and assemblage works that recall the fantastical intricacies of Jess, Ed Kienholz Bruce Conner or even Hieronymus Bosch in their diagrammatic, ordered mayhem. In an accompanying essay, Rosamond Purcell describes Aldwyth’s work thus: “packed with intricately fashioned episodes, they seem like worlds that lie outside of our world, and infinitely worth exploring.” As records of other worlds, these works manage to simultaneously suggest maps, instruments and ruins. This catalogue, coinciding with the first major retrospective of this under-recognized artist, brings Aldwyth’s work to a wider public for the first time.

Aldwyth: Collage and Assemblage 1991–2009
ISBN 978-0-615-26885-9
Pbk, 10 x 11 in. / 112 pgs / 55 color.
U.S. \$29.95 CDN \$36.00
February/Art

Exhibition Schedule
Savannah, GA: Telfair Museum of Art, Jepson Center for the Arts, 02/10/10–05/17/10

CREATIVE TIME BOOKS



Mike Nelson: A Psychic Vacuum
Text by Peter Eleey, Nato Thompson.

In 2007, artist Mike Nelson transformed the dis-used interior of the Essex Street Market on New York’s Lower East Side, taking audiences on a journey through his installation “A Psychic Vacuum,” a series of reconstructed rooms and passageways filled with enigmatic props, clues and assemblies. Over the next two years, the artist meticulously recreated that journey in this superbly designed and fully illustrated artist’s book.

Mike Nelson: A Psychic Vacuum
ISBN 978-1-928570-11-0
Clth, 6.5 x 9 in. / 196 pgs / 200 color.
U.S. \$39.95 CDN \$48.00
February/Art

JRP|RINGIER



Teresita Fernández: Blind Landscape
Edited by David Louis Norr. Text by Dave Hickey, Anne Stringfield, Annette Carlozzi, Gregory Volk.

Focusing on natural forms and the act of perception, Teresita Fernández’s installations and objects blend reflection and transparency in potent configurations. Clouds, trees, water and fire, rendered in steel, glass, plastic and thread, become screens, mirrors and lenses. This monograph offers the fullest view of Fernández’s work to date.

Teresita Fernández: Blind Landscape
ISBN 978-3-03764-049-4
Pbk, 9.25 x 11.25 in. / 160 pgs / 89 color / 5 b&w.
U.S. \$55.00 CDN \$66.00
February/Art/Latin American Art & Culture

DAVID NOLAN GALLERY



Richard Artschwager: Objects as Images of Objects
Text by Alexi Worth.

Objects as Images of Objects is a 40-year survey of Artschwager’s drawings in charcoal, ink and pastel, from the 1960s to the present. The diversity of imagery contained in these works on paper reflect the artist’s highly idiosyncratic approach to image-making.

Richard Artschwager: Objects as Images of Objects
ISBN 978-0-9771714-4-6
Clth, 8.25 x 10.25 in. / 128 pgs / 60 color / 2 b&w.
U.S. \$55.00 CDN \$66.00
February/Art

RICHTER VERLAG



Jorge Pardo
Text by Christina Vegh, Alex Coles, Doris Krystof, Barbara Steiner.

In his traversing of sculpture, furniture, painting, design and architecture, Jorge Pardo gives a practical vitality to the fusion of art and life. His pleasure in animating massive spaces can be seen in his spectacular designs for the historical turbine hall at Düsseldorf’s Department of Works, the former Dia building in New York and at German Bundestag’s House of Representatives in Berlin. This survey illustrates these and other works of the past 15 years.

Jorge Pardo
ISBN 978-3-941263-03-1
Hbk, 11.25 x 8.75 in. / 144 pgs / 87 color.
U.S. \$70.00 CDN \$84.00
February/Art/Latin American Art & Culture

KERBER



John Baldessari: Brick Bldg, Lg Windows W/Xlent Views, Partially Furnished, Renowned Architect
Edited by Martin Hentschel. Text by John C. Welchman.

Commissioned to produce an installation for Mies van der Rohe’s Museum Haus Lange, John Baldessari decided to “rub the building up the wrong way” with humorous interventions.

John Baldessari: Brick Bldg, Lg Windows W/Xlent Views, Partially Furnished, Renowned Architect
ISBN 978-3-86678-306-5
Hbk, 11.25 x 8.5 in. / 136 pgs / 75 color / 14 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

MATTHEW MARKS



Charles Ray: Log
Charles Ray writes: “Ten years ago, while driving up the central coast of California, I spotted a fallen tree in a meadow just off the highway. I was instantly drawn to it... [and] was inspired to make a sculpture.” In *Log*, Ray describes the making of this sculpture, a work that saw him collaborate with Japanese master woodworker Yuboku Mukoyoshi in an effort to capture the life of wood, and to make an object that would “breathe life into the world that surrounds it.” Ray’s sculpture is now on view at the Art Institute of Chicago.

Charles Ray: Log
ISBN 978-1-880146-54-5
Clth, 11.25 x 9.5 in. / 36 pgs / 25 color.
U.S. \$35.00 CDN \$42.00
February/Art

WALTHER KÖNIG, KÖLN



Simon Dybbroe Møller: Black White Gray Cyan Magenta Yellow
Text by Lars Bang Larsen.

Here, Danish artist Simon Dybbroe Møller (born 1976) printed blown-up black-and-white photographs on an inkjet printer and papered the sheets on the walls of his installation. The color particles of the inks dissolved, superimposing a layer of stains upon the images’ grayscale.

Simon Dybbroe Møller: Black White Gray Cyan Magenta Yellow
ISBN 978-3-86560-571-9
Hbk, 5.75 x 7 in. / 64 pgs / 19 color.
U.S. \$30.00 CDN \$36.00 **FLAT40**
February/Art

CHARTA



Mark Tribe: The Port Huron Project
Reenactments of New Left Protest Speeches
Text by Nato Thompson, Rebecca Schneider, Mark Tribe.

The Port Huron Project is a series of reenactments of Vietnam-era protest speeches staged between 2006 and 2008 by artist Mark Tribe. The original speeches were given by Angela Davis, César Chávez, Stokely Carmichael, Paul Potter, Howard Zinn and Coretta Scott King.

Mark Tribe: The Port Huron Project
ISBN 978-88-8158-762-9
Pbk, 6.75 x 9.5 in. / 80 pgs / 14 color / 6 b&w.
U.S. \$27.95 CDN \$34.00
March/Art

KERBER



Susanne Pomrehn: Collective Formations
Text by Christine Heidemann.

Berlin artist Susanne Pomrehn collects photographs on specific themes, taking them from personal and public archives and the Internet as well as producing her own. Modifying these images via cropping, rotation and folding, she uses the results to construct delicate photographic paper objects, which in turn become installations, accumulating fresh associations in their dimensionality.

Susanne Pomrehn: Collective Formations
ISBN 978-3-86678-324-9
Pbk, 6.5 x 8.75 in. / 112 pgs / 78 color / 14 b&w.
U.S. \$30.00 CDN \$36.00
March/Art

WALTHER KÖNIG, KÖLN

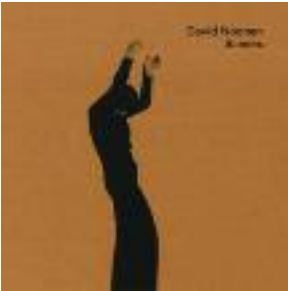


Luis Jacob: Seven Pictures of Nothing Repeated Four Times, In Gratitude
Text by Susanne Titz.

As a companion piece to Jacob’s exhibition at Museum Abteiberg, Mönchengladbach, this artist’s book features two related projects: an exhibition of remade Rokthos from the Panza Collection—uncannily replicated and reconfigured four times—and a special re-hanging of works from the Museum’s permanent collection, in the manner of works from Jacob’s *Album* series.

Luis Jacob: Seven Pictures of Nothing Repeated Four Times, In Gratitude
ISBN 978-3-86560-667-9
Pbk, 8.5 x 11 in. / 120 pgs / 90 color.
U.S. \$49.00 CDN \$59.00
February/Art

JRP|RINGIER



David Noonan: Scenes
Text by Jennifer Higgle.

London-based Australian artist David Noonan works with found photographic imagery taken from performance manuals, textile patterns and archive photographs to make densely layered montages. These works at once suggest specific moments in time and invoke disorientating atemporal spaces from which myriad narratives emerge.

David Noonan: Scenes
ISBN 978-3-03764-029-6
Clth, 10.75 x 10.75 in. / 64 pgs / 24 color / 5 b&w.
U.S. \$39.95 CDN \$48.00
February/Art

THE POWER PLANT



Candice Breitz: Same Same
Text by Gregory Burke, Anne M. Wagner, Claire Gilman, Jon Davies.

In her multichannel video works, Candice Breitz (born 1972) investigates how both our senses of self and our relations with others are shaped by media culture. *Same Same* features projects from 2000–2009, and premieres “Factum” (2009), a series of video portraits of seven sets of identical twins and one set of identical triplets, as well as illustrations of key works from Breitz’s oeuvre.

Candice Breitz: Same Same
ISBN 978-1-894212-29-8
Pbk, 8 x 11 in. / 130 pgs / 98 color.
U.S. \$47.00 CDN \$56.00
January/Art/Film & Video

DEITCH PROJECTS



Tauba Auerbach: Chaos

Text by Will Bradley, Brian Sholis, Chris Jennings.

Chaos, a new book by artist Tauba Auerbach produced in conjunction with her exhibition *Here Now/And Everywhere* at New York’s Deitch Projects, explores the gap between pattern and randomness. By linking mathematical philosophy and scientific theory with larger, existential human concerns, Auerbach produces paintings that manifest as minimalist metaphors of information overload.

Tauba Auerbach: Chaos
ISBN 978-0-9815771-7-3
Hbk, 9 x 11.75 in. / 64 pgs / 60 color.
U.S. \$35.00 CDN \$42.00
February/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



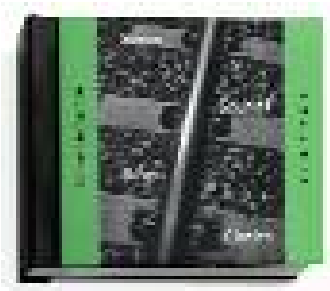
Liam Gillick: An Idea Just Out of Reach

Original Recordings
Edited by Robert Eikmeyer.

An audio portrait of British artist Liam Gillick (born 1964), *An Idea Just Out of Reach* was recorded at the Hamburger Bahnhof in Berlin in February 2009, and records his thoughts on everything from his own work to larger matters of contemporary art. As a talker and an interlocutor, Gillick proved to be quick-witted and always open to new perspectives.

Liam Gillick: An Idea Just Out of Reach
ISBN 978-3-941185-46-3
CD-Audio, 5.5 x 7.25 in.
U.S. \$35.00 CDN \$42.00
February/Art/Audio CD

KUNSTHAUS BREGENZ



Lothar Baumgarten: Seven Sounds, Seven Circles

This artist’s book houses seven CDs that were the audio accompaniment to German conceptual artist Lothar Baumgarten’s 2009 exhibition at the Kunsthauus Bregenz in Austria. Each disc contains an hour of audio recorded on a remote peninsula in the Hudson River, the shrieking and croaking of native fauna broken by the occasional Amtrak train. The book opens with photographs and an essay by the artist.

Lothar Baumgarten: Seven Sounds, Seven Circles
ISBN 978-3-86560-538-2
Hbk, 5.75 x 5 in. / 48 pgs / 12 b&w / 7 Audio CDs.
U.S. \$70.00 CDN \$84.00
March/Art

JRP|RINGIER



Cranfield and Slade: 12 Sun Songs

Edited by Christoph Keller.

12 Sun Songs is a yellow vinyl album composed of covers of pop songs about the sun. Aping the 1970s concept-album model, Vancouver artist/musician duo Cranfield and Slade wittily arrange their cover versions—which include “Here Comes the Sun,” “Waterloo Sunset” and “The Sun Ain’t Gonna Shine Anymore”—to represent the arc of a full day. The album combines field recordings with electronic sound and acoustic instruments.

Cranfield and Slade: 12 Sun Songs
ISBN 978-3-03764-063-0
Vinyl Record, 12.25 x 12.5 in.
U.S. \$20.00 CDN \$24.00 **SDNR50**
February/Art/Music

VERLAG FÜR MODERNE KUNST NÜRNBERG



Jake & Dinos Chapman: From Hell to Hell

Original Recordings
Edited by Robert Eikmeyer.

When the Chapman Brothers’ infamous “Hell” sculpture—which featured 5,000 miniature model Nazi soldiers performing atrocities—was destroyed in a London warehouse fire in 2004, they began a modified version called “Fucking Hell.” This audio CD accompanies “Fucking Hell,” and is compiled from live recordings made in 2008.

Jake & Dinos Chapman: From Hell to Hell
ISBN 978-3-941185-45-6
CD-Audio, 5.5 x 7.25 in.
U.S. \$35.00 CDN \$42.00
February/Art/Audio CD

JRP|RINGIER



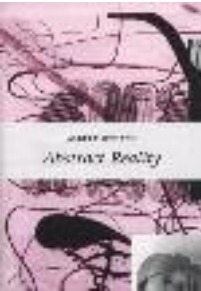
Aloïs Godinat

Edited by Lionel Bovier. Text by Julien Fronsacq, Philippe Pirotte.

Music and performance structure the work of Aloïs Godinat, in which re-pasted posters, reconstructed obsolete objects and obscure instruments indicating some potential use, build a mysterious repertoire of forms and gestures. This is Godinat’s first monograph.

Aloïs Godinat
ISBN 978-3-03764-044-9
Hbk, 8 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
February/Art/Music

WALTHER KÖNIG, KÖLN



Albert Oehlen: Abstract Reality

Text by Anne Montfort.

Designed by Oehlen himself, *Abstract Reality* pairs two series: a new sequence of large-format paintings and drawings from 2008/2009, published here for the first time; and an earlier cycle of works from 1990 to 2000. By making this conjunction, *Abstract Reality* invokes Oehlen’s working methods, since he continually references previous works.

Albert Oehlen: Abstract Reality
ISBN 978-3-86560-727-0
Pbk, 9.75 x 13.5 in. / 32 pgs / 36 color.
U.S. \$49.95 CDN \$60.00 **FLAT40**
March/Art

PREROMANBRITAIN & MONITOR GALLERY



Alexandre Singh: The Marque of the Third Stripe

Edited by Ella Christopherson.

New York-based artist Alexandre Singh’s Faustian novella reimagines the life of Adi Dassler, founder of Adidas, in a world of reversed time and geography in which America is the Old World, and Europe a new frontier populated by geometry-worshipping primitives. This limited and signed edition includes Singh’s 1080-page “Dictionary of a Synæsthetic Language,” nine Wikipedia-style essays, the original story and 18 hand-tipped color photographs.

Alexandre Singh: The Marque of the Third Stripe
ISBN 978-0-9821395-0-9
Cloth, 5.25 x 7.75 in. / 1208 pgs / 18 color / 2008 b&w.
U.S. \$57.00 CDN \$68.00
February/Art

WALTHER KÖNIG, KÖLN



Hans-Peter Feldmann: Voyeur

Now reaching its fourth edition, Hans-Peter Feldmann’s bestselling *Voyeur* trawls the image wreckage of our consumer-driven culture, making eccentric or sinister juxtapositions (shots of nude women next to aircraft crashes) and cataloging the blandness of media bombardment to render its toxic assault visible to us, its near-helpless voyeurs.

Hans-Peter Feldmann: Voyeur
ISBN 978-3-86560-658-7
Pbk, 4.25 x 6.5 in. / 265 pgs / 800 b&w.
U.S. \$19.95 CDN \$24.00
March/Photography

JRP|RINGIER



Jonathan Monk: Studio Visit

Edited by Tobias Kaspar.

A homage to Richard Prince’s many classic publications, Jonathan Monk’s new book reveals that the artist, customarily regarded as a classic instance of the “post-studio” practitioner, working from a small desk, a computer and a cell phone, actually has a traditional physical space, documented here, Prince-style, with loving attention to his working props.

Jonathan Monk: Studio Visit
ISBN 978-3-03764-065-4
Pbk, 4 x 6 in. / 154 pgs / 37 color / 69 b&w.
U.S. \$22.00 CDN \$26.00
February/Art

WALTHER KÖNIG, KÖLN



Hans Ulrich Obrist & Hans-Peter Feldmann: Interview

Edited by Hans Ulrich Obrist.

Here, Hans Ulrich Obrist and Hans-Peter Feldmann have decided to play with the interview format: Obrist poses the questions in writing and Feldmann answers each of them with a picture. The results are frequently funny, and an impressive exercise in visual thinking.

Hans Ulrich Obrist & Hans-Peter Feldmann: Interview
ISBN 978-3-86560-660-0
Pbk, 6.5 x 8.75 in. / 130 pgs / 59 color / 73 b&w.
U.S. \$49.95 CDN \$60.00
March/Photography/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN



Thomas Demand und die Nationalgalerie

A Conversation with Hans Ulrich Obrist
Edited by Hans Ulrich Obrist.

This bilingual book is built around Thomas Demand’s exhibition *Nationalgalerie*, held at the Neue Nationalgalerie in Berlin. Obrist and Demand’s conversation examines the exhibition, Demand’s literary influences and collaborations, and the logistics of exhibition spaces.

