

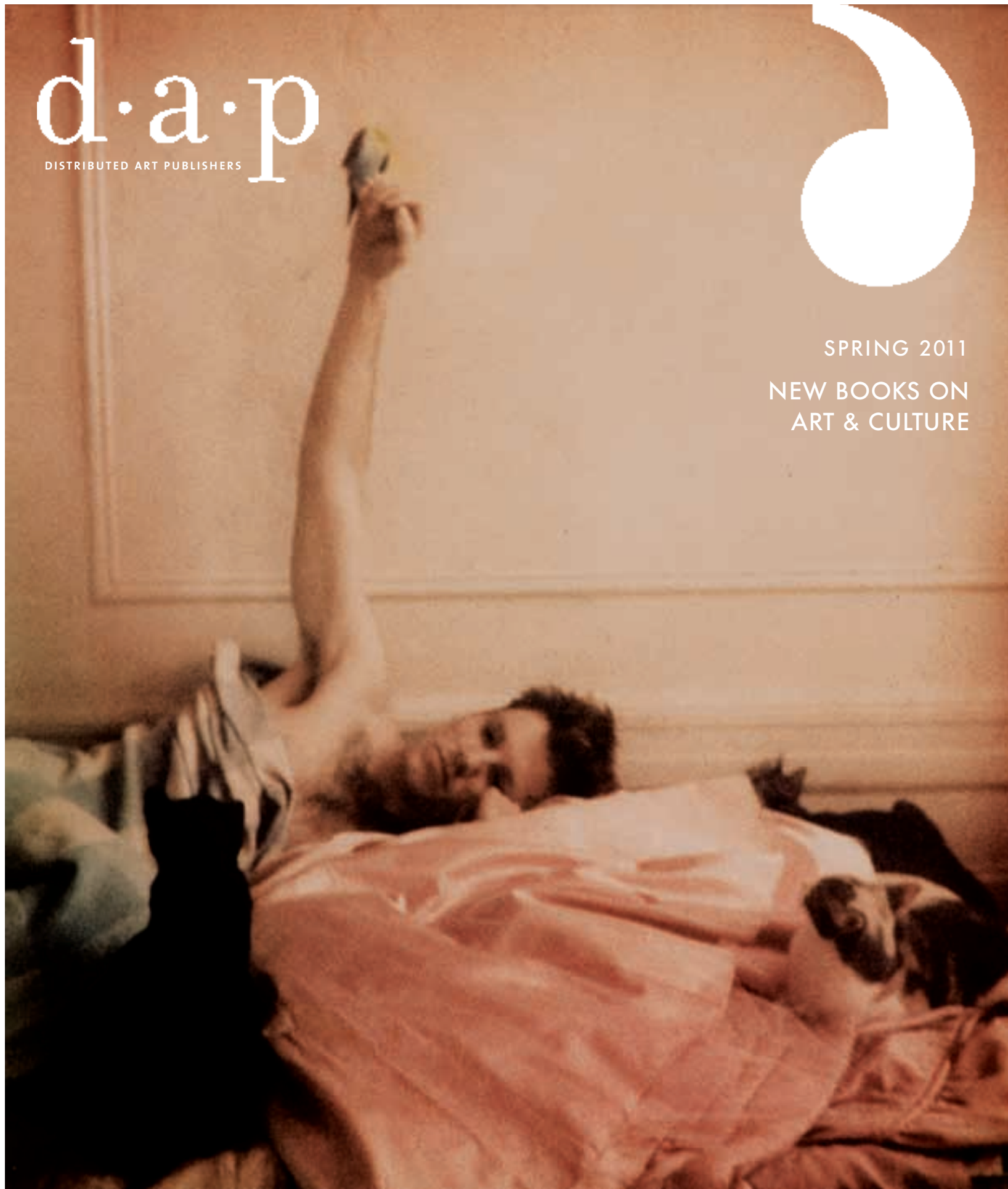
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DISTRIBUTED ART PUBLISHERS



SPRING 2011

NEW BOOKS ON
ART & CULTURE





GENERAL INTEREST

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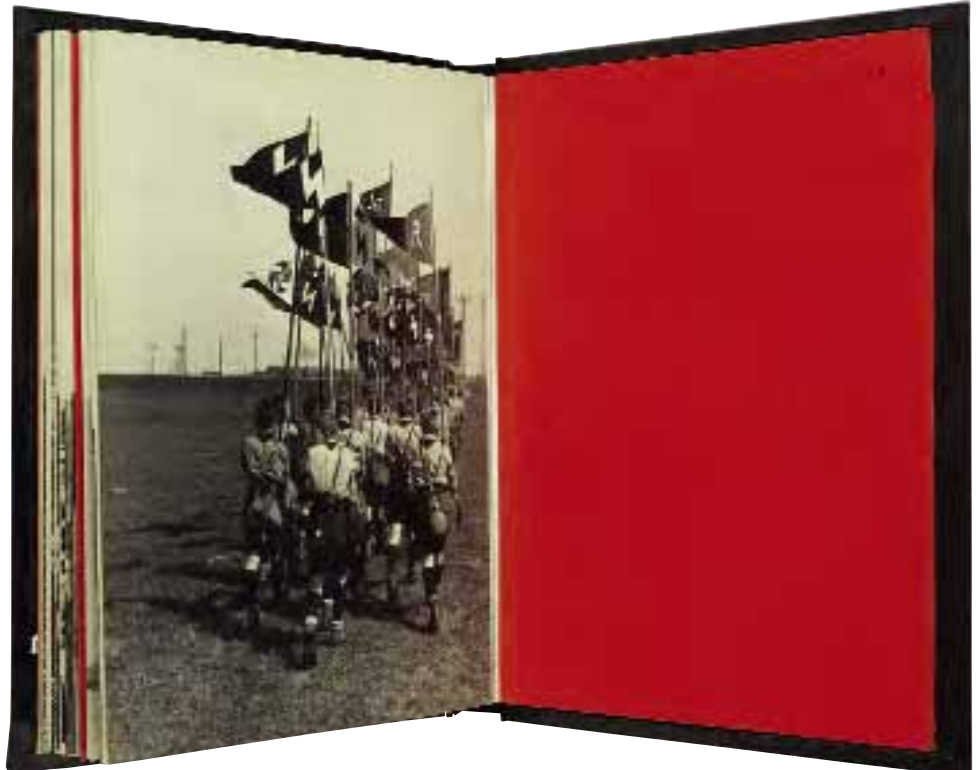
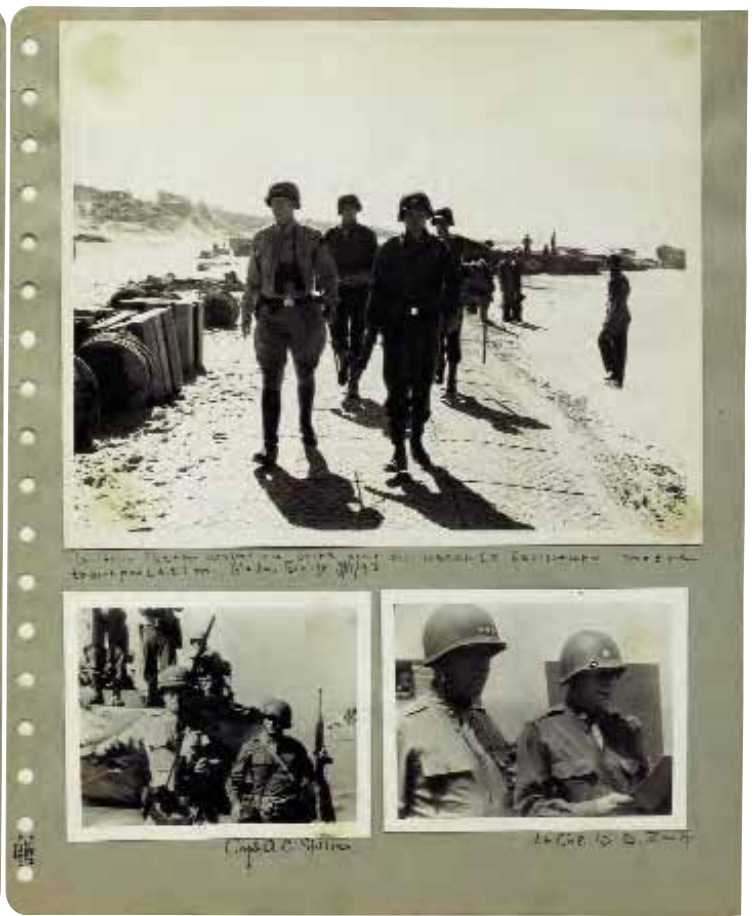
Front cover image:
Mark Morrisroe, "Fascination (Jonathan)," c. 1983.
C-print, negative sandwich, 40.6 x 50.8 cm. F.C.
Gundlach Foundation. © The Estate of Mark Morrisroe
(Ringier Collection) at Fotomuseum Winterthur.
From *Mark Morrisroe*, published by JRP|Ringier. See Page 6.