Thomas Demand und die Nationalgalerie
ISBN 978-3-86560-673-0
Pbk, 5.25 x 8.25 in. / 116 pgs / 16 color / 24 b&w.
U.S. \$35.00 CDN \$42.00
February/Photography/Nonfiction & Criticism

AJAX PRESS



Donald Baechler & Wes Lang: Skulls and Shit

Introduction by Ernest Loesser.

The artists Donald Baechler and Wes Lang have maintained a dialogue for many years built on mutual curiosity, respect and even mild competition. The contrast in their work is apparent, but their individual meditations on a single image—the skull—provides a bridge between two distinct minds separated by a generation.

Donald Baechler & Wes Lang: Skulls and Shit
ISBN 978-1-935202-09-7
Hbk, 9 x 11 in. / 96 pgs / 40 color.
U.S. \$39.95 CDN \$48.00
May/Art

WALTHER KÖNIG, KÖLN



Charlotte Birnbaum & Christa Näher: A Journey Within

Cooking with Offal

Text by Charlotte Birnbaum. Illustrations by Christa Näher.

Charlotte Birnbaum brings recipes with liver, brain, heart, tongue and tripe back onto the menu, in 35 delectable dishes. Each of the book's five chapters is introduced with a cultural history of its respective offal. This culinary breviary is illustrated with drawings by Christa Näher.

Charlotte Birnbaum & Christa Näher:
A Journey Within
ISBN 978-3-86560-624-2
Hbk, 5 x 8.5 in. / 100 pgs / 24 color.
U.S. \$45.00 CDN \$54.00
February/Art/Cooking

KERBER



Jochen Stücker: Paris, Album I

Edited by Theodor Helmert-Corvey. Text by Stefan Lüddemann, Hans M. Schmidt, Peter Dittmar.

In *Paris, Album I* Jochen Stücker depicts the Paris of his imagination with a series of luscious sepia-toned ink sketches. The result is a visual world full of unexpected encounters: Diderot meets Molière, Hitler opens Rodin's "Gates of Hell," Degas is a voyeur in the boudoir. Jochen Stücker's images provide a fascinating journey through a world of associations and memories.

Jochen Stücker: Paris, Album I
ISBN 978-3-86678-215-0
Hbk, 8.75 x 12.25 in. / 192 pgs / 121 color / 4 b&w.
U.S. \$50.00 CDN \$60.00
March/Art

JRP|RINGIER



Previously Announced

Roman Ondák: Measuring the Universe

Edited by Christine Kintisch. Text by Magali Arriola, Jeanine Griffin, Tim Etchells.

The human measurement of the world is the subject of this monograph by Slovak artist Roman Ondák (born 1966). It documents his MoMA exhibition *Measuring the Universe*, in which the names and heights of visitors are inscribed on the gallery walls, accumulating into a collaborative wall drawing.

Roman Ondák: Measuring the Universe
ISBN 978-3-03764-024-1
Hbk, 6.25 x 8.5 in. / 168 pgs / 96 color.
U.S. \$35.00 CDN \$42.00
Available/Art

REGENCY ARTS PRESS LTD.



Kay Rosen: AKAK

Picturing 100 works made between 1969 and 2009, *Kay Rosen: AKAK* categorizes Kay Rosen's language works according to six conceptual and formal strategies that the artist has regularly employed: color, sound, "anti-grammar," letters, systems and patterns, and graphics. *Kay Rosen: AKAK* is the only comprehensive book available on Rosen, and underlines the achievement of her visually arresting and intelligent oeuvre.

Kay Rosen: AKAK
ISBN 978-0-9815449-5-3
Hbk, 7.75 x 10 in. / 232 pgs / 112 color / 27 b&w.
U.S. \$49.95 CDN \$60.00
February/Art

CHARTA/IRISH MUSEUM OF MODERN ART



Alan Phelan: Fragile Absolutes

Foreword by Enrique Juncosa. Text by Seán Kissane, Dusan I. Bjelić, Medb Ruane, Tony White.

For this project, Irish artist Alan Phelan (born 1968) took italicized words from Slovenian philosopher Slavoj Žižek's *Fragile Absolutes: Why is the Christian Legacy Worth Fighting For?* and used them associatively towards 15 ideas for works realized in a variety of materials and processes, from handcarved marble to video and papier-mâché sculpture.

Alan Phelan: Fragile Absolutes
ISBN 978-88-8158-763-6
Hbk, 9.25 x 11 in. / 268 pgs / 207 color.
U.S. \$75.00 CDN \$90.00
March/Art

HATJE CANTZ



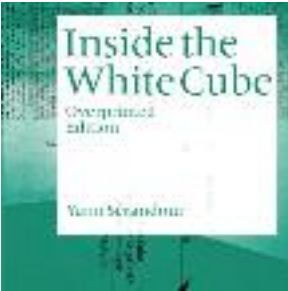
Pietro Sanguineti

Text by Oliver Zybok.

Pietro Sanguineti's language-oriented work evokes the bold aesthetic of advertising but also incorporates a variety of historical and contemporary artistic references, from René Magritte to Ken Lum. Using words as visual motifs, Sanguineti explores the interplay between these almost polar approaches. This monograph surveys Sanguineti's work in installation, video and sculpture in addition to his trademark verbal images.

Pietro Sanguineti
ISBN 978-3-7757-2557-6
Hbk, 8.75 x 11.5 in. / 104 pgs / 70 color / 30 b&w.
U.S. \$45.00 CDN \$54.00
June/Art

JRP|RINGIER



Yann Sérandour: Inside the White Cube

Overprinted Edition

Edited by Christoph Keller, Jérôme Saint-Loubert Bié.

Using a reprint of the first translation of Brian O'Doherty's influential book *Inside the White Cube*, Yann Sérandour inscribes himself into the history of Conceptualism by interpolating texts from books addressing similar themes into O'Doherty's volume. Sérandour's détournements raise the stakes for the art of appropriation.

Yann Sérandour: Inside the White Cube
ISBN 978-3-03764-042-5
Pbk, 10.5 x 10.5 in. / 84 pgs / 52 b&w.
U.S. \$35.00 CDN \$42.00
February/Art

KERBER



Alexander Kosolapov: Sots Art

Text by Boris Groys, Alexander Borovsky, Lyudmila Novikova.

In 1973, Alexander Kosolapov cofounded the Sots-Art movement, which satirically conflated Soviet and American capitalist iconographies. Kosolapov created such well-known images as the "Lenin Coca Cola" (1985), "Malevich Marlborough" and "Lenin McDonald's." In his most recent works, Kosolapov proposes new, nonexistent brands for post-Soviet Russia.

Alexander Kosolapov: Sots Art
ISBN 978-3-86678-227-3
Hbk, 8.75 x 12.25 in. / 184 pgs / 99 color / 12 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

HATJE CANTZ



Ulrich Meister
Edited by Markus Stegmann.
Text by Susanne Bieri, Thomas Hirsch.
Ulrich Meister (born 1947) takes inconspicuous everyday objects, such as a bag of potatoes or a clothes hanger on a drying rack, and combines them with succinct, poetic characterizations that reduce them to bizarre abstractions: are we looking at a candy egg, or is that an autonomous, oval surface made up of various colors? This publication provides a comprehensive overview of Meister.

Ulrich Meister
ISBN 978-3-7757-2475-3
Clth, 8.5 x 10.5 in. / 168 pgs / 92 color.
U.S. \$55.00 CDN \$66.00
March/Art

KERBER



Helmut Middendorf: Over the Under the Over
Text by Francesco Bonami.
Helmut Middendorf incorporates found images from comic strips, tabloids and art history in his layered, frenetic paintings. In an interview included in this catalogue of works from the last ten years he lists some of his artistic inspirations: Schwitters, Rauschenberg, Guston and Warhol, and also the novelist Bret Easton Ellis, a line of whose he has employed as a title of several paintings: “We slide on the surface of things.”
Helmut Middendorf: Over the Under the Over
ISBN 978-3-86678-225-9
Hbk, 9.75 x 12.5 in. / 160 pgs / 91 color.
U.S. \$45.00 CDN \$54.00
March/Art

KERBER



Daniel Douke: Beyond Appearance
Text by John Yau, Belinda Grace Gardner.
California painter and California State University professor Daniel Douke meticulously recreates the product packaging of everything from vintage toys to iPhones in three dimensions with his photorealistic paintings and drawings. The near-perfect illusion is only broken in views of pieces that have been turned upside-down, revealing the edges of the stretched canvas.

Daniel Douke: Beyond Appearance
ISBN 978-3-86678-261-7
Hbk, 9.5 x 6.5 in. / 112 pgs / 65 color.
U.S. \$40.00 CDN \$48.00
March/Art

KERBER



Heiner Meyer: Déjà-Vu
Text by Friedhelm Häring.
In garish Pop-ish colors, Heiner Meyer's painting explodes the superficiality of contemporary life in images of pop-media consumerist glamour, with which Meyer conflates images from the history of European art. Reeking of saturation, greed and excess, Meyer's canvases capture our garish present, haunted by a distant dream of nobler aspirations.
Heiner Meyer: Déjà-Vu
ISBN 978-3-86678-262-4
Hbk, 9.25 x 12.25 in. / 160 pgs / 97 color.
U.S. \$55.00 CDN \$66.00
March/Art

JRP|RINGIER



Francis Baudevin: Miscellaneous Abstract
Text by Bob Nickas, Christophe Cherix, Rainer M. Mason.
Francis Baudevin (born 1964) makes paintings from graphics designed for various products, primarily pharmaceuticals and album covers. He removes the type, leaving only the graphics, and enlarges the results onto canvases and walls, thereby retrieving geometric abstraction from its influence on commercial design.

Francis Baudevin: Miscellaneous Abstract
ISBN 978-3-03764-067-8
Pbk, 9.5 x 11.25 in. / 160 pgs / 120 color.
U.S. \$55.00 CDN \$66.00
February/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Gerard Hemsworth: Hidden Agenda
British artist Gerard Hemsworth (born 1945) undermines the seriousness of high modernist art with storybook picture motifs, straddling the sublime and the ridiculous and celebrating the clash of visual rhetorics in line drawings with flat, muted colors. For Hemsworth's first solo museum show in the United States at the Aldrich, 15 works have been chosen and are reproduced in this catalogue.
Gerard Hemsworth: Hidden Agenda
ISBN 978-3-941185-89-0
Hbk, 9 x 12 in. / 84 pgs / illustrated throughout.
U.S. \$45.00 CDN \$54.00
January/Art

DAMIANI



The Art and Life of Chaz Bojorquez
Text by Francois Castanet, Greg Escalante, Usugrow.
This monograph charts the life and career of Chaz Bojorquez, known as “Chaz,” a Los Angeles-born Mexican-American artist who began in the “Cholo” gang graffiti tradition but quickly arrived at his own groundbreaking style. This book includes previously unreleased photographs and traces the artist's story in fascinating detail.
The Art and Life of Chaz Bojorquez
ISBN 978-88-6208-121-4
Hbk, 9.5 x 13 in. / 160 pgs / illustrated throughout.
U.S. \$50.00 CDN \$60.00
March/Art/Popular Culture/Latin American Art & Culture

KERBER



Anne Hoenig: Hard Boiled Painting
Edited by Rüdiger Lange. Text by Christian Malycha.
Anne Hoenig's paintings place single female figures in what seem to be either destructive or sexual situations about to happen. A superb modeler of the female form, Hoenig pays homage to the shadowy seductions of film noir for her similarly ominous scenarios. Existing on the lip of anticipation, her paintings inhabit an enigmatic state of suspense.
Anne Hoenig: Hard Boiled Painting
ISBN 978-3-86678-296-9
Hbk, 8.25 x 10.25 in. / 48 pgs / 18 color.
U.S. \$40.00 CDN \$48.00
March/Art

STEIDL



June Leaf: Record 1974, 1975 Mabou Coal Mines
Record is a facsimile of June Leaf's sketchbook from the winters of 1974 and 1975, spent in Mabou Coal Mines, Nova Scotia, where she has lived since 1969 with her husband, Robert Frank. Leaf's sketches are exploratory: she refines a motif as simple as, say, a knot, over days and weeks, until it becomes one detail in a more complex picture. *Record* candidly expresses the frustrations of the creative process.
June Leaf: Record 1974, 1975 Mabou Coal Mines
ISBN 978-3-86930-051-1
Hbk, 7 x 11 in. / 188 pgs / illustrated throughout.
U.S. \$59.95 CDN \$72.00
May/Art

DUMONT



Rainer Fetting
Text by Jan Hoet, Arie Hartog.
A star of the circle around the “am Moritzplatz” gallery in the late 1970s, and a member of the “Junge Wilde” generation of German painters, Rainer Fetting (born 1949) developed a style of representational painting characterized by strong color schemes and fierce brushwork, that became popular in Italy and Germany in the early 1980s. This is the first comprehensive monograph on his work.
Rainer Fetting
ISBN 978-3-8321-9203-7
Hbk, 9.5 x 12.5 in. / 400 pgs / 389 color.
U.S. \$100.00 CDN \$120.00
February/Art

PENNSYLVANIA ACADEMY OF THE FINE ARTS



Sidney Goodman: Man in the Mirror
Text by Mark Rosenthal, Stephen Berg, Julien Robson.
Since the 1960s, Sidney Goodman has helped to maintain the vitality of American figurative art. Making the figure in the modern urban landscape his ongoing subject, Goodman collages images into compositions that are both clear and disquieting. *Man in the Mirror* documents the first major exhibition of Goodman's works on paper.
Sidney Goodman: Man in the Mirror
ISBN 978-0-943836-35-5
Pbk, 8 x 9.75 in. / 96 pgs / 63 color / 2 b&w.
U.S. \$24.95 CDN \$30.00
February/Art

DUMONT



Arnulf Rainer: The Beginning is Always the Hardest
Early Works 1949–1961
Arnulf Rainer (born 1929) attained international recognition by painting over his own works and those of others, the first artist to affirm this practice as a form. Published on the occasion of the opening of the Arnulf Rainer Museum in Baden, this monograph is the first volume to cast light on Rainer's influential early work.
Arnulf Rainer: The Beginning is Always the Hardest
ISBN 978-3-8321-9262-4
Hbk, 9.5 x 11.5 in. / 212 pgs / 103 color / 9 b&w.
U.S. \$59.95 CDN \$72.00
February/Art

KERBER



Dieter Mammel: Privacy

Edited by Jutta Meyer zu Riemsloh. Text by Dieter Mammel, Jutta Meyer zu Riemsloh.

Dieter Mammel’s paintings of the human figure are studies in awkwardness—embarrassingly private, improperly intimate. Here, in addition to reproductions of film stills and stage designs, Mammel also allows us a glimpse of his studios in Berlin and Frankfurt. The focus of *Privacy* is on the artist’s recent *Blueberry Cycle* series, in which expressions of anguish are expressed through dissolves and distortions.

Dieter Mammel: Privacy
ISBN 978-3-86678-217-4
Hbk, 8.25 x 10.75 in. / 104 pgs / 71 color / 7 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

KERBER



Friedrich Einhoff

Text by Werner Hofmann, Claus Mewes, Belinda Grace Gardner, Friedrich Einhoff.

Hamburg-based artist Friedrich Einhoff’s blotchy, relic-like paintings depict a sweetly melancholic realm of seemingly dispossessed, genderless beings with obscured faces who seem to be suspended between worlds. At once eerie and seductive, Einhoff’s work inhabits a realm of his own devising, of which the paintings appear as documents or snapshots.

Friedrich Einhoff
ISBN 978-3-86678-259-4
Hbk, 8.5 x 10.5 in. / 256 pgs / 339 color.
U.S. \$55.00 CDN \$66.00
March/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Matthias Weischer: Room With A View

Edited and with Text by Natalie de Ligt.

The now widely admired Leipzig painter Matthias Weischer (born 1973) belongs to a generation of artists who have extrapolated a powerful emotional vocabulary from portraying interiors. Weischer adds a collage style of image-building to this vocabulary; in these recent paintings, executed between 2004 and 2008, interiors begin to resemble stage sets, giving peeks at the exterior beyond.

Matthias Weischer: Room With A View
ISBN 978-3-941185-36-4
Pbk, 8.75 x 12.25 in. / 90 pgs / 17 color / 25 b&w.
U.S. \$45.00 CDN \$54.00
February/Art

KERBER



Hans Georg Koehler: Physis

Text by Christian Malycha.

After a long immersion in abstract painting, Hans Georg Koehler’s art has stepped into the starkest of figurative expressions, disclosing human figures that evoke Francis Bacon in their vulnerability to the painterly voids that surrounds them, and in their aura of indefinable anguish. Koehler defines this tension as a “correlation between the precisely planned and defined picture and the representation of cricking figures tearing lumps off themselves.”

Hans Georg Koehler: Physis
ISBN 978-3-86678-318-8
Hbk, 8.5 x 10.75 in. / 80 pgs / 28 color.
U.S. \$35.00 CDN \$42.00
March/Art

CHARTA



Giovanni Iudice

Text by Francesco Gallo, Elena Pontiggia.

Giovanni Iudice’s paintings and drawings of physicality—of crowds of migrants, crowds dispersed across beaches, of individual nudes and lovers—are full of air and light, immediate and yet fondly remote. Using photography as a starting point, he transforms fleeting moments into classic depictions of the present.

Giovanni Iudice
ISBN 978-88-8158-750-6
Pbk, 6.75 x 9.5 in. / 88 pgs / 29 color / 11 b&w.
U.S. \$29.95 CDN \$36.00
April/Art

WALTHER KÖNIG, KÖLN



Silke Otto-Knapp: Present Time Exercise

Edited by Suzanne Cotter. Text by Catherine Wood, Jan Verwoert.

Rendered in pallid, ghostly tones, Silke Otto-Knapp’s watercolors and gouaches recall turn-of-the-century painters such as Bakst, or children’s illustrators like Arthur Rackham. Her delicately delineated vignettes of encounters, dances and isolate doings seem to take place beyond a veil, in a submarine realm of amphitheaters and botanical gardens. *Present Time Exercise* surveys her work from the past five years.

Silke Otto-Knapp: Present Time Exercise
ISBN 978-3-86560-665-5
Pbk, 9 x 11 in. / 120 pgs / 51 color.
U.S. \$46.00 CDN \$55.00
February/Art

HATJE CANTZ



Léopold Rabus

Text by Markus Stegmann, Joel Vacheron.

The human figures of Swiss artist Léopold Rabus (born 1977) are often gruesome, awkward or crazy, but always blackly humorous, in the vein of Jonathan Meese and Paul McCarthy. Against the backdrop of a realistically rendered woodland scene—toadstools, a deserted shed or wooden house in the forest—he reconfigures and caricatures people from his immediate surroundings in Neuchâtel.

Léopold Rabus
ISBN 978-3-7757-2546-0
Hbk, 9.75 x 11.75 in. / 160 pgs / 114 color / 22 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

JRP|RINGIER



Jakub Julian Ziolkowski

Edited by Katya Garcia-Anton. Text by Joanna Mytkowska.

Polish painter Jakub Julian Ziolkowski (born 1980) mixes elements of the carnivalesque, the decorative and the fantastical in his wild cosmos of mutant humans, lumpy forms and strange circulatory systems—as though Paul Thek had used the hand and eye of Philip Guston to paint his sculptures. Ziolkowski belongs to a generation of Polish artists who have erected their own personal universes as a bulwark against realisms.

Jakub Julian Ziolkowski
ISBN 978-3-03764-050-0
Hbk, 8 x 11.25 in. / 64 pgs / 45 color.
U.S. \$35.00 CDN \$42.00
February/Art

KERBER



André Butzer: Many Dead in the Homeland: Fanta, Sprite, UHT Milk, Micky and Donald! Paintings 1999–2009

Text by Ellen Seifermann, Max Henry, Gregor Jansen, Roberto Ohrt.

Painter André Butzer calls his art “Science Fiction Expressionism.” In the past, Butzer has used a grotesque, childlike figuration; recent works have moved towards abstraction.

André Butzer: Many Dead in the Homeland: Fanta, Sprite, UHT Milk, Micky and Donald!
ISBN 978-3-86678-297-6
Hbk, 8.25 x 10.75 in. / 120 pgs / 36 color / 18 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

JRP|RINGIER



Michael Cline

Edited by Lionel Bovier. Text by Kathy Grayson, Matthew Higgs.

Michael Cline (born 1973) is a contemporary fabulist, describing an almost hellish version of the American Dream in which the streets are not paved with gold but littered with vagrants, violence and the remnants of whatever social contract may once have existed, all executed in soothing pastel tones and children’s illustration-style drawing. This is the first monograph on the New York-based artist.

Michael Cline
ISBN 978-3-03764-052-4
Hbk, 8.25 x 11.25 in. / 64 pgs / 40 color.
U.S. \$35.00 CDN \$42.00
February/Art

KERBER



Florian Doru Crihana: Satirical Idylls

Edited by Dieter Burkamp. Text by Dieter Burkamp, Gisela Burkamp.

Romanian artist Florian Doru Crihana uses a fine brush and oil paints to conjure up meticulous idylls that, upon closer inspection, expose the cracks in society, technology and the environment. Buildings and domiciles seem particularly at risk, often lifted into the air, exposed as the fragile constructions they are.

Florian Doru Crihana: Satirical Idylls
ISBN 978-3-86678-317-1
Hbk, 7.75 x 10.25 in. / 96 pgs / 83 color / 3 b&w.
U.S. \$35.00 CDN \$42.00
March/Art

KERBER



Franz Ackermann: Lima, Altötting

Text by Rainer Metzger.

Franz Ackermann, one of today’s most admired artists, is also among the most widely traveled. Absorbing the moods of far-flung places, Ackermann makes colorful watercolors that inform larger paintings he calls “mental maps.” This book documents Stadtgalerie Altötting’s exhibition of pictures inspired by a bus journey along the west coast of South America.

Franz Ackermann: Lima, Altötting
ISBN 978-3-86678-326-3
Hbk, 6.75 x 8.75 in. / 104 pgs / 88 color / 1 b&w.
U.S. \$35.00 CDN \$42.00
March/Art

WALTHER KÖNIG, KÖLN



Andro Wekua: Workshop Report
Text by Alessandro Baricco.

Over the last few years, the young Georgian artist Andro Wekua has broken on the international art scene with enigmatic installations made of sculptures, collages, films and paintings. Reflecting both the melancholy of a childhood in a post-Communist country and a tragic sense of history, in this artist's book Wekua explores the polysemy of the images and signs of his generation in large-scale installations.

Andro Wekua: Workshop Report
ISBN 978-3-86560-648-8
Hbk, 5 x 7.5 in. / 48 pgs / 12 color.
U.S. \$39.95 CDN \$48.00
February/Art

CHARTA



Giuseppe Caccavale
Text by Chiara Bertola, Laura Cherubini, Claudia Gian Ferrari, Giuseppe Caccavale.

Having steeped himself in Italy's famous tradition of fresco painting, Giuseppe Caccavale (born 1960) has updated the genre, embracing its inherent properties—exposure to the elements, site-specificity—and its materials, such as river sand, lime, carbon and pigments dissolved in water. The beauty of Caccavale's frescoes lies in their evocation of these materials, and their earthiness.

Giuseppe Caccavale
ISBN 978-88-8158-754-4
Pbk, 6 x 9.25 in. / 96 pgs / 33 color.
U.S. \$29.95 CDN \$36.00
April/Art

KERBER



Emma Stibbon
Text by Andreas Teltow, Carolyn Wilde.

The powerful graphite and pastel drawings and woodcuts of British artist Emma Stibbon (born 1962) traverse topographies both urban and remote. In this Berlin cycle, Stibbon investigates the utopian aspirations of modernist avant-garde buildings and totalitarian architectural experiments in the German capital, which include construction relics from the time of the German Emperor, the Weimar Republic, Nazism, the postwar period and post-wall Berlin.

Emma Stibbon
ISBN 978-3-86678-275-4
Hbk, 11 x 7.75 in. / 80 pgs / 55 color.
U.S. \$45.00 CDN \$54.00
March/Art

HATJE CANTZ



Daniel Mohr: Determinate Negation

Edited by Alexander Sairally. Text by Christoph Tannert, Dagrun Hintze.

A former student of Georg Baselitz, Daniel Mohr (born 1976) makes paintings exploring the relationship between man and nature. Walking a fine line between figuration and abstraction, Mohr represents landscapes and people as planes of watercolor and oil. This publication presents new works by Mohr that record his exploration of Goya and Paul Klee.

Daniel Mohr: Determinate Negation
ISBN 978-3-7757-2518-7
Clth, 11.75 x 9.5 in. / 96 pgs / 58 color.
U.S. \$45.00 CDN \$54.00
February/Art

KERBER



Jan Davidoff: Storyboard
2005–2009

Text by Karsten Löckemann, Nora Scholz, Andrea Welker, Nelson Wiegert.

Jan Davidoff's paintings originate in his travels: quick impressions of different cultures and everyday gestures are captured in photographs which then undergo a process of re-composition and re-contextualization in paint, as Davidoff both layers and reduces the motifs to their fundamentals. *Storyboard* contains works from the last four years.

Jan Davidoff: Storyboard 2005–2009
ISBN 978-3-86678-281-5
Hbk, 11.75 x 8.25 in. / 100 pgs / 97 color.
U.S. \$40.00 CDN \$48.00
March/Art

KERBER



Anja Ganster: Alongside the Curvature

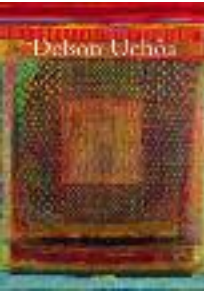
Painting 2000–2009

Text by Susanne Buckesfeld, Katharina Dunst.

Light is Anja Ganster's central theme: her paintings of deserted spaces are a quest for sensation in which patterns of shadow and color are intensified into atmospheric images that verge on the abstract, dissolving into pure light phenomena. In *Along the Curvature*, Ganster traces these relationships across four themes—the substance of light, transitory spaces, the everyday and landscapes.

Anja Ganster: Alongside the Curvature
ISBN 978-3-86678-288-4
Hbk, 11.25 x 9.75 in. / 128 pgs / 115 color.
U.S. \$45.00 CDN \$54.00
March/Art

CHARTA



Delson Uchôa

Text by Agnaldo Farias, Jacopo Crivelli Visconti.

Delson Uchôa is one of the most original painters on the contemporary art scene, both in Brazil and internationally. His enormous works capture the light and vivid colors of Brazil's most extreme regions. On the occasion of Uchôa's exhibition in the Brazilian Pavilion at the 53rd Venice Biennale, this volume explores his work through photographs, a critical essay and an in-depth interview.

Delson Uchôa
ISBN 978-88-8158-746-9
Hbk, 8.5 x 11.25 in. / 120 pgs / 62 color.
U.S. \$49.95 CDN \$60.00
February/Art

JRP|RINGIER



Christoph Ruckhäberle: Figur
Edited by Heike Munder.

Merging Cubist portraiture with the perky colors of Pop and cartoon draughtsmanship, Leipzig painter Christoph Ruckhäberle (born 1972) has built a gallery of mask-like characters who seem as much a demonstration of color and form as an exploration of character. This limited-edition artist's book assembles linocuts and offset pages in a lovely Japanese binding.

Christoph Ruckhäberle: Figur
ISBN 978-3-03764-055-5
Pbk, 6.75 x 9.5 in. / 158 pgs / 102 color / 6 b&w / 32 duotone.
U.S. \$45.00 CDN \$54.00
February/Art

HATJE CANTZ



Karin Kneffel: House on the Edge of Town

Edited by Martin Hentschel. Text by Thomas Wagner.

The pictorial language of Karin Kneffel has grown and grown since her beginnings as a master student of Gerhard Richter. Extreme realism and abrupt disjunctions between near and far are among the main ingredients of her paintings. This volume surveys a cycle of paintings developed for Haus Esters in Krefeld, Germany.

Karin Kneffel: House on the Edge of Town
ISBN 978-3-7757-2562-0
Hbk, 12.5 x 10.75 in. / 104 pgs / 74 color.
U.S. \$60.00 CDN \$72.00
March/Art

VALIZ



Gijs Frieling: Vernacular Painting

Text by Ruth Noack, Job Wouters.

Over the past 15 years, Dutch painter Gijs Frieling (born 1966) has made murals, small paintings, embroideries and objects, inspired by folk art and Christian iconography. "My work is an attempt to present the development of painting as an entity in which the differences between fine art, folk art, religious painting, 'high art' and the avant garde are merely contextual," he declares; *Vernacular Painting* argues his case superbly.

Gijs Frieling: Vernacular Painting
ISBN 978-90-78088-37-0
Pbk, 8.25 x 11.25 in. / 80 pgs / 100 color / 4 b&w.
U.S. \$39.95 CDN \$48.00
February/Art

KERBER



Frank Herzog: Back to Art History

Text by Thomas Donga-Durach, Andrea Edel.

This catalogue presents new groups of work by Frank Herzog, primarily the *Fräulein* portraits (paintings) and vases. "Fräulein," a toy spaniel, is the key motif here; over the centuries, this dog has been a recurrent figure in the history of art, often an attribute in portraits but almost never the main subject. Here, Herzog turns this around, and Fräulein plays the leading role.

Frank Herzog: Back to Art History
ISBN 978-3-86678-255-6
Pbk, 6.75 x 9.5 in. / 88 pgs / 71 color / 1 b&w.
U.S. \$25.00 CDN \$30.00
March/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Glen Rubsamen: Take All the Time You Need

Edited by Christoph Keller. Text by John Peter Nilsson, Matthew Licht, Mark von Schlegel.

This book surveys work made by American artist Glen Rubsamen between 2004 and 2008. Rubsamen creates diptychs depicting "pairs of moments" in the lives of landscapes—the beginning and end of the day, for example—portraying a battle between organic and man-made elements colored by an atmosphere of mystery.

Glen Rubsamen: Take All the Time You Need
ISBN 978-3-941185-48-7
Hbk, 8.75 x 11.25 in. / 184 pgs / 79 color.
U.S. \$60.00 CDN \$72.00
February/Art

WALTHER KÖNIG, KÖLN



Robert Mangold: X, Plus and Frame Paintings
Works from the 1980s
Text by Ziba de Weck Ardan, Dieter Schwarz. Foreword by Ziba de Weck Ardan.
This volume explores three groups of paintings created between 1980 and 1986, the *X*, *Plus* and *Frame* paintings. The outcome of Mangold’s experiments with rectangles and squares these works are painted in vivid color combinations, with just-visible brushwork, and are reproduced with fantastic clarity.

Robert Mangold: X, Plus and Frame Paintings
ISBN 978-3-86560-625-9
Hbk, 8.25 x 11.75 in. / 92 pgs / 52 color.
U.S. \$30.00 CDN \$36.00
February/Art

WALTHER KÖNIG. KÖLN



Warhol Wool Newman: Painting Real
Screening Real, Conner Lockhart Warhol
Edited by Peter Pakesch. Text by Giuliana Bruno, Achim Hochdörfer, Christian Höller, Hans Dieter Huber, Peter Pakesch, Wolfram Pichler, Ferninand Schmatz, Gabriel Ramin Schor, Marc Siegel, Ian White.
In the 1960s, this volume argues, Andy Warhol was looking to Barnett Newman as Wool looked to Warhol in the 1980s, to produce his “Word Paintings,” a particular focus of this volume.

Warhol Wool Newman: Painting Real
ISBN 978-3-86560-693-8
Pbk, 8.75 x 11 in. / 204 pgs / 80 color / 50 b&w.
U.S. \$53.00 CDN \$64.00
March/Art

WALTHER KÖNIG, KÖLN



Johannes Wohnseifer: 10 Years of Painting
This first overview of Johannes Wohnseifer’s paintings from the past ten years begins with works produced for the 1999 exhibition *German Open* at the Kunstmuseum Wolfsburg; the deliberately “unfinished” *Primer Pictures*; the perforated, monochrome aluminum *Lightweight Paintings*; and the newest series, *Private Collection*, produced for a 2009 exhibition in Oslo.

Johannes Wohnseifer: 10 Years of Painting
ISBN 978-3-86560-699-0
Hbk, 7.75 x 11 in. / 72 pgs / 96 color.
U.S. \$45.00 CDN \$54.00 **FLAT40**
March/Art

KERBER



Judy Millar: Giraffe-Bottle-Gun
Edited by Leonhard Emmerling. Text by Jennifer Gross, Seymour H. Knox Jr.
The work of New Zealand artist Judy Millar was perfectly suited to Daniel Birnbaum’s theme for the 53rd Venice Biennale, “making worlds”; for her painted and sculpted installation *Giraffe Bottle Gun*, Millar occupied La Maddalena, a circular church in Cannaregio, placing canvases throughout it. This catalogue documents the tensions in Millar’s work between interiority and exteriority, large and small, the handmade and the digitally reproduced.

Judy Millar: Giraffe-Bottle-Gun
ISBN 978-3-86678-313-3
Pbk, 6 x 9.5 in. / 56 pgs / 27 color.
U.S. \$20.00 CDN \$24.00
March/Art

HARD PRESS EDITIONS



Suzanne McClelland: Rock and Shift
Text by Barry Schwabsky, Carol Kino. Introduction by Sue Scott.
In the paintings that constitute the heart of this book, Suzanne McClelland uses colorful spirals and collage elements to devise portraits of women known for their words and actions (rather than their appearance): Oprah Winfrey, Hillary Clinton, Martha Stewart, Condoleeza Rice, Missy Elliott, Margaret Cho, Roseanne Barr and Mary Kelly.

Suzanne McClelland: Rock and Shift
ISBN 978-1-889097-75-6
Hbk, 10 x 14 in. / 86 pgs / 100 color / 13 b&w.
U.S. \$39.95 CDN \$48.00
February/Art

KERBER



Judy Millar: You You, Me Me
Text by Leonhard Emmerling, Justin Paton.
One of New Zealand’s most important artists, Judy Millar (born 1957) revives gestural abstraction with an energy on a par with, perhaps even surpassing, Pollock, Twombly and Kline. In Millar’s painting, the complete gesture is visible, brash in its vitality. This is the first comprehensive monograph on Millar, who represented New Zealand at the 2009 Venice Biennale.

Judy Millar: You You, Me Me
ISBN 978-3-86678-235-8
Hbk, 7.5 x 11.5 in. / 184 pgs / 102 color / 25 b&w.
U.S. \$55.00 CDN \$66.00
March/Art

KERBER



Paolo Chiasera
Text by Roland Nachtigäller, Lorenzo Benedetti, Carson Chan, Thomas Niemeyer.
Paolo Chiasera addresses the complex relationships that exist between young people and their role models and traditions. Chiasera’s paintings and installations communicate both intellectual involvement and conceptual detachment, pathos and grand gesture. This catalogue documents Chiasera’s solo exhibition at MARTa Herford, which saw him create two large installations around the topic of landscape.