Back cover image:
Rodney Graham, "Weathervane (West)," 2007.
From *Rodney Graham: British Weathervanes*, published
by Christine Burgin/Donald Young. See page 87.

Takashi Murakami, "Flower Matango" (2001–2006),
in the Galerie des Glaces at Versailles. See *Murakami
Versailles*, published by Editions Xavier Barral, p. 16.







Drawn from the collection of the Library of Congress, this beautifully produced book is a celebration of the history of the photographic album, from the turn of last century to the present day.



APERTURE/LIBRARY OF CONGRESS

Photographic Memory

The Album in the Age of Photography

Edited by Verna Posever Curtis.

As photography became an increasingly accessible medium in the twentieth century, the popularity of the photographic album exploded, yielding a wonderful range of objects made for varying purposes—to memorialize, document (officially or unofficially), promote, or educate and sometimes simply to channel creative energy.

Photographic Memory: The Album in the Age of Photography traces the rise of the album from the turn of last century to the present day, showcasing some of the most important examples in the history of the medium, as collected by the Library of Congress. The book includes albums by acclaimed photographers and filmmakers, among them Walker Evans, Danny Lyon, Holland Day, Jim Goldberg, Dorothea Lange, Duane Michals, Leni Riefenstahl and W. Eugene Smith, as well as lesser-known but equally significant albums. Each album is beautifully reproduced over numerous spreads with an accompanying detailed explanatory text. An insightful history of the album format, as well as an informative essay about caring for and restoring albums are included. At a time when the physical collection of photographs is becoming increasingly immaterial through the ascent of digital publishing, and at a time in which radical shifts have occurred in the status of handmade artists' objects, *Photographic Memory* is a comprehensive illustrated history of a form of presentation that became something of an art in itself.

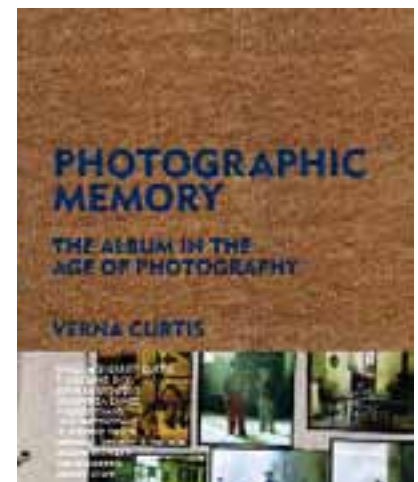
Photographic Memory

ISBN 978-1-59711-131-7

Hbk, 9.5 x 11.5 in. / 288 pgs / 350 color.

U.S. \$75.00 CDN \$83.00

February/Photography





JRP|RINGIER

Mark Morrisroe

Edited by Beatrix Ruf, Thomas Seelig.

Text by Stuart Comer, Elisabeth Lebovici,
Fionn Meade, Linda Yablonsky.

A luminous comet shooting across the late 70s constellation of photographers and artists that included Nan Goldin, David Armstrong, Jack Pierson and Philip-Lorca diCorcia, Mark Morrisroe produced an incredibly rich and various body of work in the brief ten-plus years in which he was active. He survived a fraught childhood and teen years as a prostitute (he was once shot by a client) to attend the School of the Museum of Fine Arts in Boston, where he made friendships with Goldin, Armstrong and others, performed in drag under the name Sweet Raspberry, cofounded the punk zine *Dirt* ("he sort of invented the Boston punk scene," Jack Pierson later recalled) and eventually graduated from the school with honors. Shortly after, Morrisroe moved to New York, acquired a Polaroid camera and began photographing. Most of his photographs are portraits—of hustlers, lovers, friends and of himself—or hand-painted photograms. Morrisroe is also famed for his X-ray self-portraits, which show the bullet lodged near his spine after his shooting. All of his output carries this reckless, go-for-broke character, and an edge of urgency and necessity. After his death (from AIDS-related illnesses), more than 2,000 Polaroids were found among his possessions. This first comprehensive monograph compiles photographs and ephemera from the early punk years to Super-8 films, photograms and the late self-portraits. More than 500 photographs are reproduced here, alongside essays and an extensive biography.

Born to a drug-addicted mother, **Mark Morrisroe** (1959–1989) left home at 13, began hustling at 15 and at 17 was shot in the back by a client. The entirety of Morrisroe's brief life was characterized by danger and poverty, and mythologized by him as such: his mother was a friend and neighbor of Albert DeSalvo (aka the Boston Strangler) and Morrisroe claimed to be his illegitimate son. Morrisroe died in 1989.

Mark Morrisroe

ISBN 978-3-03764-121-7

Flexi, 8 x 10.25 in. / 516 pgs / 420 color.

U.S. \$65.00 CDN \$72.00

February/Photography/Gay & Lesbian

Exhibition Schedule:

Zurich, Switzerland: Fotomuseum Winterthur,
11/27/10–02/13/11



A massive survey of the brief but brilliant career of Mark Morrisroe, the charismatic photographer who documented Boston's punk scene and the underbelly of 1980s New York.



This lavish collection of Philip-Lorca diCorcia's acclaimed photographic portfolios for *W* magazine inaugurates Freedman Damiani, a new imprint of Damiani Editore. Freedman Damiani is led by renowned creative director Dennis Freedman and focuses on exceptional books on art and photography.

FREEDMAN DAMIANI

Philip-Lorca diCorcia: Eleven

W Stories 1997–2008

Edited by Dennis Freedman. Interview by Jeff Rian.

Between 1997 and 2008, Philip-Lorca diCorcia completed 11 photographic portfolios in collaboration with *W* magazine's creative director Dennis Freedman. In their epic scope and visual luxuriance, these enigmatic and glamour-soaked photographic narratives stand as one of the most ambitious editorial projects of the last decade. DiCorcia and Freedman traveled the globe to make these stories, deploying fabulous locations ranging from a Lautner house in Los Angeles and the Mariinsky Opera House in St. Petersburg to Windows on the World at the top of the World Trade Center and a notorious "club échangiste" (swinger's club) in Paris. The cast of characters included iconic models Nadja Auermann, Guinevere van Seenus, Kristen McMenamy, Karen Elson, Shalom Harlow and Hannelore Knuts, the actress Isabelle Huppert, the designer Marc Jacobs plus people cast on location. DiCorcia's fashion stories are collected for the first time in this superbly designed monograph, and reveal themselves as a masterpiece of staged photography and photographic storytelling.

Philip-Lorca diCorcia was born in Hartford, Connecticut, in 1951. He received his MFA in Photography from Yale University in 1979. DiCorcia's work has been the subject of solo shows at The Museum of Modern Art, New York, the Institute of Contemporary Art, Boston, the Centre National de la Photographie, Paris, Whitechapel Art Gallery, London and the Museo Nacional Centro de Arte Reina Sofia, Madrid, among others. He has been named a Guggenheim Foundation Fellow and has received multiple grants from the National Endowment for the Arts. His work is included in the collections of the Bibliothèque Nationale de France, The Museum of Modern Art and the Metropolitan Museum of Art, among others. His previous books include *A Storybook Life* (2003) and *Thousand* (2007), a collection of Polaroids that was exhibited at the Los Angeles County Museum of Art. DiCorcia lives and works in New York City.

Philip-Lorca diCorcia: Eleven

ISBN 978-88-6208-167-2

Clth, 11 x 13.75 in. / 252 pgs / illustrated throughout.

U.S. \$70.00 CDN \$77.00

March/Photography/Fashion



Two social revolutions—Wallace Berman’s Beat circle of the 1950s and the Black Panthers in the 1960s—are documented in Charles Brittin’s Los Angeles photographs.



HATJE CANTZ

Charles Brittin: West and South

Edited by Kristine McKenna, Lorraine Wild, Roman Alonso, Lisa Eisner.

Throughout the 1950s, Charles Brittin was the unofficial house photographer for the Beat community that coalesced around the artist Wallace Berman. Brittin settled in Venice Beach, California, in 1951, and his beach shack became a hangout for the Berman circle, which included actors Dean Stockwell and Dennis Hopper, artist John Altoon, curator Walter Hopps and poet David Meltzer, among many others. A self-taught photographer, Brittin was working as a mailman at the time, and spent much of his free time wandering the streets with a camera; he came to know Venice intimately, and his pictures of the town are freighted with a hushed beauty and forlorn sweetness. In the early 1960s the focus of Brittin’s life shifted dramatically when he became involved with the civil rights movement. “I suddenly realized I was compelled to do something,” Brittin recalls, “because the times demanded it.” As a photographer for the Congress of Racial Equality, Brittin documented the dramatic non-violent protests that occurred throughout Southern California, and made a courageous trip to the deep South, in 1965, to assist with the registration of black voters. As the 60s progressed he documented the antiwar movement, and by the end of the decade was devoting most of his time to the Black Panther Party. These two very different social revolutions are at the heart of *Charles Brittin: West and South*. With 150 images—138 of them previously unpublished—this monograph is published on the occasion of a 2011 retrospective at Michael Kohn Gallery in Los Angeles.

Charles Brittin (born 1928) moved to California from Cedar Rapids, Iowa, after enrolling at UCLA. He contributed several photographs to Wallace Berman’s *Semina* magazine throughout the 50s and 60s, while working as a photographer for Charles and Ray Eames. After a two-decade hiatus, Brittin returned to photography in the 1990s, also making video works.

Charles Brittin: West and South

ISBN 978-3-7757-2836-2

Hbk, 9.5 x 13 in. / 216 pgs / 150 duotone.

U.S. \$60.00 CDN \$66.00

April/Photography

Exhibition Schedule

Los Angeles, CA: Michael Kohn Gallery, 04/11



Collected here for the first time, with many previously unseen images, a revelatory survey of Robert Rauschenberg's multiple uses of photography.



D.A.P./SCHIRMER/MOSEL

Robert Rauschenberg: Photographs

1949–1965

Text by Nicholas Cullinan.

Robert Rauschenberg's engagement with photography began in the late 1940s under the tutelage of Aaron Siskind and Hazel Larsen Archer at Black Mountain College in North Carolina. Their combined influence was so great that for a time Rauschenberg was unsure whether to pursue painting or photography as a career. Instead he chose both, and found ways to fold photography into his *Combines*, maintained a practice of photographing friends and family, documented the evolution of works and occasionally dramatized them by inserting himself into the picture frame. As Walter Hopps wrote, "The use of photography has long been an essential device for Rauschenberg's melding of imagery... [and] a vital means for Rauschenberg's aesthetic investigations of how humans perceive, select and combine visual information. Without photography, much of Rauschenberg's oeuvre would scarcely exist." The artist himself affirmed, "I've never stopped being a photographer." This volume gathers and surveys Rauschenberg's numerous uses of photography for the first time. It includes portraits of friends such as Cy Twombly, Jasper Johns, Willem de Kooning, Merce Cunningham and John Cage, studio shots, photographs used in the *Combines* series, silkscreens, photographs of lost works and works in process—allowing us to reimagine almost the entirety of the artist's work in light of his always inventive uses of photography, while also supplying previously unseen glimpses into his social nexus of the 1950s and 60s.

Painter, sculptor, printmaker and photographer **Robert Rauschenberg** (1925–2008) provided a crucial bridge between Abstract Expressionism and Pop art. After studying at Black Mountain College under Aaron Siskind, Hazel Larsen Archer and Josef Albers, Rauschenberg moved to New York where he formed close allegiances with Jasper Johns and Cy Twombly, spearheaded the Neo-Dada explosion, began his groundbreaking *Combines*, collaborated with the Merce Cunningham Dance Company and co-launched the non-profit Experiments in Art and Technology. He died in 2008.

Robert Rauschenberg: Photographs

ISBN 978-1-935202-52-3

Hbk, 8 x 11 in. / 240 pgs / 136 color.

U.S. \$75.00 CDN \$83.00

March/Art

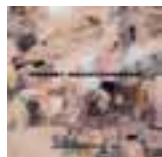
Also Available:

Robert Rauschenberg: Gluts

9780892073887

Flexi, U.S. \$45.00 CDN \$50.00

Guggenheim Museum



Robert Rauschenberg:

Transfer Drawings of the 1960s

9780974075143

Hbk, U.S. \$40.00 CDN \$44.00

Jonathan O'Hara Gallery



Robert Rauschenberg: Combines

9783865211453

Clth, U.S. \$75.00 CDN \$83.00

The Museum of Contemporary Art, Los Angeles

Ed Ruscha is the supreme chronicler of America as seen from the road. This volume explores the artist's lifelong fascination with cars through paintings, photographs, drawings and film.



HATJE CANTZ

Ed Ruscha: Road Tested

Text by Michael Auping, Richard Prince. Interview by Michael Auping.

Since his first road trip in 1956, driving from Oklahoma City to Los Angeles, Ed Ruscha has continued to muse on America as seen from the road: "I like being in the car, and seeing things from that vantage point," he has said. "Sometimes I give myself assignments to go out on the road and explore different ideas. My books are an example of that." Consisting of around 75 works spanning the artist's entire career, *Ed Ruscha: Road Tested* includes many of the famous aforementioned artist's books, including *Twenty-Six Gasoline Stations*, *Real Estate Opportunities*, *Some Los Angeles Apartments*, *Thirty-Four Parking Lots* and the groundbreaking artist's book *Every Building on the Sunset Strip*; some of Ruscha's most iconic paintings, such as the "Standard Stations" and the "Hollywood Signs," as well as paintings inspired by street names and road signs; and his exploration of the topography of greater Los Angeles in paintings that depict aerial grids of the city, as well as various southern California horizons and sunsets. Also examined here is the rarely seen Ruscha film *Miracle* (1975), which tells the story of a mechanic whose obsessive repair of the carburetor on a 1965 Mustang dooms his date with a beautiful woman. The first-ever treatment of a primary theme in the artist's career, *Road Tested* at last gives Ed Ruscha his own road show.

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. His painting career was recently surveyed in *Ed Ruscha: Fifty Years of Painting* (D.A.P., 2010).

Ed Ruscha: Road Tested

ISBN 978-3-7757-2810-2

Hbk, 11 x 9.5 in. / 128 pgs / 128 color.

U.S. \$40.00 CDN \$44.00

May/Art

Exhibition Schedule

Fort Worth, TX: Modern Art
Museum of Fort Worth, 01/23/11–04/17/11



Also Available:

Ed Ruscha: Fifty Years of Painting
9781935202066

Slip, Hbk, U.S. \$65.00 CDN \$72.00
D.A.P./Distributed Art Publishers



Ed Ruscha: The Drawn Word
9780974611600

Pbk, U.S. \$50.00 CDN \$55.00
Windsor Press

Gerhard Richter's abiding fascination with the allure and the rhetoric of landscape painting, and his brilliant reimaginings of the genre, are appraised in this survey of more than 40 years of painting.



HATJE CANTZ

Gerhard Richter: Landscapes

Text by Dietmar Elger, Hubertus Butin.

No genre has fascinated Gerhard Richter so consistently throughout his career as that of landscape. Ever since his softly overpainted *Views of Corsica* series of 1968–69, the artist has revisited and reprised its possibilities, creating black-and-white townscapes based on newspaper picture and amateur photographs, mountain and park scenes with heavy impasto, illusionistic seascapes in subtly gradated tones and paintings worked with abstract overpainting. Frequently these paintings interrupt or quietly sabotage the transcendent horizon of the Romantic landscape, but the image presented is not exactly ironized as in other paintings of Richter's. "I felt like painting something beautiful" was the artist's response, when asked about the preponderance of landscapes in his works around 1970. Fifteen years later, he further elaborated that "my landscapes are not only beautiful or nostalgic, with a Romantic or classical suggestion of lost Paradises, but above all 'untruthful'... by untruthful I mean the glorifying way we look at Nature—Nature, which in all its forms is against us, because it knows no meaning, no pity, no sympathy..." Richter's approaches to landscape are various indeed, yet uniquely and recognizably his. The first edition of *Gerhard Richter: Landscapes* was published in 1998; it quickly sold out, was reprinted in 2002 and rapidly went out of print again. This new edition is the first to expand on the 1998, and brings us up to date with Richter's enduring fondness for this subject.