Paolo Chiasera
ISBN 978-3-86678-301-0
Pbk, 9.75 x 12.75 in. / 72 pgs / 51 b&w.
U.S. \$40.00 CDN \$48.00
March/Art

KERBER



Giacomo Santiago Rogado: First Second Patience
Edited by Katja Lenz. Text by Magdalena Kröner, Konrad Bitterli, Ursula Pia Jauch.
Up-and-coming Swiss painter Giacomo Santiago Rogado (born 1979) arranges austere but dynamic interactions between geometric shapes that develop great spatial depth and quickly engage the viewer in his rigorous demarcations. “It’s a matter of delaying the first glance as long as possible,” Rogado avers—“delaying the first glance so long that it is more than just a glance, it becomes a contemplation, a conception or even a state.”

Giacomo Santiago Rogado: First Second Patience
ISBN 978-3-86678-246-4
Hbk, 8.25 x 11.5 in. / 132 pgs / 73 color.
U.S. \$45.00 CDN \$54.00
March/Art

SAMMLUNG GOETZ



Andreas Hofer: Andy Hope 1930
Text by John C. Welchman, Stephan Urbaschek, Katharina Vossenkuhl. Introduction by Ingvid Goetz.
Presenting more than 70 individual and multi-part works from the years 1995 to 2009—from large-scale installations to paintings, drawings, collages and sculptures—this monograph ranges across Andreas Hofer’s encounters with Suprematism and Expressionism.

Andreas Hofer: Andy Hope 1930
ISBN 978-3-939894-13-1
Pbk, 6.75 x 9.5 in. / 192 pgs / 70 color.
U.S. \$45.00 CDN \$54.00
February/Art

DAMIANI



Valerio Berruti: Isaac’s Daughter
This book tells the biblical story behind “Isaac’s Daughter,” a video installation by Italian artist Valerio Berruti, which was displayed during the 53rd Venice Biennale. With original music by Paolo Conte, the video is made up of a series of 578 images created using oil pastels and fresco technique on fine-lined parcel paper.

Valerio Berruti: Isaac’s Daughter
ISBN 978-88-6208-122-1
Hbk, 7 x 8.5 in. / 136 pgs / 500 color.
U.S. \$35.00 CDN \$42.00
March/Art

DEITCH PROJECTS



Vladimir Dubossarsky & Alexander Vinogradov
Works 1994–2008
Text by Viktor Misiano.
Vladimir Dubossarsky & Alexander Vinogradov employ the state-sanctioned style of Socialist Realism in their paintings of cheeky pop culture fantasy worlds in which celebrities appear alongside happy families drawn from magazine advertisements, comic-book heroes, childrens’ toys and flying cherubim.

Vladimir Dubossarsky & Alexander Vinogradov
ISBN 978-0-9815771-8-0
Hbk, 9.75 x 11.5 in. / 304 pgs / 300 color.
U.S. \$55.00 CDN \$66.00
March/Art

WALTHER KÖNIG, KÖLN



Pia Fries: Merian’s Surinam
Text by Christine Buci-Glucksmann, Camille Morineau.
For the 14 diptychs that comprise the *Merian’s Surinam* series, Swiss painter Pia Fries (born 1955) uses reproductions by the painter and botanical illustrator Maria Sybilla Merian (1647–1717). Merian’s images of plants, flowers, animals and insects are elaborated upon with oil paint, from thin to thick impasto, and with varying degrees of obscuration, to establish an open and playful dialogue between the two women.

Pia Fries: Merian’s Surinam
ISBN 978-3-86560-695-2
Clth, 7 x 9.75 in. / 100 pgs / 25 color.
U.S. \$39.95 CDN \$48.00 **FLAT40**
March/Art

KERBER



Gereon Krebber: Sorrysorrysorry
Text by Stephan Mann, Uwe Schramm, Susanne Wedewer.
The sculptures of Gereon Krebber (born 1973) may remind us of something—a cloud, a giant button, a slice of something meatlike—but the everyday materials of which they are composed such as balloons or plastic wrap, are always radically transformed from their original function. Based in London, Krebber regards the spirit of his work as “seriously flippant.”
Gereon Krebber: Sorrysorrysorry
ISBN 978-3-86678-250-1
Hbk, 9 x 6.75 in. / 120 pgs / 105 color.
U.S. \$30.00 CDN \$36.00
March/Art

DUMONT



Magnus Plessen
Edited by Uta Grosenick, Daniel Marzona. Text by Rainer Fuchs, Eva Meyer-Hermann.
Teetering on the brink of compositional unity, the paintings of Magnus Plessen (born 1967) veer deftly between their material application and figuration, in scraped, blocky strokes, so that the image appears to have labored its way, with a physical effort, onto the surface of the canvas. This new monograph collects all 100 of his paintings to date, done since his transition to painting from photography.
Magnus Plessen
ISBN 978-3-8321-9171-9
Hbk, 10.25 x 12.5 in. / 168 pgs / 120 color.
U.S. \$75.00 CDN \$90.00
February/Art

HATJE CANTZ



Michael Laube: In Between
Edited by Ulrike Lehmann. Text by Martin Engler, Christoph Kivelitz.
The acrylic glass objects and installations of Berlin artist Michael Laube (born 1955) recede from full presence, as though still en route to the world. Acting prismatically upon the viewer, the breaks and reflections in Laube’s glass constructions transform the spaces in which they are set into multidimensional occasions, almost confounding the distinction between object and reflection. This is the first monograph on Laube.
Michael Laube: In Between
ISBN 978-3-7757-2514-9
Hbk, 9.75 x 12.75 in. / 180 pgs / 170 color.
U.S. \$60.00 CDN \$72.00
February/Art

WALTHER KÖNIG, KÖLN



Raoul De Keyser: Watercolours
Text by Ulrich Loock. Introduction by João Fernandes.
Raoul De Keyser’s watercolors are a lesser known aspect of his output. Sharing the formal concerns of his paintings, and likewise triggered by specific observations and circumstances, they also offer a reader forum for experimentation than the paintings. This publication presents 59 of De Keyser’s watercolors, made between 2000 and 2008.
Raoul De Keyser: Watercolours
ISBN 978-3-86560-628-0
Hbk, 12.5 x 10 in. / 80 pgs / 61 color.
U.S. \$45.00 CDN \$54.00 **FLAT40**
February/Art

WALTHER KÖNIG, KÖLN



Hubert Kiecol: Separee Public
Text by Ralph Melcher, Fritz Neumeyer.
German artist Hubert Kiecol (born 1950) extracts and reduces architectural elements from their routine contexts, finding sympathies between architecture and minimalist sculpture, and between art and the everyday. The first publication on his work in nearly ten years, this volume is designed by Kiecol himself (typography being among his many talents).
Hubert Kiecol: Separee Public
ISBN 978-3-86560-612-9
Pbk, 9.5 x 12.5 in. / 116 pgs / 100 color.
U.S. \$48.00 CDN \$58.00
February/Art

DUMONT



Gerhard Hoehme: Restlessness Grows, Works 1955–1989
Edited by Susanne Rennert, Walter Smerling. Text by Gottlieb Leinz, Beat Wismer.
Gerhard Hoehme (1920–1989) was a protagonist of 1950s German Action Painting, and an early interpreter of the picture plane as an “energy field.” In the mid-1960s he began to incorporate sewing patterns, tablecloth, foil and colored polyethylene into his pictures. *Restlessness Grows* surveys the arc of Hoehme’s career.
Gerhard Hoehme: Restlessness Grows, Works 1955–1989
ISBN 978-3-8321-9250-1
Pbk, 9.5 x 11.5 in. / 240 pgs / 100 color.
U.S. \$59.95 CDN \$72.00
February/Art

CHARTA



Michele Ciacciofera: Silence!
Text by Renato Miracco, Lance M. Fung.
Accompanying the exhibition *Silence!* held at the Italian Cultural Institute in New York in October 2009, this monograph presents recent paintings, drawings and a large installation by the Italian artist Michele Ciacciofera. Themes of violated democracy and torture are rendered so as to encourage us to imagine a scenario in which any of us might become a prisoner of something or someone.
Michele Ciacciofera: Silence!
ISBN 978-88-8158-768-1
Pbk, 6.75 x 9.5 in. / 96 pgs / 54 color / 10 b&w.
U.S. \$29.95 CDN \$36.00
February/Art

JRP|RINGIER



Fabrice Gygi: A Manual
Edited by Andreas Münch.
An artist’s project, this publication gathers sketches, technical drawings and 3D renderings of architectural structures and public systems by the Geneva-based Swiss artist Fabrice Gygi. First presented at the 53rd Venice Biennale, 2009.
Fabrice Gygi: A Manual
ISBN 978-3-03764-057-9
Pbk, 4.5 x 7.5 in. / 224 pgs / 134 color / 80 b&w.
U.S. \$35.00 CDN \$42.00
February/Art

JRP|RINGIER



Daniel Knorr: Led R. Nanirok
Edited by Adam Szymczyk. Text by Bogdan Ghiu, Dieter Roelstrate, Alina Serban.
This first monograph on emerging Berlin-based Romanian artist Daniel Knorr takes its design inspiration partially from Japanese Manga comics. An independent project produced alongside Knorr’s comprehensive 2010 survey at Kunsthalle Basel, this will be an important source publication for years to come.
Daniel Knorr: Led R. Nanirok
ISBN 978-3-03764-078-4
Pbk, 5.25 x 7 in. / 304 pgs / 252 color / 35 b&w.
U.S. \$28.00 CDN \$34.00
February/Art

RM



Teresa Margolles: What Else Could We Talk About?
Edited by Cuauhtémoc Medina. Text by Taiyana Pimentel, Elmer Mendoza, Ernesto Diazmartínez, Teresa Margolles, Antonio Escohotado, Mariana Botey.
According to press reports, more bullets were fired in Mexico in 2008 than in any other year in recent history. *What Else Could We Talk About?* gathers Teresa Margolles’ reflections on the crusade against drugs, revealing some tangled and murky interconnections.
Teresa Margolles: What Else Could We Talk About?
ISBN 978-84-92480-66-1
Hbk, 9.25 x 6.5 in. / 160 pgs / 48 color.
U.S. \$35.00 CDN \$42.00
February/Art

THE POWER PLANT



Goldin & Senneby: Headless
Text by Gregory Burke, Angus Cameron, Ana Paula Cohen, K.D., Kim Einarsson, Hinrich Sachs.
In their ongoing project *Headless*, Stockholm-based collaborators Goldin and Senneby investigate the immaterialization of contemporary society. This project comes at an all-too-appropriate moment, as the confidential activities of various corporations are traced and investigated in the wake of collapsed world markets and economic instability.
Goldin & Senneby: Headless
ISBN 978-1894212-26-7
Flexi, 7 x 9.5 in. / 80 pgs / illustrated throughout.
U.S. \$19.00 CDN \$23.00
February/Art

EDIZIONI CORRAINI



Gianpaolo Pagni: Double Face
Double Face offers readers of all ages a seemingly endless series of stylized variations on the human face, each of which is a “double” that can be viewed without a top or a bottom, without a start or an end. By simply turning the book upside down, the reader/viewer causes each face to alter its expression in a variety of funny, unexpected and entirely delightful ways. Artist Gianpaolo Pagni infuses his gallery of characters with plenty of graphic snap and ingeniously invertable patterning.
Gianpaolo Pagni: Double Face
ISBN 978-88-7570-218-2
Pbk, 6 x 8 in. / 40 pgs / 34 color / 4 b&w.
U.S. \$27.00 CDN \$33.00
February/Design & Decorative Arts

HATJE CANTZ



Jim Campbell

Text by John G. Hanhardt, Richard Schiff, Richard Grusin.

A longstanding virtuoso of new media, Jim Campbell has been transforming the visual lexicon of digital data into art for 20 years. This retrospective of his career is buttressed with commentary by some of the genre’s leading critics, such as John G. Hanhardt of the Smithsonian, Richard Schiff from the University of Texas at Austin and Richard Grusin, co-author of *Remediation: Understanding New Media*.

Jim Campbell
ISBN 978-3-7757-2542-2
Hbk, 9.75 x 11.75 in. / 160 pgs / 120 color.
U.S. \$55.00 CDN \$66.00
June/Art

KERBER



Jorinde Voigt: Matrix & Lemniscate

Text by Andrew Cannon, Oliver Tepel.

Matrix & Lemniscate, a collaboration between the artist Jorinde Voigt and composers Patric Catani and Chris Imler, addresses what happens when mortal beings encounter unending movement. Voigt draws structures that evoke infinite loops or processes, and Catani and Imler respond to Voigt’s drawings by recreating the “8” infinity motif as an acoustic cluster.

Jorinde Voigt: Matrix & Lemniscate
ISBN 978-3-86678-285-3
Pbk, 8.75 x 12.25 in. / 76 pgs / 6 color / 64 b&w.
U.S. \$35.00 CDN \$42.00
March/Art

HATJE CANTZ



Adam Ames & Andrew Bordwin: Type A

Edited by Lisa D. Freiman. Text by Richard Klein, Ian Berry.

Known together as Type A, Adam Ames (born 1969) and Andrew Bordwin (born 1964) have worked collaboratively over the past ten years to develop conceptual projects in diverse media that address the complexities of male relationships. This catalogue of photographs and drawings provides a retrospective of their work.

Adam Ames & Andrew Bordwin: Type A
ISBN 978-3-7757-2529-3
Hbk, 9.75 x 11.75 in. / 160 pgs / 80 color.
U.S. \$55.00 CDN \$66.00
June/Art

WALTHER KÖNIG, KÖLN



Jorge Otero-Pailos: The Ethics of Dust

Thyssen-Bornemisza Art Contemporary
Edited by Eva Ebersberger. Text by Daniela Zyman, Daniel Birnbaum, Francesca von Habsburg.

In Jorge Otero-Pailos’ installations, the act of preservation is freed from its historic investment in stabilizing architecture. In *The Ethics of Dust*, he employs the cutting edge of conservation science to probe cultural, political, ethical and aesthetic definitions of architecture as it intersects with science and psychoanalysis.

Jorge Otero-Pailos: The Ethics of Dust
ISBN 978-3-86560-655-6
Pbk, 9.75 x 8 in. / 104 pgs / 39 color / 41 b&w.
U.S. \$33.00 CDN \$40.00 **FLAT40**
February/Art

WALTHER KÖNIG, KÖLN



Keith Tyson: Cloud Choreography and Other Emergent Systems

Text by Ziba Ardalan de Weck, Pedro Ferreira, Tadeusz Skorupski. Foreword by Ziba Ardalan de Weck.

Keith Tyson investigates the impact of forms and systems on the environment. Here, Tyson’s work is examined simultaneously from artistic and mathematical perspectives.

Keith Tyson: Cloud Choreography and Other Emergent Systems
ISBN 978-3-86560-678-5
Hbk, 7 x 10 in. / 128 pgs / 128 color / 24 b&w.
U.S. \$59.95 CDN \$72.00 **FLAT40**
February/Art

WITTE DE WITH PUBLISHERS



Billy Apple®

Edited by Zoë Gray, Nicolaus Schafhausen, Monika Szweczyk. Text by Christina Barton, Michelle Menzies, Bénédicte Ramade, William Wood.

Billy Apple was created in 1962 as a work by the New Zealand-born artist Barrie Bates, who changed his name to become a living brand after graduating from London’s Royal College of Art. For this volume, four writers combine to discuss the brand, providing a chronology, a contextualization of Apple’s practice within institutional critique and his enduring significance for younger generations.

Billy Apple
ISBN 978-90-73362-89-5
Pbk, 5 x 8 in. / 112 pgs / 26 color.
U.S. \$15.00 CDN \$18.00
February/Art

JRP|RINGIER



Milan Kunc: Sculpture

Edited by Lionel Bovier, Andrea Caratsch. Text by Yves Aupetitallot.

Czech artist Milan Kunc (born 1944) has made paintings based on Soviet iconography since the late 1960s, and ceramics since the early 1970s. This wonderful volume documents a new body of highly erotic ceramic work begun in the 1990s. Clearly reveling in his materials, Kunc makes not only overtly sexual phallic sculptures of bananas and toadstools, but also objects that are saturated in the eroticism of color and plasticity.

Milan Kunc: Sculpture
ISBN 978-3-03764-062-3
Hbk, 9 x 11 in. / 96 pgs / 55 color.
U.S. \$35.00 CDN \$42.00
February/Art

THE POWER PLANT



Scott Lyall: The Color Ball

Text by Gregory Burke, Robert Linsley, Caroline Busta, Scott Lyall.

Following his participation in SITE Santa Fe’s Seventh International Biennial, The Power Plant presented Toronto artist Scott Lyall’s largest solo exhibition to date in 2008. Titled *The Color Ball*, it surveyed Lyall’s past work alongside a new assemblage, drawing from seven performance-based projects. This catalogue includes installation images from this and previous exhibitions, and documents events that took place during the course of the show.

Scott Lyall: The Color Ball
ISBN 978-1-894212-27-4
Hbk, 7.75 x 10.75 in. / 96 pgs / illust. throughout.
U.S. \$42.50 CDN \$51.00
February/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Manfred Pernice: Que-Sah

Text by Angelika Nollert, Jennifer Allen, Sabeth Buchmann, Jan Verwoert, Melitta Kliege.

Berlin-based artist Manfred Pernice makes installations using building materials like plywood in conjunction with found objects and photocopied imagery, evoking architectural detail and construction elements. Produced in conjunction with a major exhibition at the Neue Museum in Nuremberg, this definitive publication documents the artist’s work to date via essays and a comprehensive illustrated biography.