Gerhard Richter was born in Dresden in 1932, and rose to prominence in the early 1960s as a member of the Capitalist Realism movement alongside Sigmar Polke and others. His first solo show was in 1964 at Galerie Schmela in Düsseldorf. Today he is ranked among the world's greatest painters.

Gerhard Richter: Landscapes

ISBN 978-3-7757-2639-9

Clth, 11.75 x 9.75 in. / 192 pgs / 70 color.

U.S. \$60.00 CDN \$66.00

May/Art



Also Available:

Gerhard Richter: Forty Years of Painting

9781891024375

Hbk, U.S. \$85.00

CDN \$94.00

The Museum of Modern Art, New York



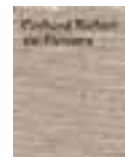
Gerhard Richter: Writings

9781933045948

Hbk, U.S. \$55.00

CDN \$61.00

D.A.P./Distributed Art Publishers, Inc.



Gerhard Richter: 100 Pictures

9783775791007

Clth, U.S. \$40.00

CDN \$44.00

Hatje Cantz Publishers

The first thorough survey of The Museum of Modern Art’s outstanding collection of German Expressionist prints by Beckmann, Heckel, Kirchner, Nolde, Kandinsky, Kokoschka and others.



THE MUSEUM OF MODERN ART, NEW YORK

German Expressionism: The Graphic Impulse

Masterworks from The Museum of Modern Art

Edited by Starr Figura. Text by Starr Figura, Peter Jelavich, Heather Hess, Iris Schneider.

The artists associated with German Expressionism in the early decades of the twentieth century took up printmaking with a dedication and fervor virtually unparalleled in the history of the genre. The woodcut, with its coarse gouges and jagged lines, is the preeminent Expressionist medium, but the movement also revolutionized etching and lithography, to alternately vibrant and stark effect. This graphic impulse can be traced from the formation of the artist group Die Brücke in 1905 through the war years of the 1910s and into the early 1930s, when individual artists continued to produce compelling work even as the movement was winding down. This volume, published in conjunction with an exhibition at The Museum of Modern Art, showcases the Museum’s outstanding holdings of Expressionist prints, enhanced by a selection of drawings, paintings, and sculptures from the collection. Featuring approximately 260 works by some 30 artists, the book presents a diverse array of individuals, including Max Beckmann, Erich Heckel, Ernst Ludwig Kirchner, Emil Nolde, Vasily Kandinsky and Oskar Kokoschka. Essays by Starr Figura, Associate Curator of Prints and Illustrated Books at MoMA, and Peter Jelavich, Professor of History, Johns Hopkins University, discuss the centrality of printmaking in German Expressionism and provide a sociocultural backdrop for the movement.

German Expressionism: The Graphic Impulse

ISBN 978-0-87070-795-7

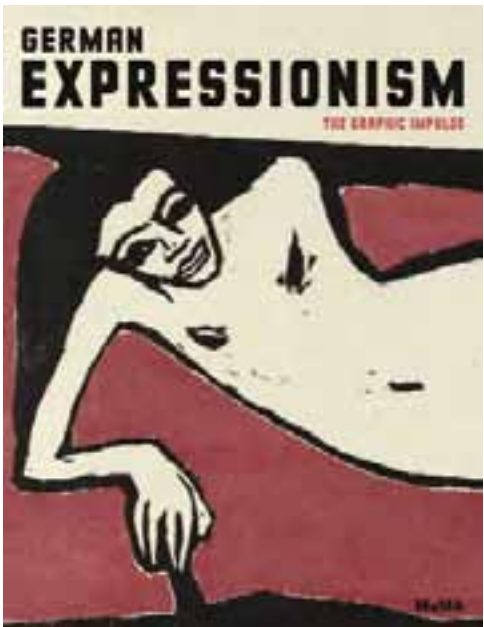
Hbk, 9.5 x 12 in. / 288 pgs / 295 color.

U.S. \$60.00 CDN \$66.00

March/Art

Exhibition Schedule

New York: The Museum of Modern Art, 03/27/11–07/11/11



HATJE CANTZ

Vienna 1900

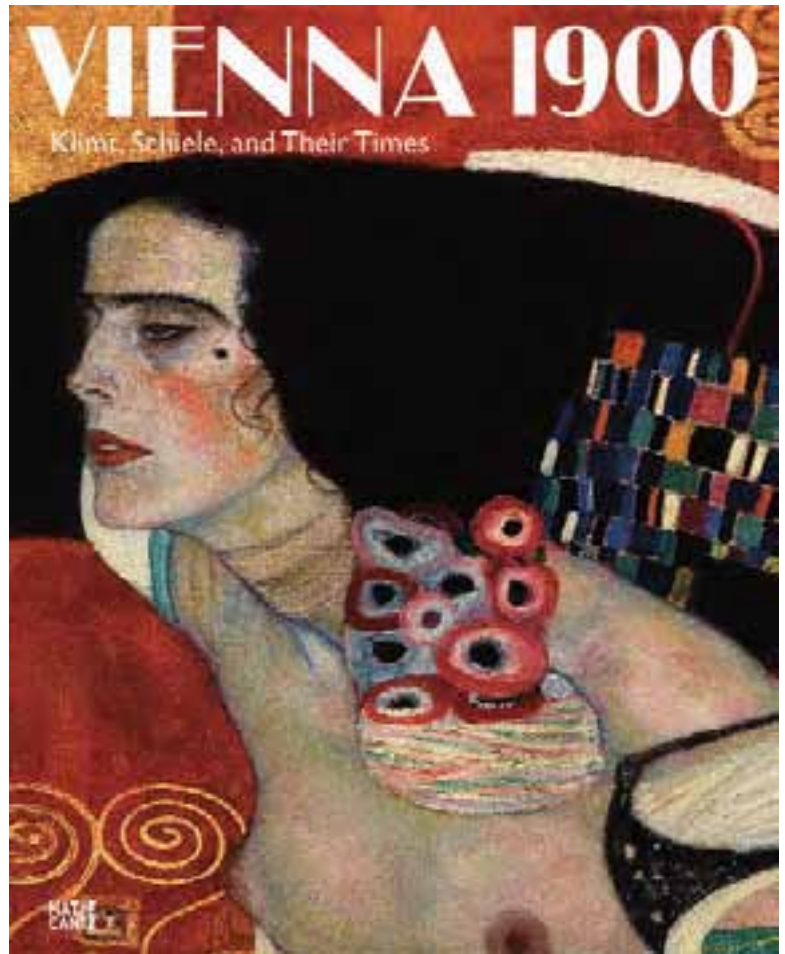
Klimt, Schiele, and Their Times: A Total Work of Art
 Edited by Barbara Steffen. Text by Christian Meyer, Franz Smola,
 Beate Susanne Wehr, Barbara Sternthal.

At the beginning of the twentieth century, Vienna was one of the six largest cities in the world, recently transformed by rapid industrialization, and by successive waves of immigration from various corners of the Austro-Hungarian Empire. Its lively cabaret and coffeehouse culture was abuzz with creative zeal and played host to the most exciting developments in European culture, from psychoanalysis to the earliest incarnations of Austrian modernism, above all the Viennese Secession and the Wiener Werkstätte. Hatje Cantz's opulent publication on turn-of-the-century Vienna examines the years 1890–1918, placing at the center of those maelstrom decades the openly sexual portraits and landscapes of Gustav Klimt and the erotically contorted figurations of his protégé, Egon Schiele. Also profiled are the portraits of the young Oskar Kokoschka, self-portraits by Richard Gerstl, paintings by composer and painter Arnold Schönberg and works by many other artists, architects, furniture designers and craftspeople from the Secession, the Werkstätte and beyond: Adolf Loos, Otto Wagner, Koloman Moser, Joseph Maria Olbrich and Josef Hoffmann. Essays by Christian Meyer, Franz Smola, Barbara Sternthal and Beate Susanne Wehr set this motley assembly of artists and craftsmen in historical and theoretical context, showing how they paved ways for the Bauhaus and De Stijl movements to come.

Vienna 1900**ISBN 978-3-7757-2685-6****Hbk, 9.75 x 12 in. / 272 pgs / 276 color / 13 b&w.**

U.S. \$75.00 CDN \$83.00

February/Art

**Previously Announced**

HATJE CANTZ

Postcards of the Wiener Werkstätte**Selections From the Leonard A. Lauder Collection****Text by Detlef Hilmer, Elisabeth Schmuttermeyer, Christian Witt-Doerring, Leonard A. Lauder.**

Founded in 1903 by architect Josef Hoffmann and designer Koloman Moser, the Wiener Werkstätte, or Vienna Workshops, gathered architects, artists and designers committed to making design excellence available to all. As a form, the postcard presented a perfect medium for the transmission of these ideals, and so it was that in 1907 the Werkstätte began publishing a series of numbered postcards commemorating holidays, depicting new fashions and documenting the sights of Vienna. All of the major designers who worked for the Wiener Werkstätte—including Josef Hoffmann, Oskar Kokoschka, Egon Schiele, Dagobert Peche, Moriz Jung, Rudolf Kalvach, Mela Koehler and Maria Likarz—contributed to this project, and consequently these postcards constitute an important genre within Wiener Werkstätte production. This fully illustrated volume, published for the Neue Galerie's Fall 2010 exhibition of Wiener Werkstätte postcards (drawn from the Leonard A. Lauder Collection), is the first catalogue raisonné in English devoted to this fascinating, hitherto little-known genre.

Postcards of the Wiener Werkstätte**ISBN 978-3-7757-2751-8****Hbk, 9.25 x 11.25 in. / 336 pgs / 1,115 color.**

U.S. \$75.00 CDN \$83.00

January/Design & Decorative Arts

Exhibition Schedule

New York: Neue Galerie, 10/07/10–01/07/11

Accompanying a major American museum exhibition, this survey examines Sonia Delaunay's work in both art and fashion.



COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

Color Moves: Art & Fashion by Sonia Delaunay

Edited by Matilda McQuaid, Susan Brown. Text by Matilda McQuaid, Petra Timmer, Matteo de Leeuw-de Monti.

Painter, textile and stage designer and co-conspirator (with her husband Robert Delaunay) of the Orphist movement, Sonia Delaunay is a heroine of early modernist art and design. Known primarily as an abstract painter and colorist, Delaunay applied her talents and theories to all areas of visual expression, including graphics, interiors, theater and film, fashion and textiles. A characteristic of Delaunay's work is a vivid sense of movement and rhythm through careful color combination. *Color Moves: Art & Fashion by Sonia Delaunay* focuses not only on her art but also her avant-garde fashion designs for her Atelier Simultané in Paris during the 1920s, as well as textiles she designed for the Metz & Co department store in Amsterdam in the 1930s. The book features essays by Delaunay experts Matteo de Leeuw-de Monti, Matilda McQuaid and Petra Timmer, accompanied by more than 300 paintings, drawings, designs, textiles, garments and photographs.

Born Sarah Ilinitchna Stern, in the Ukraine, **Sonia Delaunay** (1885–1979) was raised in St. Petersburg, in Russia. After a brief period of study in Germany, she moved to Paris in 1905, and began painting in the Fauve style of Matisse and Derain. In 1909 she met Robert Delaunay, and together they devised a brighter version of Cubism that their friend, the poet and art critic Guillaume Apollinaire, termed Orphism. Also among their friends was the poet Blaise Cendrars, and one of Delaunay's best-known works is her 1913 accordion-fold artist's book collaboration with Cendrars, *La prose du Transsibérien*. In addition to her prolific 75-year painting career, she created brilliant textiles and fashion works for nearly three decades.

Color Moves: Art & Fashion by Sonia Delaunay

ISBN 978-0-910503-84-6

Pbk, 8.25 x 10 in. / 200 pgs / 250 color.

U.S. \$35.00 CDN \$39.00

April/Design & Decorative Arts

Exhibition Schedule

**New York: Cooper-Hewitt,
National Design Museum,
03/18/11–06/05/11**



Since 2008, all Cooper-Hewitt publications have been produced sustainably. The paper is FSC (Forest Stewardship Council) certified; all inks are water- or vegetable-based; all boards and endpapers are recycled, and the pallets on which the books are stored are made from recycled materials. Cooper-Hewitt also purchases carbon credits to offset the environmental harm caused by shipping.

Worn by celebrities and royalty worldwide since the dawn of the twentieth century, the art of Van Cleef & Arpels is celebrated in Cooper-Hewitt's beautifully illustrated new monograph.

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

Set in Style: The Jewelry of Van Cleef & Arpels

Text by Sarah D. Coffin, Suzy Menkes, Ruth Peltason.

Since its opening on the place Vendôme in Paris in 1906, renowned jeweler Van Cleef & Arpels has played a leading role in setting style and design trends in luxury jewelry and in the development of the art of jewelry design. Van Cleef & Arpels pieces have been worn by such style icons as the Duchess of Windsor, Grace Kelly and Elizabeth Taylor, and the company's prestige has spread throughout the globe, thanks to an unending list of prominent commissions issued by royal and imperial courts and the world's rich and famous. *Set in Style: The Jewelry of Van Cleef & Arpels* explores the historical significance of the firm's contributions to jewelry design in the twentieth century, including the establishment of Van Cleef & Arpels in New York in 1939. The book features more than 350 of Van Cleef & Arpels' most celebrated works from museum and private collections worldwide, including jewels, timepieces, fashion accessories and objets d'art, focusing on those created exclusively for the American market. Six accessible essays accompanied by nearly 400 photographs, including previously unpublished design drawings from the Van Cleef & Arpels archives, examine the precious pieces through the lenses and themes of innovation, transformation, nature, exoticism, fashion and personalities.

Set in Style: The Jewelry of Van Cleef & Arpels

ISBN 978-0-910503-85-3

Clth, 9.5 x 12 in. / 288 pgs / 350 color.

U.S. \$55.00 CDN \$61.00

March/Design & Decorative Arts/Jewelry

Exhibition Schedule

New York: Cooper-Hewitt, National Design Museum, 02/18/11–06/05/11



Versailles manga-style, from Takashi Murakami, the king of Japanese Pop.



EDITIONS XAVIER BARRAL

Murakami Versailles

Text by Philippe Dagen, Jill Gasparina, Laurent Le Bon.
Photographs by Cédric Delsaux.

The marvelous chambers of the Château de Versailles boast such overwhelming splendors of décor and craft that it might seem the height of folly to pit the works of any one artist against them. But in fact, such a collaboration turns out to be a formula for great success, when the right artist is given the reins. Jeff Koons managed it in 2008, and in 2010, Japanese Pop impresario Takashi Murakami rose to the challenge. In a grand hall sporting a vaulted ceiling thick with paint and gold stands a snowmanlike construction, stacked spheres of grinning Technicolor flowers that sprouted gleeful tentacles and antennae, while a blonde manga minx in a near-pornographic maid's costume offers an exuberant gesture of welcome. This is "my Versailles, manga style," Murakami declares, throwing down the gauntlet to those who would preserve Versailles from such glorious and fantastical encounters; "I am the Cheshire cat that welcomes Alice in Wonderland with its diabolic smile, and chatters away as she wanders around the Château." Across 125 color plates, this magnificent volume documents the show's 22 works, which included seven new sculptures never before exhibited. **Takashi Murakami** was born in Tokyo in 1963. Having studied traditional arts such as *Nihonga*, he quickly found ways to update their imagery through Japan's burgeoning "otaku" (geek) culture of manga and anime. Murakami's "Superflat" style and emphasis on readily graspable imagery with an edge has led to a Warhol-esque production plant generating t-shirts, key chains and plush dolls alongside painting and sculpture. He has also collaborated with Marc Jacobs, Louis Vuitton and Kanye West. In 2008 Murakami was named one of *Time* magazine's "100 Most Influential People," and was the only artist to make the list.

Murakami Versailles

ISBN 978-2-915173-72-7

Clth, 9.5 x 13 in. / 256 pgs / 125 color.

U.S. \$85.00 CDN \$94.00
March/Art/Asian Art & Culture

Exhibition Schedule

Versailles, France: Château de Versailles, 09/14/10–12/12/10



Also Available:

Jeff Koons: Versailles
9782915173413
Clth, U.S. \$85.00
CDN \$94.00
Editions Xavier Barral



Coinciding with a major Chihuly exhibition and the fiftieth anniversary of the American studio glass movement, this monograph is the first to highlight Chihuly's use of inhabited and installed spaces, and how they impact his work.



MFA PUBLICATIONS

Chihuly: Through the Looking Glass

Text by Gerald W.R. Ward.