Manfred Pernice: Que-Sah
ISBN 978-3-940748-53-9
Pbk, 10 x 8 in. / 240 pgs / 280 color.
U.S. \$70.00 CDN \$84.00
March/Art

DAMIANI



Mauro Staccioli: Sites of Experience

Text by Marco Bazzini, Massimo Bignardi, Maria Laura Gelmini. Enrico Crispolti, Gillo Dorfles.

In *Sites of Experience* Mauro Staccioli (born 1937) reinterprets Tuscan landscape through a group of grand environmental sculptures installed throughout his hometown of Volterra and its environs, marking a course out in abstractions that blend and synthesize art, history and culture.

Mauro Staccioli: Sites of Experience
ISBN 978-88-6208-117-7
Hbk, 10 x 12 in. / 250 pgs / 150 color.
U.S. \$65.00 CDN \$78.00
March/Art

GALERIE LES FILLES DU CALVAIRE



James Hyde

Text by Michael Luthy, Catherine Perret, Alexi Worth.

James Hyde incorporates a range of materials into his abstract paintings, from unfinished 2 x 4s to velvet and Styrofoam blocks. He fashions these materials into paintings as giant pillows, chunky frescos and abstractions inhabiting photographic views. Saturated and playful, the pieces wryly reference Minimalism, Abstract Expressionism and color field painting. Three writers discuss aspects of his work.

James Hyde
ISBN 978-2-912983-01-5
Clth, 10 x 11.25 in. / 112 pgs / 84 color.
U.S. \$40.00 CDN \$48.00
February/Art

FOUNDATION 2021



Peter Alexander: Resin Work 1965–2009

Peter Alexander (born 1939) gained notice in the late 1960s with sculptures made from cast resin, works which affiliated him with L.A.’s famous “Light and Space” group. In his beautifully luminous and enigmatic cubes, based on his response to the light properties of the California landscape and the Pacific Ocean, Alexander explores subtle qualities of transparency, illumination and color optics.

Peter Alexander: Resin Work 1965–2009
ISBN 978-1-934171-12-7
Flexi, 8 x 8 in. / 40 pgs / 37 color / 1 b&w.
U.S. \$35.00 CDN \$42.00
February/Art

DUMONT



Olaf Holzapfel: The Nomadic Criterion

Painter of sharp-edged abstractions, digital images and large fiberboard environments and parcel-like sculptures, Olaf Holzapfel (born 1969) makes works that might be formal evocations of Gilles Deleuze’s folds and “deterritorializations”; their appeal lies as much in their abstraction of cerebral processes as in their material facture. *The Nomadic Criterion* is a survey of his work from the past decade.

Olaf Holzapfel: The Nomadic Criterion
ISBN 978-3-8321-9252-5
Hbk, 8 x 10.5 in. / 176 pgs / 99 color / 4 b&w.
U.S. \$44.95 CDN \$54.00
February/Art

KERBER



Stefan Löffelhardt: Tal Grund, The Valley Floor

The sculptural landscapes of Düsseldorf-based artist Stefan Löffelhardt (born 1959) have been exhibited and admired widely in recent years. For his installation “Tal Grund: The Valley Floor,” Löffelhardt produced a multi-perspectival work that reflects upon the relationship between people, nature and culture using ordinary recycled materials and living plants.

Stefan Löffelhardt: Tal Grund, The Valley Floor
ISBN 978-3-86678-279-2
Hbk, 7.75 x 9.75 in. / 124 pgs / 54 color / 14 b&w.
U.S. \$40.00 CDN \$48.00
March/Art

HATJE CANTZ



Jan Köchermann: Shafts
Text by Hilke Wagner, Florian Waldvogel, Michael Linger, Dagrün Hintze.
Since 1996, German artist Jan Köchermann (born 1967) has been working with ducts as sculpture, producing a variety of large installations in public spaces that provide unexpected sights, whether it be a floating upside-down high-rise building, or the reproduction of a 26-meter-long bicycle tunnel. This monograph covers Köchermann’s entire oeuvre, and also examines his light sculptures and film projections.

Jan Köchermann
ISBN 978-3-7757-2564-4
Hbk, 9 x 11 in. / 192 pgs / 150 color.
U.S. \$60.00 CDN \$72.00 **SDNR30**
April/Art

KERBER



Raimund Kummer: For Your Eyes Only

As a photographer, sculptor and “photographic sculptor,” Raimund Kummer is continually redefining the perimeters of sculpture. *For Your Eyes Only* is an artist’s book, developed as a sort of glossary built around 16 abstract concepts central to his work: anonymity, studio, self-portrait, stage, sound, body, light, material, model, narration, nature, seeing, mirror, strategy, transformation and time.

Raimund Kummer: For Your Eyes Only
ISBN 978-3-86678-241-9
Hbk, 9.5 x 12.5 in. / 400 pgs / 519 color / 101 b&w.
U.S. \$75.00 CDN \$90.00
March/Art

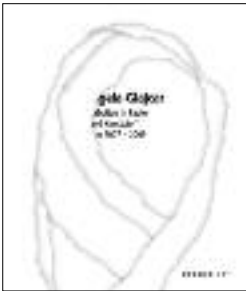
STEIDL



Kalliopi Lemos: Crossings
Kalliopi Lemos’ sculptures are an artistic memorial to a repressed history of modern Europe, which in recent years has become a fortress, sealing itself off against thousands of asylum seekers from Africa, the Near and Middle East. Between 2006 and 2009, Lemos produced these sculptures in Athens, Istanbul and Berlin, using refugees’ boats as her material.

Kalliopi Lemos: Crossings
ISBN 978-3-86930-052-8
Hbk, 8 x 11 in. / 200 pgs / 120 color.
U.S. \$49.95 CDN \$60.00
May/Art

KERBER



Angela Glajcar: Works in Paper & Plastic 2007–2009

Angela Glajcar creates expansive sculptures from torn paper and plastic, which may float freely in space or form solid blocks of matter on the ground. This catalogue covers Angela Glajcar’s works dating from 2007 to 2009, including her large paper installations in Kunstverein Ludwigshafen, in Wiesbaden and Frankfurt am Main and her exhibitions in the Roman church ruins at Abbatte d’Alspach, Kaysersberg and the Kunstverein Siegen.

Angela Glajcar: Works in Paper & Plastic 2007–2009
ISBN 978-3-86678-284-6
Pbk, 9 x 10.75 in. / 96 pgs / 84 color.
U.S. \$40.00 CDN \$48.00
March/Art

WALTHER KÖNIG, KÖLN



Danica Dakić
Text Tom Holert, Sabine Folie, Horst Bredekamp, Georgia Holz, Jari Ortwig. Preface by Ulrike Groos, Sabine Folie, Tihomir Milovac.
In her films, photography, video and sound installations, Danica Dakić (born 1962) addresses the cultural parameters of language and identity. In her video installation “Autoportrait,” for example, a bust of the artist equipped with two mouths tells simultaneous fairytales in Bosnian and German.

Danica Dakic
ISBN 978-3-86560-679-2
Pbk, 8.5 x 11 in. / 152 pgs / 115 color.
U.S. \$49.95 CDN \$60.00
February/Art

FONDAZIONE MERZ



Luisa Rabbia: Traveling Under the Same Sky

This monograph documents three works by Italian artist Luisa Rabbia: “Travels with Isabella,” a diary made of drawings, video footage inspired by the photographic archive of Isabella Stewart Gardner (1840–1924); “The Following Day,” a video piece; and “Under the Same Sky,” a photo series that addresses the convergence of Italian, Moroccan and Rumanian cultures in Turin.

Luisa Rabbia: Traveling Under the Same Sky
ISBN 978-88-7757-244-8
Hbk, x in. / 160 pgs / 70 color / 40 b&w.
U.S. \$45.00 CDN \$54.00
March/Art

CHARTA/NEUBERGER MUSEUM OF ART



Tania Bruguera: On The Political Imaginary
Text by Helaine Posner, Gerardo Mosquera, Carrie Lambert-Beatty.
Tania Bruguera is an interdisciplinary artist who explores exile and survival. Bruguera recently developed a form she calls “Arte de Conducta,” or behavior art, in which she constructs situations that compel audience response.

Tania Bruguera: On The Political Imaginary
ISBN 978-88-8158-764-3
Pbk, 6.75 x 9.5 in. / 144 pgs / 77 color / 11 b&w.
U.S. \$39.95 CDN \$48.00
February/Art

Exhibition Schedule
New York: Neuberger Museum of Art
01/28/10–04/11/10

JRP|RINGIER



Marine Hugonier: Dark Matter of Media Light

Operating at the border between documentary and fiction, French artist and filmmaker Marine Hugonier explores philosophical, anthropological and ethical issues in her work. Well known on the festival circuit, her films are often presented as installations that evolve according to exhibition venue.

Marine Hugonier
ISBN 978-3-03764-079-1
Pbk, 9.25 x 11.25 in. / 160 pgs / 140 color.
U.S. \$55.00 CDN \$66.00
March/Art

HATJE CANTZ



Pedro Cabrita Reis: One After Another, A Few Silent Steps
Edited by Sabrina van der Ley. Text by Dieter Schwarz, António Lobo Antunes, Pedro Cabrita Reis.

Since the early 1990s, the work of Pedro Cabrita Reis (born 1956) has revolved around the subjects of home and territory, in works based on tables and chairs, doors and windows. The “homelessness” of humanity is a constant of Cabrita Reis’ concerns.

Pedro Cabrita Reis: One After Another, A Few Silent Steps
ISBN 978-3-7757-2558-3
Hbk, 9.5 x 12.5 in. / 368 pgs / 203 color / 205 b&w.
U.S. \$75.00 CDN \$90.00
March/Art

WALTHER KÖNIG, KÖLN



Dara Birnbaum: Dark Matter of Media Light

The first publication on the artist since 1995, *Dark Matter of Media Light* surveys 20 years of work by Dara Birnbaum, a grand dame of video art, orienting her work against the backdrop of late 1970s New York and elucidating her views on feminism, urbanism and biopolitics. For this volume, Birnbaum has opened up her archive, to supply documentary material and film stills not previously seen, making it the essential book on her work.

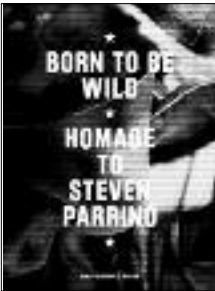
Dara Birnbaum: Dark Matter of Media Light
ISBN 978-3-86560-606-8
Hbk, 9 x 11.5 in. / 320 pgs / 200 color.
U.S. \$82.00 CDN \$98.00
February/Art



Kiosk: Modes of Multiplication
Edited by Christoph Keller. Text by Michael Lailach, Anita Kühnel, Daniel Baumann.

Kiosk, Christoph Keller’s famous art publications archive, contains more than 7,000 publications by approximately 500 independent art publishing projects, from magazines, fanzines, newspapers, journals, audio and video labels to institutional publishing, covering the entire bandwidth of publishing possibilities. An overview of independent art publishing activities today, this book surveys the *Kiosk* project.

Kiosk: Modes of Multiplication
ISBN 978-3-03764-075-3
Pbk, 6 x 8.25 in. / 344 pgs / 70 color / 115 b&w.
U.S. \$55.00 CDN \$66.00
February/Art



Born To Be Wild: Homage to Steven Parrino
Text by Konrad Bitterli, Georg Gatsas, Stefanie Kasper, Oliver Mosset, Roland Wäspe.

The New York artist and musician Steven Parrino (1958–2005) was enormously influential for the 1990s art scene in America. In homage to Parrino, his network of friends and his love of Harley Davidsons, this volume gathers artists from his circle, including among others, Jutta Koether, Cady Noland, Sylvie Fleury, Thom Merrick, Amy Granat, Drew Heitzler and Roman Signer.

Born To Be Wild: Homage to Steven Parrino
ISBN 978-3-941185-55-5
Flexi, 6.5 x 8.75 in. / 96 pgs / 58 color.
U.S. \$40.00 CDN \$48.00
February/Art



JET: It’s Not a Plane, It’s Not a Girl’s Name, It’s a Book About Art

Edited by Belinda Hak. Text by Faye Holdert, Joris de Jong, Judith Leijdekkers, Jammie Oostrum, Estra Yalçiner.

Witte de With’s Junior Editorial Team (JET) here gauge the the art world climate through projects and interviews with Marc Bijl, Edith Dekyndt, Tauba Auerbach, Geoffrey Farmer, Ryan Gander, Lawrence Weiner and others.

JET: It’s Not a Plane, It’s Not a Girl’s Name, It’s a Book About Art
ISBN 978-90-73362-87-1
Pbk, 7 x 9.5 in. / 160 pgs / 50 color / 15 b&w.
U.S. \$19.95 CDN \$24.00
January/Art



Rock, Paper, Scissors: Pop Music as Subject of Visual Art
Edited by Peter Pakesch, Diedrich Diederichsen. Text by Diedrich Diederichsen, Dirck Linck, Nora Sdun, Christian Höller. Introduction by Peter Pakesch.

Rock, Paper, Scissors brings together artists whose works have kept a close relationship with pop music: Saâdane Afif, Cory Arcangel, Art & Language, Kim Gordon & Jutta Koether, Renée Green, Mike Kelley, Lucy McKenzie, Dave Muller, Albert Oehlen and others.

Rock, Paper, Scissors: Pop Music as Subject of Visual Art
ISBN 978-3-86560-657-0
Pbk, 8.75 x 11 in. / 140 pgs / 48 color.
U.S. \$48.00 CDN \$58.00
February/Art/Music



Very Funny
Rosebud Magazine No. 7
Edited by Erik Kessels, Ralf Herms.

On the trail of Dada and Fluxus, satire and the grotesque, the new issue of the award-winning *Rosebud* magazine is titled “Very Funny!” and compiles humorous contributions by designers, photographers, writers and illustrators including Paul Graves, Mike Meiré, Joachim Baldauf, Erik Kessels, Thomas Mailänder, Vikky Wilkes, Jork Weismanna and others into one chucklesome compendium.

Very Funny
ISBN 978-3-941185-74-6
Pbk, 4.75 x 7.25 in. / 600 pgs / 600 color.
U.S. \$39.95 CDN \$48.00
February/Journals/Popular Culture



Deterioration, They Said
Edited by Raphael Gygax. Text by Thomas Beard, Ed Halter.

The works of young American artists Cory Arcangel, Shana Moulton, Jessica Ciocci & Jacob Ciocci of Paper Rad, and Ryan Trecartin & Lizzie Fitch are all characterized by an overwhelming color-charged aesthetic, unhinged narratives and a deluge of content that pitches itself against the excesses of consumer culture. Brought together for this publication, their works define a new idiom of energetic critique.

Deterioration, They Said
ISBN 978-3-03764-076-0
Clth, 8.5 x 11.5 in. / 92 pgs / 150 color / 37 b&w.
U.S. \$35.00 CDN \$42.00
February/Art



Reconstructing Swiss Video Art from the 1970s & 1980s
Edited by Irene Schubiger. Text by Johannes Gfeller, Joanna Phillips, Irene Schubiger, Sabine Breitwieser.

Surveying some 20 years of Swiss video art, this book includes works by Alexander Hahn, Klara Kuchta, Eric Lanz, Jean Otth, Pipilotti Rist, Alex Silber and Hannes Vogel, it reviews discussion surrounding the exhibiting of video art and the problems associated with long-term conservation.

Reconstructing Swiss Video Art from the 1970s & 1980s
ISBN 978-3-03764-054-8
Pbk, 8 x 10.25 in. / 184 pgs / 170 color.
U.S. \$50.00 CDN \$60.00
February/Art



Instant Book: Italian Artists-New York
Edited by Renato Miracco.

This “instant survey” is a snapshot of a dynamic art scene that is constantly transmuting itself: New York’s Italian contemporary art community. Intended as platform for artists born after 1960, *Instant Book* features among many others Paolo Canevari, Alessandro Codagnone, Rà di Martino, Angelo Filomeno, Stefano Losi, Eva and Franco Mattes, Massimo Kaufmann and Luca Buvoli.

Instant Book: Italian Artists-New York
ISBN 978-88-8158-747-6
Hbk, 6.75 x 8.5 in. / 152 pgs / 68 color / 68 b&w.
U.S. \$49.95 CDN \$60.00
February/Art



Forde 1994–2009
Edited by Véronique Yersin. Text by Lionel Bovier, Christophe Cherix, Julien Fronsacq.

Since 1994, the influential independent Geneva art space Forde has provided an open environment for experimental curatorial programming, encouraging critical dialogues across disciplines. This volume gathers descriptions, texts and photographs documenting the events and exhibitions put together by the spectrum of curatorial teams over the past 15 years.

Forde 1994–2009
ISBN 978-3-03764-082-1
Pbk, 8.25 x 11 in. / 522 pgs / 240 color / 60 b&w.
U.S. \$45.00 CDN \$54.00
February/Art



Neighbourhood Secrets
Art as Urban Process
Edited by Jan Inge Reilstad. Text by Nicholas Bourriaud, Will Bradley, Rana Dasgupta, Tom Hetland, Paul O’Neill, et al.

In 2006, residents of Stavanger, Norway, voted on the eight most meaningful locations in the city, then commissioned international artists—including Lars Ramberg, Alfredo Jaar, Raqs Media Collective—to develop site-specific works. This volume documents the project, with essays by Nicholas Bourriaud, Paul O’Neill and Rana Dasgupta, among others.