Arguably the most famous glass artist since Louis Comfort Tiffany, Dale Chihuly has been credited with elevating blown glass from delicate decorative object to groundbreaking fine art. Chihuly's "Blanket Cylinders," "Seaforms," "Persians" and chandeliers are exhibited and collected throughout the world, and many volumes have been devoted to his bold, complex, fiercely colorful work. Little documented, however, though crucial to an understanding of his art, is the role played by physical space in his overall aesthetic—installation spaces, work spaces, but also spaces for living and for housing his extensive personal collections. *Chihuly: Through the Looking Glass* focuses on the artist's pieces and installations in relation to the spaces that generate, shape and surround them. The text, a mix of critical exegesis and Chihuly's own commentary (much of it solicited specifically for this book), provides a new entrée into the work, mind, and creative process of one of America's most critically and popularly acclaimed artists.

One of the few contemporary artists who is truly a household name, **Dale Chihuly** (born 1941) studied interior design and architecture before beginning to experiment with glassblowing. After receiving degrees in sculpture and ceramics, Chihuly worked with master glass craftsmen in Murano, Venice. On returning to the United States, Chihuly established the glass program at the Rhode Island School of Design in 1968 and cofounded the Pilchuck Glass School in 1971. In 1979, after losing an eye, Chihuly ceased to blow glass himself, though he maintains a firm hold on the artistic direction of his studio.

Chihuly: Through the Looking Glass

ISBN 978-0-87846-764-8

Clth, 10 x 9.5 in. / 160 pgs / 125 color.

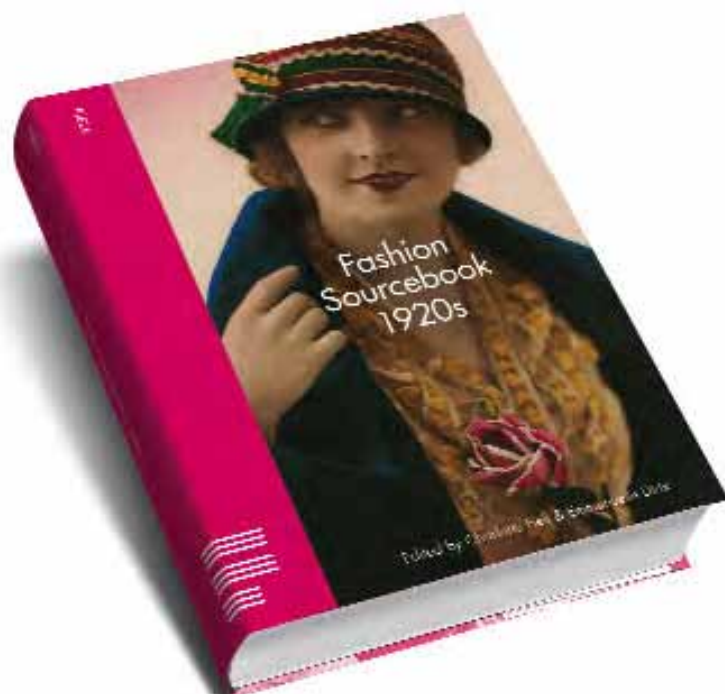
U.S. \$50.00 CDN \$55.00

May/Art

Exhibition Schedule

Boston, MA: Museum of Fine Arts,
04/10/11–08/07/11

From the design aficionados at Fiell, two richly illustrated sourcebooks on the fashion trends of the 1920s and 30s.



FIELL PUBLISHING

Fashion Sourcebook 1920s

Edited by Charlotte Fiell, Emmanuelle Dirix.

Saucy flappers and manic Charlestons, dramatic silent movies and the big-band euphoria of early jazz: the 1920s must surely rank among the most dashing eras in American style history, and this volume documents in ravishing detail the clothing that helped make the decade so stylish and glamorous. Sumptuously illustrated with more than 600 original photographs, drawings and prints, *Fashion Sourcebook 1920s* focuses largely on the Art Deco period, with its beautiful beaded dresses, cloche hats and t-bar shoes as worn by the fashionable flappers and the “bright young things” of the time. Hemlines and haircuts both became drastically shorter, mirroring the changing social roles: at the decade’s outset, women gained the right to vote and Prohibition led many otherwise law-abiding Americans to break the law of the land rather than abandon their gin fizzes. This title will prove an indispensable reference work not only for students of fashion but for all fashionistas seeking ideas for constructing a look of carefree liberation. An accompanying introduction outlines the major themes within fashion during this period, surveying its most famous designers and assessing their creative contributions. A cornucopia of beautiful clothes with exquisite detailing, this book is a rich source of inspiration as well as an important survey of Art Deco fashion.

Fashion Sourcebook 1920s

ISBN 978-1-906863-48-7

Flexi, 7.5 x 9.75 in. / 576 pgs / 400 color / 200 b&w.

U.S. \$45.00 CDN \$50.00

June/Fashion

FIELL PUBLISHING

Fashion Sourcebook 1930s

Edited by Charlotte Fiell, Emmanuelle Dirix.

The 1930s are remembered largely as an era of economic insecurity and crisis in the U.S., political instability and heated rhetoric filling the airwaves in myriad corners of the globe. What better time than the present, then, to revisit and reassess the fashions and styles of that troubled era? Despite the tensions and perils of that long-ago decade, the fashions of the time were often achingly chic, with the insouciantly androgynous flapper styles of the 1920s replaced by sweeping bias-cut gowns with deep-cut backs, floral tea-dresses, tailored suits and draped furs for anybody who could afford them. The latest volume in a series of resources devoted to specific decades, *Fashion Sourcebook 1930s* collects the most unforgettable looks of the decade, documenting its season-by-season fashions and offering an extensive selection of original photographs, sketches and prints—some 600 images in all, the majority in color—that give a full sense of the opulence and elegance of the period. These images are given depth and context by an essay providing a summary of the major themes within the era’s fashion and presents its most notable designers. This is an essential handbook for fashion students as well as anyone interested in fashion or cultural history.

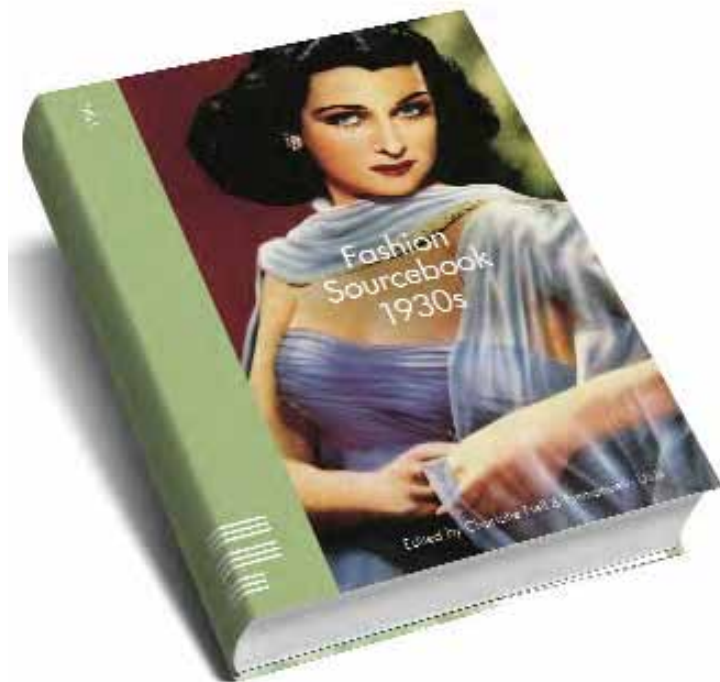
Fashion Sourcebook 1930s

ISBN 978-1-906863-58-6

Flexi, 7.5 x 9.75 in. / 576 pgs / 400 color / 200 b&w.

U.S. \$45.00 CDN \$50.00

June/Fashion



At the end of the nineteenth century, the kitchen cast off its traditional role as a drab workplace to be hidden from sight and became a testing ground for new materials and technologies. *Counter Space* looks at the transformation of the kitchen in the twentieth century from modernism to the present, from fitted kitchens to single implements.



THE MUSEUM OF MODERN ART, NEW YORK

Counter Space: Design and the Modern Kitchen

Text by Juliet Kinchin, Aidan O'Connor.

Over the course of the past century, the kitchen, more than any other room in the modern dwelling, has been the focus of intensive aesthetic and technological innovation. Historically, European and American kitchens were often drab, poorly ventilated, and hidden from view in a basement or annex. Toward the end of the nineteenth century, however, the kitchen became a central concern of modernism and a testing ground for new materials and technologies. Since then, the room has come to articulate and at times actively challenge societal relationships to food, consumerism, the domestic role of women, and even international politics. *Counter Space* examines the twentieth-century transformation of the kitchen through the collection of The Museum of Modern Art, featuring a wide variety of design objects, architectural plans, posters, archival photographs and artworks—ranging from the iconic Frankfurt Kitchen, mass-produced for German public housing estates in the aftermath of World War I, to an electric tea kettle, heat-resistant glass wares, and colorful plastics, such as Tupperware and Japanese artificial food. With an introductory essay by Juliet Kinchin, Curator in MoMA's Department of Architecture and Design, this volume is a lively exploration of the kitchen as a barometer of changing technology, aesthetics, and ideologies.

Counter Space: Design and the Modern Kitchen

ISBN 978-0-87070-808-4

Hbk, 8 x 10 in. / 88 pgs / 75 color.

U.S. \$24.95 CDN \$27.00

January/Design & Decorative Arts

Exhibition Schedule

New York: The Museum of Modern Art,
09/15/10–03/14/11

The hugely influential writings of Charles and Ray Eames in one definitive compendium.



FIELL PUBLISHING

Eames on Design **The Collected Words**

Edited by Daniel Ostroff. Introduction by Peter Fiell, Charlotte Fiell.

Charles and Ray Eames literally shaped modern design during the postwar years. Prolific furniture designers, filmmakers and exhibition designers, the Eameses were also hugely influential communicators. *Eames on Design* brings together their collected words from magazine articles, television interviews, film scripts, personal letters and lectures. A huge undertaking, this project has involved painstakingly sifting through vast quantities of archival material held by the Eames family, the Eames Office and Herman Miller Inc. as well as the extensive collections of the Library of Congress and Vitra Design Museum. The resulting texts not only provide a clear understanding of the Eames design ethos but also give us unique insight into their personalities. Their texts are illustrated with original photographs and drawings, many of which have never been published before. A landmark publication on two of the greatest designers of the twentieth century, *Eames on Design* is an essential design manifesto that is both inspiring and insightful.

Charles (1907–1978) and **Ray** (1912–1988) **Eames** met in Sacramento in 1941, and moved to Los Angeles shortly after, where they built the Eames House, a milestone of modern architecture, that was erected in a matter of days from prefabricated steel parts. Formidably prolific and inventive, the Eameses made numerous technological innovations such as molded plywood and plastic resin chairs. In 1950 they began making educational and conceptually-driven films, designed exhibitions, and spawned several generations of designers from their L.A. studio. Charles was also very active as a photographer, and Ray as a textiles designer.

Eames on Design

ISBN 978-1-906863-49-4

Hbk, 7 x 9.5 in. / 272 pgs / 30 color / 45 b&w.

U.S. \$39.95 CDN \$44.00

June/Design & Decorative Arts/Nonfiction & Criticism



This first publication in Poligrafa's new *Critical Anthology* series gathers both archival and contemporary essays on Alison and Peter Smithson, the leading exponents of New Brutalist architecture.

EDICIONES POLIGRAFA

Alison & Peter Smithson: A Critical Anthology

Edited by Max Risselada. Text by Rayner Banham, Philip Johnson, Kenneth Frampton, Peter Cook, Peter Eisenmann, Christine Boyer, Beatriz Colomina, Louisa Hutton, et al.

Adapting the modernist ideals of prewar architecture to the needs of postwar reconstruction in Britain, Alison and Peter Smithson were among the most influential and controversial architects of the latter half of the twentieth century. As younger members of CIAM (Congrès Internationaux d'Architecture Moderne) and as founding members of Team 10, they were at the heart of the debate on the future course of modern architecture; the uncompromising clarity of their Hunstanton Secondary Modern School (1949–1954), which stripped down the language of Mies van der Rohe to a rough simplicity, heralded the Smithsons' role as the leading exponents of the New Brutalism (a term they coined). As members of the Independent Group alongside Richard Hamilton, Eduardo Paolozzi, Reyner Banham and others, they participated in the 1956 landmark show *This Is Tomorrow*, affiliating themselves with the burgeoning Pop art movement in Britain.

This beautifully produced and fully illustrated volume collects the most important essays published on the couple's work, from older texts by Reyner Banham, Peter Cook, Kenneth Frampton and Philip Johnson to the most recent texts by Peter Eisenmann, Christine Boyer, Beatriz Colomina and Louisa Hutton. The first publication in Poligrafa's new *Critical Anthology* series, it provides an essential critical context for the reception of New Brutalism in England.

Alison (1928–1993) and **Peter** (1923–2003)

Smithson met at Durham University in England and were married in 1949. Their Hunstanton School, now a Grade II listed building, announced a new style of construction that foregrounded concrete and repetitive, angular geometries; later works declared a socialist dimension to their philosophy, particularly in the exposure of interior functions.

Alison & Peter Smithson: A Critical Anthology

ISBN 978-84-343-1254-8

Hbk, 6.75 x 9.5 in. / 368 pgs / 202 color / 64 b&w.

U.S. \$45.00 CDN \$50.00

March/Architecture & Urban Studies



A call to action for professionals and students in architecture, urbanism, engineering and other disciplines, and for those involved in humanitarian aid.



METROPOLIS BOOKS

Beyond Shelter

Architecture and Human Dignity

Edited by Marie J. Aquilino. Text by Alfredo Brillembourg, Hubert Klumpner, Patrick Coulombel, Teddy Cruz, Deborah Gans, Victoria L. Harris, John Norton, Sergio Palleroni, Dan Rockhill, Anita van Breda, et al.

Across Africa, Asia, Latin America and the United States, groundbreaking work is being done by small teams of outstanding professionals who are helping communities to recover from disaster and rebuild, bridging the gap that separates short-term emergency needs from long-term sustainable recovery. Questions about the role and responsibility of architects in disaster recovery have been circulating since the Indian Ocean tsunami killed more than 200,000 people in 2004. In the last decade, 200 million people have been affected by natural disasters and hazards. Ninety-eight percent of these victims are in the developing world, where billions of dollars in aid are absorbed annually by climatic and geologic crises. Those in the developed world are not immune, as extreme temperatures, intense heat waves, increased flooding and droughts expose vast numbers of people to the experience of the eco-refugee. *Beyond Shelter* is a call to action. It features 20 generously illustrated reports from the field, written by the founders of some of the world's most provocative architecture and engineering firms and studios (Arup, Estudio Teddy Cruz, Urban Think Tank); accomplished nonprofits and research centers (Architectes de l'Urgence, Article 25 Development and Disaster Relief, the Institute for Sustainable Solutions at Portland State University, Development Workshop France); and leaders of such prominent organizations as the Red Cross, UN-Habitat and the World Wildlife Fund. All of these people are on the frontlines of disaster prevention and recovery, in rural and urban areas alike. *Beyond Shelter* presents projects in such diverse locales as Manila, New Orleans, Gujarat, São Paulo, rural Vietnam, Kashmir, the Gola Forest in Sierra Leone, Greensburg, Kansas and the village of Soba, outside Khartoum. Together they illustrate the reality that evolving risk requires new ways of thinking, and that architects have a leading role to play.

Beyond Shelter

ISBN 978-1-935202-47-9

Pbk, 8 x 8 in. / 304 pgs / 300 color.

U.S. \$35.00 CDN \$39.00

May/Architecture & Urban Studies



Also Available:

Design Like You Give a Damn:
Architectural Responses to
Humanitarian Crises

9781933045252

Pbk, U.S. \$35.00 CDN \$39.00

Metropolis Books



The Power of Pro Bono

9781935202189

Hbk, U.S. \$40.00 CDN \$44.00

Metropolis Books

A first survey of drawings from the private sketchbooks of an international spectrum of architects.