Neighbourhood Secrets
ISBN 978-82-7547-349-1
Flexi, 6.75 x 9.5 in. / 384 pgs / illust. throughout.
U.S. \$60.00 CDN \$72.00
March/Art



Modernism as a Ruin
An Archaeology of the Present
Edited by Sabine Folie. Text by Philip Ursprung, Juli Carson, Kai Vöckler, Sabeth Buchmann, Sabine Folie, Ylse Later, Lisa Lee, Doris Leutgeb.

Reflecting on the decline of modernist utopianism, this volume surveys those artists who have explored and embraced its decay: Yona Friedman, Giuseppe Gabellone, Cyprien Gaillard, Isa Genzken, Dan Graham, Gordon Matta-Clark, Florian Pumhösl, Jeroen de Rijke & Willem de Rooij, Robert Smithson, Rob Voerman and Stephen Willats.

Modernism as a Ruin
ISBN 978-3-941185-82-1
Hbk, 8.5 x 11.25 in. / 236 pgs / 300 color.
U.S. \$60.00 CDN \$72.00
February/Art

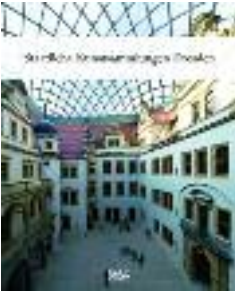


Carnival Within
An Exhibition Made in America
Edited and text by Sabine Russ, Gregory Volk.

As a medium of critical analysis, can art reflect America’s present situation? This volume features sculptures, installations, painting, photography and videos that address the U.S. now. Artists include Janine Antoni, Joe Amrhein, Spencer Finch, David Herbert, Joan Jonas, Nina Katchadourian, Karyn Olivier, Joyce Pensato, William Pope.L and others.

Carnival Within
ISBN 978-3-941185-20-3
Pbk, 6.5 x 8.75 in. / 298 pgs / 40 color / 95 b&w.
U.S. \$42.00 CDN \$50.00
February/Art

HATJE CANTZ



The Fairest of Them All
The Dresden State Art Collections
Text by Jens-Uwe Sommerschuh, Martin Roth.

A network of 11 Dresden museums, the Staatliche Kunstsammlungen contains a staggering wealth of artistic treasures. This volume presents illustrates the numerous facets of the Dresden collection, and the various historic buildings in which it is housed.

Staatliche Kunstsammlungen Dresden
ISBN 978-3-7757-2457-9
Hbk, 9.75 x 11.75 in. / 224 pgs / 315 color / 45 b&w.
U.S. \$60.00 CDN \$72.00 **SDNR30**
April/Art

HATJE CANTZ



Konkret
The Heinz & Anette Teufel Collection
in the Kunstmuseum Stuttgart
Edited by Simone Schimpf. Text by Marion Ackermann, Kai-Uwe Holze, Simone Schimpf.

This survey of about 200 works from the Teufel collection provides an overview of postwar Concrete art, with a speciality in Eastern European, Italian and French artists such as Zdenek Skora, Antonio Calderara and Aurélie Nemours. Alongside these are the “Swiss greats”—Max Bill, Richard Paul Lohse—plus works by Bridget Riley.

Konkret
ISBN 978-3-7757-2419-7
Hbk, 9 x 10.75 in. / 308 pgs / 148 color / 6 b&w.
U.S. \$60.00 CDN \$72.00 **SDNR30**
March/Art

HATJE CANTZ



Kunsthaus Zürich,
The Masterpieces
Edited by Christian Klemm.

This opulent volume features masterpieces from the Kunsthaus Zürich, whose highlights include paintings from the late Gothic period, the Golden Age of the Netherlands, the Italian Baroque and the Venetian Settecento, plus masterpieces by Fuseli, Monet, Munch, Picasso, Matisse and Giacometti, plus postwar works by Twombly, Beuys, Bacon, Baselitz and Fischli/Weiss.

Kunsthaus Zürich, The Masterpieces
ISBN 978-3-7757-1145-6
Clth, 10 x 11.75 in. / 332 pgs / 360 color.
U.S. \$60.00 CDN \$72.00 **SDNR30**
February/Art

HATJE CANTZ



Boros Collection/Bunker Berlin

In June 2008, Christian Boros opened his collection of contemporary art to the public in a bunker built in 1942 in the center of Berlin, which he renovated into a spectacular museum with 80 rooms. The first permanent exhibition, which this book records, features work by lesser-known talents alongside famous figures such as Olafur Eliasson, Elmgreen & Dragset, Sarah Lucas, Tobias Rehberger, Anselm Reyle and Santiago Sierra.

Boros Collection
ISBN 978-3-7757-2478-4
Hbk, 9.5 x 12.5 in. / 198 pgs / 68 color.
U.S. \$75.00 CDN \$90.00
February/Art

HATJE CANTZ



Masterpieces of the
Kunsthaus Zürich
Art to Hear Series

This audio guide details over 30 masterpieces at the Kunsthaus Zürich, including paintings from the Golden Age of the Netherlands, the Italian Baroque and eighteenth-century Venice. Focal points include Swiss masters such as Fuseli, Böcklin and Giacometti, plus Manet and Picasso and later works by Twombly and Baselitz.

Masterpieces of the Kunsthaus Zürich:
Art to Hear Series
ISBN 978-3-7757-2545-3
Hbk, 8.75 x 8.75 in. / 44 pgs / 33 color / Audio CD.
U.S. \$30.00 CDN \$36.00
March/Art

KERBER



On Paper: From Raphael
to Beuys, from Rembrandt to
Trockel

The Finest Drawings from Museum
Kunst Palast
Text by Beat Wismer, Sonja Brink, Silvia Carmellini.

On Paper presents 365 drawings from the Museum Kunst Palas, spanning the period from the fifteenth to the twentieth centuries.

On Paper: From Raphael to Beuys, from
Rembrandt to Trockel
ISBN 978-3-86678-243-3
Hbk, 9 x 11 in. / 384 pgs / 365 color.
U.S. \$75.00 CDN \$90.00
March/Art

JRP|RINGIER



Conflicting Tales
Burger Collection
Text by Daniel Kurjakovic, Robert Pfaller,
Manuel Cirauqui, Jörg Volbers.

This lavish publication takes a fresh approach to the curating of a private collection, the Hong Kong-based Burger Collection. Engaging with the relations between the works themselves and curatorial concerns, this book interweaves the works of more than 35 artists (including Atul Dodiya, Urs Fischer, Bharti Kher, Jaume Plensa and Steven Shearer) with new essays by young academics.

Conflicting Tales
ISBN 978-3-03764-070-8
Hbk, 8.75 x 11.5 in. / 228 pgs / 184 color / 27 b&w.
U.S. \$49.95 CDN \$60.00
February/Art

LOUISIANA MUSEUM OF MODERN ART



The World Is Yours
Contemporary Art
Text by Nils Gunder Hansen, Bill Arning.

The World Is Yours presents works that are directly dependent on our reactions. Each of the contributing artists is interviewed; they include Monica Bonvicini, Tom Burr, Mircea Cantor, Olafur Eliasson, Simon Evans, Cao Fei, Douglas Gordon, Shilpa Gupta, Emily Jacir, Matthew Day Jackson, Michel Majerus, Corey McCorkle, Aernout Mik, Sebastian Diaz Morales, Simon Dybbroe Møller, Adrian Paci, Pipilotti Rist, Superflex and Sissel Tolaas.

The World Is Yours
ISBN 978-87-91607-73-8
Flexi, 8.25 x 10 in. / 120 pgs / 100 color.
U.S. \$29.95 CDN \$36.00
March/Art

STEIDL



Zwirner & Wirth: 10 Years

In 2000, David Zwirner and Iwan Wirth opened Zwirner & Wirth on Manhattan's Upper East Side. the beginning of a ten-year collaboration yielded acclaimed exhibitions such as Gerhard Richter (*Early Paintings*) (2000); Martin Kippenberger (2002); Fred Sandback (2004, 2006/2007, and 2009); and Dan Flavin (2008). *Zwirner & Wirth: Ten Years* documents the history of the gallery with color plates of individual artworks and archival installation views.

Zwirner & Wirth: 10 Years
ISBN 978-3-86930-031-3
Hbk, 10 x 11 in. / 224 pgs / illustrated throughout.
U.S. \$49.95 CDN \$60.00
May/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



20/21: MAK Collection of
Contemporary Art
Edited by Peter Noever. Text by Sebastian Hackenschmidt, Andreas Kristof, Gabriel Ramin Schor, Peter Noever, Paul Virilio.

The MAK Collection of Contemporary Art in Vienna has kept close ties with the artists it exhibits and collects, particularly under the stewardship of Peter Noever, who since 1986 has pushed the institution further in this direction. *20/21* constitutes an illustrated glossary of artists associated with The MAK Collection, and celebrates Noever's achievements.

20/21: MAK Collection of Contemporary Art
ISBN 978-3-941185-29-6
Flexi, 8.5 x 12.75 in. / 244 pgs / 360 color.
U.S. \$40.00 CDN \$48.00
February/Art

DAMIANI



Shared Space
The Joseph M. Cohen Collection
Edited by Ray Merritt. Text by Malcolm Daniel. R. Ward Bissell, Sarah Greenough,
Robert C. Morgan, Marvin Heiferman, et al.
Afterword Joseph Cohen.

The reasons why people collect art are no doubt as simple and as complex as the reasons why people fall in love. The New York collector Joe Cohen has been quietly amassing a stupendous art collection for four decades, excluding no medium or subject, for the love of art, and its acquisition. The Cohen Family Collection is vast, but also very personal, often with a tale behind each work. Among the highlights of this collection are paintings by Tiepolo, Degas, Matisse, Picasso, Chagall, Balthus, Ellsworth Kelly, Frank Stella, Joan Mitchell and David Hockney, and photographs by Atget, Dorothea Lange, Irving Penn, Avedon, Sugimoto and Chuck Close. Edited by Ray Merritt, this massive celebration of the collection illustrates many of the works in situ, and, through informative and entertaining commentary, casts light on their diversity and significance.

Shared Space
ISBN 978-88-6208-108-5
Clth, 9.25 x 12.25 in. / 334 pgs / 4 color.
U.S. \$60.00 CDN \$72.00
March/Photography

ATHENS BIENNALE



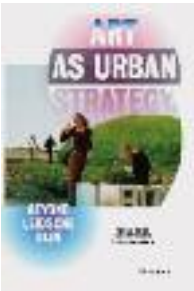
2nd Athens Biennale 2009: Heaven

Text by Dimitris Papaioannou, Zafos Xagoraris, Cay Sophie Rabinowitz, Diana Baldon, Chus Martínez, Nadja Argyropoulou, et al.

This catalogue documents the Second Athens Biennale, for which seven curators were invited to contemplate heaven. The six exhibitions they produced featured more than 130 artists. The book includes texts by the curators, architects, artists and scholars and is illustrated with works by the participating artists.

2nd Athens Biennale 2009: Heaven
ISBN 978-960-98893-1-5
Pbk, 6.5 x 8.75 in. / 360 pgs / 424 color.
U.S. \$35.00 CDN \$42.00
March/Art

NAI PUBLISHERS



Art as Urban Strategy

Beyond Leidsche Rijn
Text by Henriette Heezen, Tom van Gestel, Nathalie Sonnenberg.

Initiated in 1997, the Beyond program for the arts at Leidsche Rijn is unique in its organization and scale. This book documents the project's first decade, investigating how Beyond's flexible scenario has functioned, and analyzing changing ideas of cultural intervention. It includes contributions by Bik Van der Pol, Barbara Visser and Fernando Sánchez Castillo.

Art as Urban Strategy
ISBN 978-90-5662-705-8
Pbk, 6.5 x 9 in. / 188 pgs / 200 color / 25 b&w.
U.S. \$40.00 CDN \$48.00
March/Art/Architecture & Urban Studies

GIANCARLO POLITI EDITORE



Prague Biennale 4 & Prague Biennale Photo 1

Now in its fourth edition, *Prague Biennale* relaunches itself to include the first edition of *Prague Biennale Photo*. From painting and photography to performance and installation art, this year's large-format edition tracks the most significant aspects of Central European art and beyond. It includes a foreword by the biennial directors, essays by curators and information about the artists included in each section.

Prague Biennale 4 & Prague Biennale Photo 1
ISBN 978-88-7816-149-8
Pbk, 9 x 11.5 in. / 364 pgs / 350 color.
U.S. \$35.00 CDN \$42.00
February/Art

HATJE CANTZ



Ars Viva 09/10: History

Mariana Castillo Deball, Jay Chung & Q Takeki Maeda, Dani Gal
Text by Cathy Lane, Christiane Mennicke, Jeronimo Voss, Raimundas Malasauskas.

The 2009 Ars Viva prize gave recognition to Mexican artist Mariana Castillo Deball (born 1975) and the American-Japanese team of Jay Chung & Q. Takeki Maeda (born 1976/1977).

Ars Viva 09/10: History
ISBN 978-3-7757-2527-9
Pbk, 8.25 x 11 in. / 144 pgs / 60 color / 44 b&w.
U.S. \$40.00 CDN \$48.00
March/Art

HATJE CANTZ



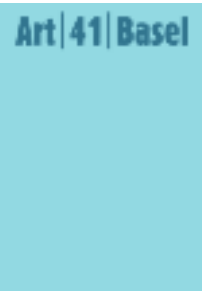
CyberArts 2009

International Compendium—Prix Ars Electronica
Edited by Hannes Leopoldseder, Gerfried Stocker, Christine Schöpf.

Since its inception in 1987, the Prix Ars Electronica, the coveted award for cyberarts, has been an annual barometer of currents in digital creativity. This companion to the 2009 award features descriptions of the prizewinning works, texts by the artists and the statements of the juries, plus a DVD.

CyberArts 2009
ISBN 978-3-7757-2499-9
Pbk, 6.5 x 9.5 in. / 320 pgs / 389 color / DVD (NTSC & PAL).
U.S. \$75.00 CDN \$90.00
February/Art/Nonfiction & Criticism

HATJE CANTZ



Art 41 Basel

Art Basel offers a comprehensive overview of modern and contemporary art, attracting artists, gallery owners, collectors, curators, critics and art lovers from all over the globe. This catalogue features more than 400 color illustrations that review the selection presented at Art 41 Basel, listing 275 of the leading galleries from all the continents and more than 2,000 artists represented by them.

Art 41 Basel
ISBN 978-3-7757-2607-8
Pbk, 8.25 x 11.75 in. / 750 pgs / 450 color.
U.S. \$70.00 CDN \$84.00
July/Art

Exhibition Schedule
Basel: Art Basel, 06/16/10–06/20/10

WALTHER KÖNIG, KÖLN



Candida Höfer: Projects: Done

Edited by Markus Heinzelmann, Agnes Husslein-Arco. **Text by** Michael Hagner, Doreen Mende, Michael Oppitz, Estelle Blaschke, et al.

For Candida Höfer, “projects” are works in multiple parts that have a planned, additional course or which are completed once they reach a definitive state. *Projects: Done* refers to 14 completed projects from between 1968 and 2008. The fifteenth is the presentation itself, which the artist has developed in collaboration with the architects Kuehn Malvezzi.

Candida Höfer: Projects: Done
ISBN 978-3-86560-634-1
Pbk, 8.5 x 11 in. / 240 pgs / 373 color.
U.S. \$61.00 CDN \$73.00
Available/Photography

HATJE CANTZ



Thomas Florschuetz: Jets

Text by Alessandra Pace, Ulf E. Ziegler.

The aesthetic properties of fighter jets—their textures, lines and colors—are advanced in Thomas Florschuetz's latest monograph. Photographing these jets in the Sonora Desert in Arizona, Florschuetz (born 1957) abstracts and recomposes their qualities so that the martial purposes of these once-lethal war machines are almost neutralized, and reassigned as archaeological remains.

Thomas Florschuetz: Jets
ISBN 978-3-7757-2466-1
Clth, 11.75 x 10 in. / 96 pgs / 53 color.
U.S. \$55.00 CDN \$66.00
February/Photography

WALTHER KÖNIG, KÖLN



Candida Höfer: Kuehn Malvezzi

Text by Chris Dercon, Okwui Enwezor, Axel Sowa.

Candida Höfer brings her rigorous taxonomic eye to the buildings of Johannes Kuehn, Wilfried Kuehn and Simona Malvezzi, who are perhaps better known among artists and gallery owners than among architects, having been responsible for the conversion of the Binding brewery for Documenta 11, the extension of the Hamburger Bahnhof for the Flick Collection and the conversion of a factory building in Düsseldorf for the Stoschek collection.

Candida Höfer: Kuehn Malvezzi
ISBN 978-3-86560-637-2
Pbk, 8.5 x 11 in. / 240 pgs / 132 color.
U.S. \$61.00 CDN \$73.00
May/Photography

HATJE CANTZ



Henrik Saxgren: Unintended Sculptures

Text by Bill Kouwenhoven, Timothy Persons.

Danish photographer Henrik Saxgren (born 1953) finds everyday art in the least likely places, as the title of his series *Unintended Sculptures* indicates. Rummaging outdoors, Saxgren discovers sculptural forms and optical illusions one would swear had been deliberately installed, at the very moment that they reveal themselves in the framework of their environments.

Henrik Saxgren: Unintended Sculptures
ISBN 978-3-7757-2501-9
Hbk, 13.75 x 11.25 in. / 112 pgs / 45 color / 2 b&w.
U.S. \$70.00 CDN \$84.00
February/Photography

HATJE CANTZ



Andreas Schmidt: The City

On his nighttime rambles through the City of London—i.e., its historical and financial heart—Andreas Schmidt (born 1967) documents the icy glamour of its epic-scaled financial palaces, in which empty lobbies, conference rooms and endless corridors proliferate. Schmidt's portrait of these eerily alienated realms restore the understanding that such environments, in their oversized grandeur, are very far from the civic good.

Andreas Schmidt: The City
ISBN 978-3-7757-2468-5
Hbk, 11.5 x 9.5 in. / 144 pgs / 24 color.
U.S. \$55.00 CDN \$66.00
March/Photography

HATJE CANTZ



Beate Gütschow: S

Edited by Ulrich Bischoff.
Text by Anna-Catharina Gebbers.

At first glance, the large-scale black-and-white photographs of German photographer Beate Gütschow (born 1970) seem to be straightforward documents of urban scenes. In fact, every pebble and every hubcap is completely orchestrated, for these images are the result of considerable digital manipulation. This monograph surveys her ongoing explorations in this realm.

Beate Gütschow: S
ISBN 978-3-7757-2528-6
Hbk, 12 x 15 in. / 72 pgs / 34 color.
U.S. \$75.00 CDN \$90.00
March/Photography

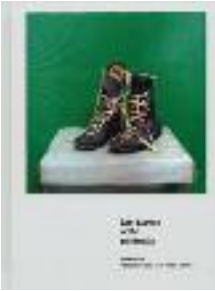
RM



Tomás Casademunt: Maya Puuc
Text by Alfonso Morales, Tomás Casademunt.
From the photographer of *Death on the Altar* and *Mitla* comes this record of Tomás Casademunt’s journey along the Ruta Puuc on the Yucatán peninsula. Casademunt presents here 28 black-and-white photographs of the great Mayan palaces by moonlight: Oxkintok, Uxmal, Kabah, Sayil, Koom, Chichen Itzá, Xkich-Moo, and Xlapak. These photographs alternate with Casademunt’s travel diary.

Tomás Casademunt: Maya Puuc
ISBN 978-84-92480-68-5
Hbk, 12.25 x 15 in. / 96 pgs / 28 duotone.
U.S. \$45.00 CDN \$54.00
January/Photography/Latin American Art & Culture

RM



Víctor Mendiola & Ramiro Chaves: Last Heroes of the Peninsula
Champion fighters Gustavo Guty Espadas, Miguel Canto, Freddie Chato Castillo, Lupe Madera and Juan Herrera made Mérida, Yucatán, a boxing capital in the 1970s and 1980s. Born into poverty, they were invincible until time and hard living took their toll. Photographers Víctor Mendiola and Ramiro Chaves made this portrait of the fighters.

Víctor Mendiola & Ramiro Chaves: Last Heroes of the Peninsula
ISBN 978-84-92480-71-5
Hbk, 7 x 9.5 in. / 96 pgs / 52 color / 8 tritone.
U.S. \$29.95 CDN \$36.00
January/Photography/Latin American Art & Culture

RM



Juan Rulfo: Oaxaca
Text by Andrew Depsey, Victor Jiménez.
Oaxaca has exercised a keen fascination on Mexican photographer and writer Juan Rulfo, since he first visited the state in the 1940s. In addition to the writings he undertook there, Rulfo also made some 350 photographs, placing an emphasis on architecture, landscape and the native population. These have been edited down to 50 photos for this beautifully designed homage.

Juan Rulfo: Oaxaca
ISBN 978-84-92480-56-2
Hbk, 5.5 x 8.5 in. / 80 pgs / 50 tritone.
U.S. \$35.00 CDN \$42.00
February/Photography/Latin American Art & Culture

STEIDL



Mauro D’Agati: Alamar
In the early 1970s, the workers at a steel smelting factory east of Havana wrote to Fidel Castro describing their housing needs. Out of this exchange a new city called Alamar was born, conceived by the same workers who would build it and live there. Today it is abandoned; Mauro D’Agati’s photographs examine its eccentric spaces.

Mauro D’Agati: Alamar
ISBN 978-3-86521-954-1
Hbk, 11 x 9 in. / 156 pgs / 87 color.
U.S. \$59.95 CDN \$72.00
May/Photography

RM



Labyrinth of Views
Documentary Photography in Latin America
Photography edited by Claudi Carreras.
Photography has often functioned as a means of resistance in the defense of human rights. Latin America’s troubled history and its tangle of cultures have led many image-makers to examine critically their own identity as well as their political and physical environment. This publication gathers powerful work by both established and emerging photographers.

Labyrinth of Views
ISBN 978-84-92480-61-6
Clth, 8.25 x 10.75 in. / 400 pgs / 200 col. / 98 b&w.
U.S. \$35.00 CDN \$42.00
February/Photography

STEIDL



Mauro D’Agati: Napule Shot
Divided into “Outskirts” and “Downtown,” Mauro D’Agati’s *Napule Shot* makes a composite portrait of contemporary life in Naples, through a variety of characters and locations: a music manager, local singers, weddings, police operations, the heart of the city center and the edgier eastern zone of Naples and its inhabitants.

Mauro D’Agati: Napule Shot
ISBN 978-3-86521-955-8
Hbk, 11 x 8 in. / 408 pgs / 281 color.
U.S. \$80.00 CDN \$96.00
May/Photography

LA MARCA EDITORA



Body Politics
Politics of the Body in Latin American Photography
Edited by Marcelo Brodsky, Julio Pantoja.
Body Politics examines the particularly close relationship between photography and politically oriented performance art in Latin America. Among the artists included in its abundant illustrations are Julio Pantoja, Mario Cravo Neto, Gustavo di Mario, Lourdes Grobet, Muriel Hasbun, Cecilia Paredes, Osvaldo Salerno, Gerardo Suter and Helen Zout.

Body Politics
ISBN 978-950-889-192-1
Pbk, 9 x 9 in. / 206 pgs / 153 color / 53 duotone.
U.S. \$39.95 CDN \$48.00
February/Photography/Latin American Art & Culture

STEIDL



Andri Pol: Where Is Japan
Europe’s image of Japanese culture remains dominated by clichés such as the cherry blossom, temples, samurai, geisha and Zen. Fascinated and irritated by these clichés, photographer Andri Pol attempts to overturn them, both by confronting them and by looking elsewhere, setting his lens upon the everyday sights of Japanese life.

Andri Pol: Where Is Japan
ISBN 978-3-86521-993-0
Hbk, 9 x 11 in. / 320 pgs / 230 color.
U.S. \$80.00 CDN \$96.00
May/Photography/Asian Art & Culture

TURNER



José A. Figueroa: A Cuban Self-Portrait
Edited by Cristina Vives, Dannys Montes de Oca Moreda.
For over four decades, Cuban photographer José A. Figueroa (born 1946) has chronicled his nation’s trials. Too young to have seen the Revolution, Figueroa belongs to a generation that was nonetheless old enough to witness this seismic shift in his nation’s infrastructure. *A Cuban Self-Portrait* describes Cuba’s singular character.

José A. Figueroa: A Cuban Self-Portrait
ISBN 978-84-7506-902-9
Pbk, 9.75 x 12 in. / 384 pgs / 20 color / 382 b&w.
U.S. \$55.00 CDN \$66.00
March/Photography/Latin American Art & Culture

DAMIANI



Giovanni Marrozzini: Echi-Emigranti Marchigiani in Argentina
Text by Giovanna Calvenzi.
Photographer Giovanni Marrozzini explores the communities of Italian immigrants in Argentina, in the course of a 30,000-mile journey. Marrozzini’s Italians are portrayed in all their economic hardships and daily toil.

Giovanni Marrozzini: Echi-Emigranti Marchigiani in Argentina
ISBN 978-88-6208-088-0
Clth, 9.75 x 11.25 in. / 96 pgs / 60 b&w.
U.S. \$45.00 CDN \$54.00
March/Photography

LA FÁBRICA



China Western
The Xinjiang region in northwest China is one of the country’s least populated zones, but is currently undergoing increasing environmental stress as a result of intensive development projects and a massive population explosion. In 2001 China initiated a plan for developing this region, which is rich in uranium, gold and oil, to enforce its integration within the country’s larger economic structure. This plan inevitably brought the government into collision with the Uighur minority native to that region, who are ethnically closer to the Central Asian Turks—resulting in military oppression and guerilla violence. Uighurs have experienced extreme curtailing of their culture, and after the 9/11 attacks, the Chinese government was quick to link its battle against the militant Uighurs with the Bush Administration’s “war against terror.” Today, as this volume testifies, Xinjiang has become an unfortunate emblem of the world’s present troubles.

China Western
ISBN 978-84-92498-49-9
Hbk, 13 x 9.5 in. / 256 pgs / 117 color.
U.S. \$55.00 CDN \$66.00
March/Photography/Asian Art & Culture

CHARTA



Brian Sweeney: Paradise Road
Text by Stuart McKenzie.

New Zealand-born, New York-based photographer Brian Sweeney moves between long-distance reverie and the documentation of pattern and motif in landscape. Of this work, essayist Stuart McKenzie writes that “you can’t look at Sweeney’s photographs in *Paradise Road* and find paradise in and of itself. Instead, they carefully send you on your way, deflecting any pretense of essentiality.”

Brian Sweeney: Paradise Road
ISBN 978-88-8158-761-2
Hbk, 8 x 10 in. / 72 pgs / 47 color.
U.S. \$39.95 CDN \$48.00
March/Photography

CHARTA



Braco Dimitrijević
Text by Lóránd Hegyi, Achille Bonito Oliva, Nicolas Bourriaud, Catharina Manchanda.

Braco Dimitrijević gained international fame in the 1970s with his *Casual Passersby* series, in which gigantic photo-portraits of ordinary people were displayed on façades and billboards in European and American cities. In the early 1990s Dimitrijević started a new cycle of portrait-installations, this time not using unknown people but artists, musicians and scientists better known for their achievements than for their names.

Braco Dimitrijević
ISBN 978-88-8158-748-3
Hbk, 9.5 x 12 in. / 248 pgs / 99 color / 239 b&w.
U.S. \$75.00 CDN \$90.00
March/Art

WALTHER KÖNIG, KÖLN



Bernhard Fuchs: Roads and Paths
Essay by Heinz Liesbrock.

Pursuing the Bernd and Hilla Becher tradition of photo-typologies—he was a student of the Bechers—Bernard Fuchs follows his *Autos* monograph with this catalogue of roads and paths. These routes all lead somewhere, perhaps away from civilization, but, as Fuchs makes plain, are certainly civilizing entities themselves, the artificial medium by which nature is found.

Bernhard Fuchs: Roads and Paths
ISBN 978-3-86560-627-3
Clth, 9.75 x 11 in. / 120 pgs / 53 color.
U.S. \$75.00 CDN \$90.00
February/Photography

KERBER



Boris Smelov: Retrospective
By Author David Galloway. Text by Arkady Ippolitov, Alexander Kitaev, Valentina Matvienko.

Boris Smelov (1951–1998) was a legend of the St. Petersburg school of photography, famed among practitioners, collectors and critics until his early death in 1998. This publication illustrates Smelov’s images of St. Petersburg, which are not only remarkable photographs but also constitute the most expressive portrait of the city made in the twentieth century.

Boris Smelov: Retrospective
ISBN 978-3-86678-264-8
Hbk, 11.5 x 11.75 in. / 448 pgs / 376 b&w.
U.S. \$165.00 CDN \$198.00
March/Photography

TURNER



Manel Armengol: Terrae
Text by Mark Gisbourne.

In Latin, “terrae” means “of the earth.” Manel Armengol’s photographic portrait of this element in its many forms and conditions—in ferment, oxidized, gaseous, eroded, iced over—demonstrates how continually active this seemingly solid, static entity beneath our feet is. Armengol’s aim with *Terrae* is to make a paen to the earth, and to address it directly.

Manel Armengol: Terrae
ISBN 978-84-7506-893-0
Hbk, 12 x 11.25 in. / 160 pgs / 70 tritone.
U.S. \$50.00 CDN \$60.00
March/Photography

DUMONT



Boris Becker: Photographs 1984–2009
Text by Siegfried Gohr. Afterword by Gabriele Conrath-Scholl.

A second-generation student of Bernd and Hilla Becher, photographer Boris Becker organizes his serial works by formal motifs and color accents. His encyclopedic compendium of Second World War German bunkers encompasses 700 images; others document apartment blocks, and more recent series include *Fakes*, photographs of objects designed to smuggle drugs.

Boris Becker: Photographs 1984–2009
ISBN 978-3-8321-9235-8
Hbk, 11.75 x 10.25 in. / 272 pgs / 213 color.
U.S. \$100.00 CDN \$120.00
February/Photography

CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBG



Dana Hoey: Experiments in Primitive Living
By Maurice Berger.

Through five photographic styles—commercial product shot, scientific photo, portrait and epic narrative—New York artist Dana Hoey documents a world of primitive living conditions, under five different weather conditions: ash, freeze, thaw, flood and drought. Instruments of survival, such as the flashlight and the compass, populate these extreme situations.

Dana Hoey: Experiments in Primitive Living
ISBN 978-1-890761-13-4
Flexi, 6.75 x 9.5 in. / 32 pgs / 47 color.
U.S. \$19.95 CDN \$24.00
March/Photography

NAI PUBLISHERS



Vesselina Nikolaeva: Simply a Line
No Man’s Land between Bulgaria and Turkey
Edited by Frits Gierstberg. Text by Vesselina Nikolaeva, Rick Suermondt, Georgi Gospodinov.

Border landscapes are emotionally charged spaces, especially those of the former Iron Curtain. In 2004 Vesselina Nikolaeva (born 1976) was granted permission to photograph the Bulgarian-Turkish border. This volume presents her photos alongside archival images of border guards.

Vesselina Nikolaeva: Simply a Line
ISBN 978-90-5662-699-0
Hbk, 7.75 x 9.25 in. / 144 pgs / 90 color / 12 b&w.
U.S. \$60.00 CDN \$72.00
March/Photography

HATJE CANTZ



Jorma Puranen: Icy Prospects
Text by Liz Wells.

Jorma Puranen (born 1951) is one of Finland’s best-known photographers. For his latest series, *Icy Prospects*, inspired by the fascination of great explorers (and today’s tourists) with the Arctic landscape, Puranen painted a wooden board with black, high-gloss acrylic and then took long exposures of the landscapes mirrored in its surface. The results are extremely painterly impressions of nature, in which ground, brushstroke and reflection intermingle.

Jorma Puranen: Icy Prospects
ISBN 978-3-7757-2472-2
Hbk, 12 x 11 in. / 120 pgs / 69 color / 8 b&w.
U.S. \$60.00 CDN \$72.00
February/Photography

HATJE CANTZ



Pernilla Zetterman: Behave
Edited by Helene Boström. Text by Urs Stahel.

Swedish photographer Pernilla Zetterman’s first monograph opens with two stark images. The first is a tabletop photograph of a mouthguard glistening against a solid black background. The second is a seated figure tightly wound in a garment with its arms wrapped around its back. These images function as the dramatic prologue to an exploration of behavioral patterns and matters of identity, performance, control and regimentation in sports.

Pernilla Zetterman: Behave
ISBN 978-3-7757-2467-8
Clth, 9.75 x 9 in. / 112 pgs / 54 color.
U.S. \$55.00 CDN \$66.00
February/Photography

STEIDL & PARTNERS



Boris Mikhailov: Braunschweig

Ukrainian photographer Boris Mikhailov has become famous for using the social documentary style to reveal the plight of marginalized communities, particularly as they have been dispersed in the wake of the dissolution of the Soviet Union: in his 1998 *Case History* series, for example, Mikhailov examined the lives of the homeless population in Kharkov, in the Ukraine. Mikhailov broaches entirely new territory with this substantial volume, a dynamic portrayal of a group of actors and non-actors in the German city of Braunschweig (Brunswick), all of whom were auditioning for roles in the Aeschylus play, *The Persians*. The play was produced as an allegory of war and a young democracy, with members of the public taking the role of the chorus, creating a contemporary resonance that Mikhailov was immediately drawn to. The photographer became a part of the production process, and his record of the occasion is divided across three chapters: “Shooting,” “Bus Stop” and “Home Theater.” He writes of his process: “My former slapdash Soviet methodologies united with German reality have helped me, I believe, to manifest something new. Perhaps something very small and simple... but in some way very pure.” Beyond this record of a social collaboration and a singular community, Mikhailov has made a moving portrait that addresses the future of Germany.

Boris Mikhailov: Braunschweig
ISBN 978-3-86521-834-6
Hbk, 7.75 x 9 in. / 224 pgs / illustrated throughout.
U.S. \$65.00 CDN \$78.00
May/Photography

RM



Omar Gámez: The Dark Book
Text by Luis Felipe Ortega.

In *The Dark Book*, Omar Gámez trespasses into the spaces designed for casual encounters between gay men in Mexico City, photographing nocturnal trysts with a photographic strategy that permits both anonymity and ambiguity. This compact volume contains 28 black-and-white photographs.

Omar Gámez: The Dark Book
ISBN 978-84-92480-70-8
Hbk, 5 x 6.75 in. / 72 pgs / 28 b&w.
U.S. \$29.95 CDN \$36.00
January/Photography/Latin American Art & Culture

CHARTA



Nicole Trevillian: London Club
Text by Leonie Cooper, Nicole Trevillian.

Electroclash, eighties retro, tiaras, tartan and makeup: it's all there in Nicole Trevillian's photo-record of London's new music clubs and the birth of Electroclash, from 2000 to 2010. At clubs such as the famous Trash, Nag Nag Nag, Electric Stew, Jacked, Return to New York, Drama, Computer Blue, DURRR and Smash and Grab, Trevillian captures the energy flash of this moment.

Nicole Trevillian: London Club
ISBN 978-88-8158-751-3
Pbk, 6.25 x 8.5 in. / 112 pgs / 70 color.
U.S. \$29.95 CDN \$36.00
April/Photography

STEIDL



Urs Marty

This book presents the extraordinary oeuvre of German photographer Urs Marty, which ranges from travel impressions and conceptually structured serial works, to forays into red-light districts. Marty is never the distanced voyeur, but rather an accomplice or confidant of his subjects, whom in his later body close-ups he depicts as disenchanted yet dignified figures.

Urs Marty
ISBN 978-3-86930-041-2
Hbk, 9 x 10 in. / 276 pgs / illustrated throughout.
U.S. \$65.00 CDN \$78.00
May/Photography

DJHISTORY.COM



Gavin Watson: Raving 89
Text by Neville and Gavin Watson.

Acid House exploded in London and Manchester in 1988; then in 1989 the whole of the UK went raving. *Raving '89* takes you through a year of suburban raves as seen through the eyes of former skinheads Neville and Gavin Watson, with 200 images that capture the essence of this explosive year: grimy warehouses, lasers, phones the size of bricks, general mayhem and more than a few crimes against fashion.

Gavin Watson: Raving 89
ISBN 978-0-9561896-1-5
Pbk, 9 x 9 in. / 192 pgs / 20 color / 160 b&w.
U.S. \$29.95 CDN \$36.00
February/Photography

HATJE CANTZ



Arno Fischer

Edited by Elke aus dem Moore. Text by Matthias Flügge.
Arno Fischer (born 1927) worked in East Berlin during the 1950s, later producing fashion photography for the legendary magazine *Sibylle*, as well as portraits of figures such as Marlene Dietrich, and travelogues made in Poland, India, New York and Africa. This impressive monograph surveys all of the photographer's important series.

Arno Fischer
ISBN 978-3-7757-2548-4
Hbk, 9.75 x 11 in. / 228 pgs / 66 color / 117 duotone.
U.S. \$60.00 CDN \$72.00
March/Photography

STEIDL



24h Berlin

This volume documents 24 hours in Berlin, from six o'clock one morning to six o'clock the next, during which time a group of photographers accompanied four Berliners, assembling a composite portrait of the city through their exploits. From the Bundestag to diners in seedier parts of town, from the Holocaust Memorial to a high society soirée, they followed the town's people—a rapper, a junk dealer, a jailbird and a rabbi—through their daily routines.

24h Berlin
ISBN 978-3-86521-998-5
Pbk, 7 x 9 in. / 544 pgs / 500 color.
U.S. \$45.00 CDN \$54.00
May/Photography

HATJE CANTZ



Ostzeit
Stories from a Vanished Country
Text by Marcus Jauer, Wolfgang Kil, Alexander Osang, Ingo Schulze.

Marking the twentieth anniversary of the fall of the Berlin Wall, *Ostzeit* portrays East Germany through photographs of the Clärchens Ballhaus dancehall and the Marx-Engels monument; Werner Mahler's study of Bad Berka in Thuringia; Harald Hauswald on the comedy of everyday life in the GDR; Ute Mahler on Berlin's 1980 May Day Parade; and other projects.

Ostzeit
ISBN 978-3-7757-2486-9
Hbk, 11.5 x 10.5 in. / 288 pgs / 190 duotone.
U.S. \$60.00 CDN \$72.00
February/Photography

DUMONT



Stephan Kaluza: The Invisible Wall

Text by David Galloway, Heinz-Norbert Jocks.
Photographer Stephan Kaluza walked the 50-kilometer route of the former Berlin wall—between Berlin-Schildow in the north and Berlin-Schönefeld in the south—taking photographs of the wall's absence, or “ghost” at one-meter intervals. Kaluza then assembled these 30,000 pictures into a single seamless image, reproduced in this fascinating monograph.

Stephan Kaluza: The Invisible Wall
ISBN 978-3-8321-9237-2
Hbk, 14.75 x 10.5 in. / 352 pgs / 320 color.
U.S. \$75.00 CDN \$90.00
February/Photography

HATJE CANTZ



Martin Roemers: Relics of the Cold War
Edited and with Preface by Nadine Barth. Text by H.J.A. Hofland.

The Cold War is over, but its traces linger. Dutch documentary photographer Martin Roemers (born 1962) traveled through formerly hostile countries on both sides of the line, descending into underground tunnels and abandoned control centers, making images that remind us that this past remains vividly present.

Martin Roemers: Relics of the Cold War
ISBN 978-3-7757-2534-7
Hbk, 10 x 11.25 in. / 144 pgs / 73 color.
U.S. \$55.00 CDN \$66.00
March/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Manfred Paul: Still Life Photographs 1983–1985

Text by Eugen Blume.
Manfred Paul's still lifes, produced in the German Democratic Republic back when that unfortunate political entity still existed, transform found (seen) correspondences between all kinds of objects into formally austere still lives.

Manfred Paul: Still Life Photographs 1983–1985
ISBN 978-3-86521-804-9
Pbk, 9.5 x 11.75 in. / 64 pgs / 32 tritone.
U.S. \$55.00 CDN \$66.00
May/Photography

HATJE CANTZ



Stefan Hunstein: Schön War's The Early Years of the Republic
Edited and with Text by Petra Giloy-Hirtz.

Stefan Hunstein (born 1957) uses photographs and postcards from the early postwar era to excavate Germany's hopes, following the devastation of the Second World War, for its reconstruction in the form of the Federal Republic. His montages, interpreted through color and digital processing, articulate the Republic's self-image during these years, projecting what Hunstein calls “a panorama of yearning.”

Stefan Hunstein: Schön War's
ISBN 978-3-7757-2543-9
Hbk, 9.5 x 11.75 in. / 152 pgs / 100 color.
U.S. \$55.00 CDN \$66.00
April/Art

HATJE CANTZ



Frank Gaudlitz: Casa Mare
Text by Matthias Flügge, Karl-Markus Gauß.

Frank Gaudlitz (born 1958) broke out with *Waiting for Europe*, a photographic portrait series made on a trip down the Danube. For his new series *Casa Mare*, he asked residents of several Eastern European cities—from Hungary to Serbia and Romania—to pose in their homes, surrounded by the household props that speak of their aspirations and social status, finally revealing how cultural traditions are being slowly eroded by the expansion of the European Union.

Frank Gaudlitz: Casa Mare
ISBN 978-3-7757-2492-0
Hbk, 10 x 12 in. / 176 pgs / 76 color.
U.S. \$55.00 CDN \$66.00
March/Photography

STEIDL



Koto Bolofo: Grande Complication

Paper is a delicate material, and has much to endure when it enters a bookbindery and is cut, folded, sewn, glued, knocked into shape, piled and packed. Koto Bolofo records this process at three branches of the Offizin Andersen Nexö bindery, in Leipzig, Zwenkau and Tunisia—each of which has a different approach to binding. Bolofo’s photographs reveal the fascinating and fraught journey from paper to book.

Koto Bolofo: Grande Complication
ISBN 978-3-86930-055-9
Hbk, 11 x 14 in. / 104 pgs / illustrated throughout.
U.S. \$110.00 CDN \$132.00
May/Photography

STEIDL



Mikael Olsson: Soedrakull Froesakull

The Swedish artist Mikael Olsson (born 1969) here explores the heritage of Bruno Mathsson, one of Swedish modernism’s leading designers, by colonizing and interacting with the remains of In Frösakull, a house that Mathsson both designed and inhabited. In another of Mathsson’s houses, named Södrakull, which has been better preserved, Olsson acted like a spy, sneaking around the exterior of the house with his camera.

Mikael Olsson: Soedrakull Froesakull
ISBN 978-3-86930-059-7
Hbk, 10 x 9 in. / 144 pgs / 98 color.
U.S. \$59.95 CDN \$72.00
May/Photography

STEIDL

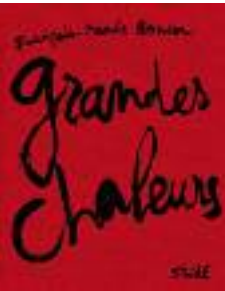


Koto Bolofo: I Spy With My Little Eye, Something Beginning With S

Koto Bolofo was commissioned to photograph the publishing house built by Gerhard Steidl, but found the entrepreneur himself to be a master of the belated entrance, appearing suddenly, “like a powerful 12-cylinder engine in top gear,” prompting Bolofo’s response: “I spy with my little eye something beginning with S.”

Koto Bolofo: I Spy With My Little Eye, Something Beginning With S
ISBN 978-3-86930-035-1
Hbk, 11 x 14 in. / 146 pgs / illustrated throughout.
U.S. \$49.95 CDN \$60.00
May/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



François-Marie Banier: Grandes Chaleurs

Paris-based photographer François-Marie Banier’s collection of Moroccan portraits. Also a well-regarded novelist and playwright, Banier is known for his dynamic portraits of everyday people and celebrities. In this monograph, he looks beyond the veil of exoticism that has long obscured this North African country, transcending the colonialist clichés and portraying his subjects with psychological depth.

François-Marie Banier: Grandes Chaleurs
ISBN 978-3-86521-822-3
Hbk, 7 x 9.5 in. / 150 pgs / illustrated throughout.
U.S. \$59.95 CDN \$72.00
May/Photography

STEIDL



Robert Polidori: Concentric Circles

A Chronicle of Steidl Publishers
Concentric Circles chronicles five busy months at the great German publisher Steidl. The first documentation of the press, it records Günter Grass refining the typography of his book *Die Box*, Gerhard Steidl deciphering the arabesque faxes of Karl Lagerfeld, plus interviews with and texts by Robert Frank, Jim Dine, David Bailey, Roni Horn, Tacita Dean and Joel Sternfeld.

Robert Polidori: Concentric Circles
ISBN 978-3-86930-024-5
Hbk, 6 x 9 in. / 112 pgs / illustrated throughout.
U.S. \$27.50 CDN \$33.00
May/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL



Schmatz: Lunches at Steidl

Edited and text by Karen Hansgen, Rüdiger Schellong.
At the world-famous headquarters of Steidl publishing in Göttingen, Germany, artists gather to produce books in collaboration with master printer Gerhard Steidl. Chef Rüdiger Schellong is the secret facilitator of this process. Each morning Rüdiger plans three-course menus by gauging the personalities, the weather and the workload. This art-cookbook celebrates his work with artists’ reminiscences, snippets of mealtime conversations, playlists, menus and recipes.

Schmatz: Lunches at Steidl
ISBN 978-3-86521-911-4
Hbk, 8.5 x 10.5 in. / 176 pgs / illust. throughout.
U.S. \$25.95 CDN \$31.00
May/Photography

KERBER



Under Water Above Water

From the Aquarium to the Video Image
Text by Viola Weigel, Natascha Adamowsky, Stephan E. Hauser.
The aquarium was invented in 1850, just as Impressionism was beginning to gather steam, a curious indoor counterpart to that movement’s espousal of “plein air” painting. *Under Water* is a historical overview of art that has drawn on the model or form of the aquarium. It begins with prints from around 1900, and closes with contemporary photographic and video works.

Under Water Above Water
ISBN 978-3-86678-274-7
Hbk, 10.25 x 7.75 in. / 104 pgs / 115 color / 70 b&w.
U.S. \$40.00 CDN \$48.00
March/Photography

KERBER



Alexander Rischer: Caput Corvi

Edited by Elke Falat. Text by Elke Falat, Goesta Diercks.
Hamburg-based photographer and artist Alexander Rischer uses traditional black-and-white photography to study historical buildings and architectural details, often deliberately disorienting his subjects into unrecognizability. The photos in this new monograph are drawn from the past ten years of his work.

Alexander Rischer: Caput Corvi
ISBN 978-3-86678-220-4
Pbk, 7.75 x 8.25 in. / 76 pgs / 40 b&w.
U.S. \$35.00 CDN \$42.00
March/Photography

CHARTA



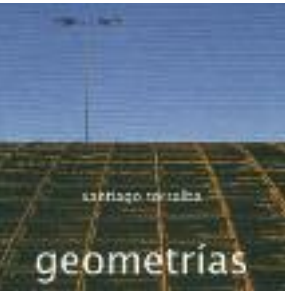
Giuseppe Ripa: Moondance

Text by Renato Miracco, Giuseppe Ripa.
Giuseppe Ripa’s Moondance is a kind of photographic sci-fi fantasy that yo-yos between earth and sky, from aerial views to futuristic urban architectures in cities such as New York, London and Milan. Ripa’s portrayal of these environments implicitly opposes the more regimented aspects of contemporary society.

Giuseppe Ripa: Moondance
ISBN 978-88-8158-767-4
Hbk, 12 x 9.5 in. / 120 pgs / 50 duotone.
U.S. \$55.00 CDN \$66.00
January/Photography

Exhibition Schedule
New York: Leica Gallery, 01/14/10–02/27/10

LA FÁBRICA



Santiago Torralba: Geometrías

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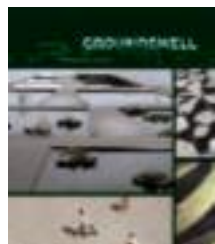
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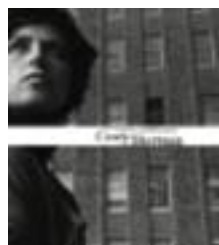


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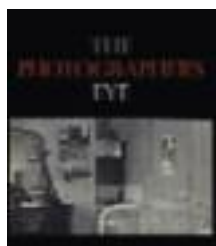
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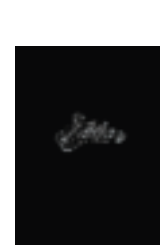


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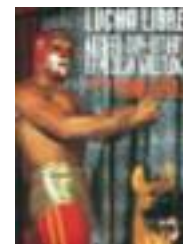
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PAGE 4: (Top Left) Wangechi Mutu, "Yo Mama," 2003. Ink, mica flakes, pressure-sensitive synthetic polymer sheeting, cut-and-pasted printed paper, painted paper and synthetic polymer paint on paper, overall: 59 1/8 x 85". The Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection Gift. Photo by David Allison. © 2009 Wangechi Mutu. (Top, Right) Gillian Wearing, "Self-Portrait at 17 Years Old," 2003. Chromogenic color print, 41 x 32" (sight). MoMA. Acquired through the generosity of The Contemporary Arts Council of The Museum of Modern Art. Photo by Thomas Griesel. © 2009 Gillian Wearing. (Right, Second from Top) Ilyubov Popova, "Untitled from Six Prints," c. 1917-1919. Linoleum cut title page with watercolor and gouache additions from a portfolio of six linoleum cuts with watercolor and gouache additions, one with oil additions, composition (irreg.): 13 7/16 x 10 13/16"; sheet: 15 1/4 x 11 13/16". MoMA. 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PAGE 5: (Top Left) Hannah Höch, "Indian Dancer: From an Ethnographic Museum," 1930. Cut-and-pasted printed paper and metallic foil on paper, 10 1/8 x 8 7/8". MoMA. Frances Keech Fund. Photo by John Wronn. © 2009 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany. (Top Right) Sarah Lucas, "Geezer," 2002. Oil, cut-and-pasted printed paper and pencil on wood, 31 7/8 x 29 1/2". MoMA. Purchased with funds provided by The Buddy Taub Foundation, Dennis A. Roach, Director. Photo by Paige Knight. © 2009 Sarah Lucas. PAGE 7: (Top Right) Ed Ruscha, "The Mountain," 1998. Acrylic on shaped canvas, 192.4 x 182.9 cm. Collection of Allison and Warren Kanders. Photo by Paul Ruscha. © Ed Ruscha, 2009. (Bottom Right) Ed Ruscha. "Scream," 1964. Oil and pencil on canvas, 70 3/4 x 67". Courtesy of Danielle and David Ganek. Photo by Paul Ruscha. © Ed Ruscha, 2009. PAGE 13: (Top Left) Henri Cartier-Bresson, "Hyères, France," 1932. Gelatin silver print, 7 11/16 x 11 7/16". MoMA. 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Gift of Robert and Joyce Menschel. PAGE 40: (Top Left) Jacques-Henri Lartigue, "The Beach at Villerville," 1908. Gelatin silver print, 11 3/4 x 15 1/2". MoMA. Purchase. 21.1963. (Bottom) Stephen Shore. Printed by Berkley K&L Custom Services, Inc. Printed by Marie Dick. Printed by Stanley Silverman. "U.S. 10, Post Falls, Idaho," 1974. Chromogenic color print, 7 5/8 x 9 5/8". Gift of Barbara Schwartz in memory of Eugene M. Schwartz. © 2009 Stephen Shore. PAGE 52: (Top Left) Pablo Picasso, "Tête de femme No. 2, Portrait de Dora Maar (Head of a Woman No. 2, Portrait of Dora Maar)," 1939. Aquatint and drypoint. Plate: 11 3/4 x 9 5/16". Sheet: 17 3/8 x 13 5/16". Publisher: Ambroise Vollard, Paris. Printer: Lacourière, Paris. Edition: 80. MoMA. Richard A. Epstein Fund, Miles O. Epstein Fund, Sarah C. Epstein Fund, Philip and Lynn Straus Foundation Fund and the Robert and Anna Marie Shapiro Fund. © 2009 Estate of Pablo Picasso/Artists Right Society (ARS), New York. 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