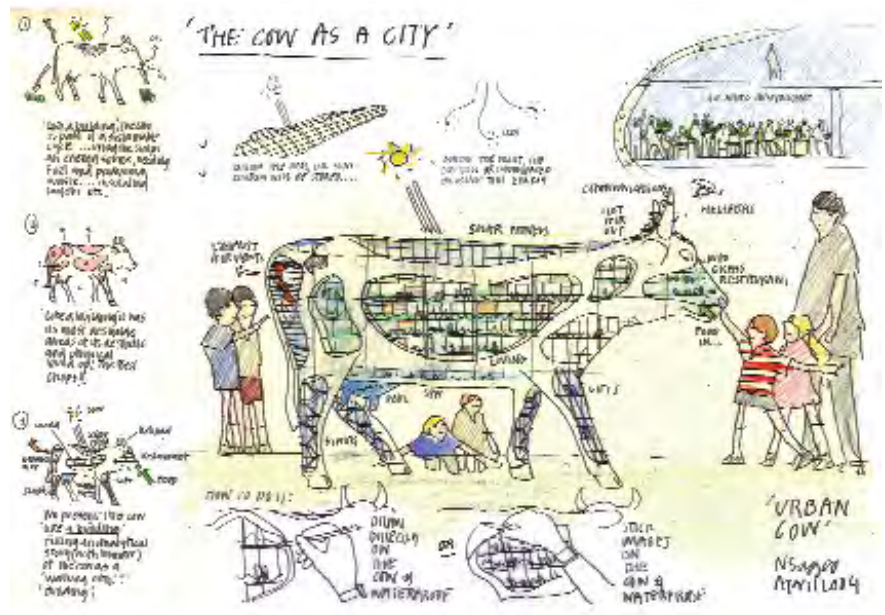
METROPOLIS BOOKS

Architects' Sketchbooks

Text by Will Jones. Foreword by Narinder Sagoo.

Drawing by hand is making a big comeback. Tired of ubiquitous slick computer renderings that look the same the world over, architects are rediscovering the importance of this very basic, immediate medium: seeing the world and recasting it through their imagination and visual and manual skill. The resurgence of drawing is not merely a retrograde trend, but an affirmation of the continued importance of sketching as part of the design process. *Architects' Sketchbooks* is the first survey to present pages from the private sketchbooks of a wide international spectrum of architects, who use drawing to express their spatial ideas while revealing their unique thought processes. Sketches from some 85 architects and studios are featured, including Will Alsop, Architects Atelier Ryo Abe, Shigeru Ban, Elemental, Thom Faulders, Norman Foster, Carlos Jiménez, Alessandro Mendini and Office dA. Their works range from simple line drawings and clear perspectives to more abstract, artistic compositions, from quick freehand to measured mapping, from spontaneous squiggles on scrap paper to careful drawings on art paper. Accompanying texts by editor Will Jones include comments by the architects and profile how they use sketches to help evolve their initial inspirations and concepts into more developed ideas, revealing the artistry behind the built world.

Architects' Sketchbooks
ISBN 978-1-935202-46-2
Hbk, 11.75 x 8.75 in. / 352 pgs / 500 color.
U.S. \$49.95 CDN \$55.00
April/Architecture & Urban Studies



- The 1,011 billionaires in the world have a combined wealth which equates to 6.2% of the world gross domestic product.
- Elvis Presley has earned more than \$1 billion since his death in 1977.
- Myanmar spends the equivalent of 26% of its GDP as a military budget, the highest proportion in the world.
- *Avatar* is the top grossing film of all time. Since its release in December 2009 it has taken \$2,740,405,721 at box offices worldwide.
- The penthouse at One Hyde Park in London is the most expensive flat in the world, costing £6,000 per square foot.

FIELL PUBLISHING

The Little Book of Shocking Money Facts

Edited by Emma Lunn. Design by Praline.

We've been living in a post-meltdown economic universe for long enough that we've grown accustomed to gloomy statistics and dire assessments. Perhaps we've even become a little inured to the nonstop parades of dour numbers and doom-filled words. *The Little Book of Shocking Money Facts* presents a passionate, uncompromising corrective to this situation, employing bold graphic design and strikingly original illustrations to make visible for readers some of the more difficult and, yes, shocking realities of our contemporary economic scene. The book's editor, Emma Lunn, is a highly respected British journalist specializing in personal finance and a regular contributor to a number of newspapers, including *The Times* and *The Sunday Telegraph*. Featuring the same style of hard-hitting visuals and well-researched information that characterized the earlier books in this series—*The Little Book of Shocking Eco Facts*, *The Little Book of Shocking Food Facts* and *The Little Book of Shocking Global Facts*—this new volume trains an unblinking eye on the inconvenient truths about money today.

The Little Book of Shocking Money Facts

ISBN 978-1-906863-54-8

Flexi, 6 x 8 in. / 192 pgs / 190 color.

U.S. \$14.95 CDN \$16.00

June/Design & Decorative Arts/Business



- 185 million people worldwide use illicit drugs.
- One million people acquire a sexually transmitted infection every day.
- 70% is the increased risk of heart disease if you don't brush your teeth twice a day.
- At least 60% of the world's population fails to achieve the minimum recommendation of 30 minutes of moderate physical activity a day.
- 42% of children in the US aged 2–11 have dental decay in their primary teeth.

FIELL PUBLISHING

The Little Book of Shocking Health Facts

Edited by Sarah Purcell. Design by Daniel Eatock.

The United States spends more per capita on health care than any other nation in the world—this despite a failure to guarantee universal coverage (even after Obama's reforms finally go into effect) and an infant mortality rate higher than that of most other advanced nations. Who has insurance, who doesn't; who has access to quality medical attention, who has to wait until a situation merits a panicked trip to the emergency room; who can fill their prescriptions without blinking, and who has to sometimes choose between pills and food: the discrepancies and inequalities when it comes to access to health care are stark. Among the poorer countries of the globe, of course, things are infinitely more devastating, from the food shortages that follow natural disasters to the continuing epidemic of HIV, which affects enormous swaths of entire countries' populations. It's often too vast, too overwhelming, too depressing, for the significance of such issues to be easily grasped, let alone adequately comprehended. *The Little Book of Shocking Health Facts* follows in the footsteps of its *Shocking Facts* predecessors—which treated such hot-button topics as food, the economy and the environment—by presenting a series of indelible, hard-hitting infographics that render in bold, unapologetic visual form some of the most telling realities of the trouble with being sick and the business of getting well.

The Little Book of Shocking Health Facts

ISBN 978-1-906863-51-7

Flexi, 6 x 8 in. / 192 pgs / 190 color.

U.S. \$14.95 CDN \$16.00

June/Design & Decorative Arts/Health



Also Available:

The Little Book of Shocking Food Facts

9781906863050

Flexi U.S. \$14.95 CDN \$16.00

Fiell Publishing



The Little Book of Shocking Global Facts

9781906863067

Flexi U.S. \$14.95 CDN \$16.00

Fiell Publishing

A refreshing look at America's cities through the eyes of artists and designers.



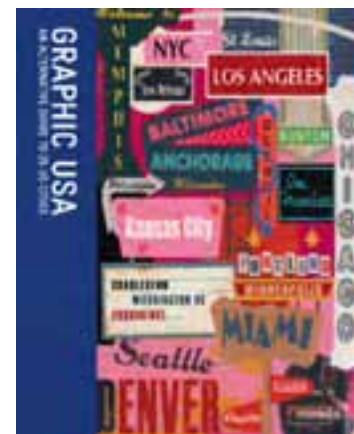
CICADA BOOKS

Graphic USA

An Alternative Guide to 25 US Cities

Edited by Ziggy Hanaor. Texts by Bryan Kaplesky, Tal Rosner, Michelle Weinberg, Camillia Benbassat, et al.

Visiting an unfamiliar city is usually best when you have a guide, a knowledgeable local pal who can show you the hidden treasures of his or her hometown. In the most ideal scenario, this friend would be motivated by sensibilities similar to your own—which is why so many traditional travel guidebooks, with their emphasis on well-trod landmarks and obvious institutions, are of such limited utility to travelers with offbeat tastes. But this is no typical guidebook. Abundantly illustrated and lovingly laid out, *Graphic USA* is like having hip, insightful chaperones in multiple cities across the United States: graphic designers living in 25 metropolises (from capitals of cool like New York, Portland, Miami and L.A. to less predictable locales such as Anchorage, Charleston, St. Louis and Phoenix) were invited to write and illustrate mini-guides to their stomping grounds. With listings for places to stay, bars, restaurants, galleries and clubs, the book gives readers everything they need to live it up like natives in the know. From the blue-collar dive bar that serves tumblers of local whiskey to the slick hotel designed by the hippest architect in town, or the weird restaurant in the strip mall that makes the best breakfast burrito this side of the border—the designer-contributors to *Graphic USA* have got you covered. All this user-friendly information is accompanied by brilliantly vivid illustrations that reflect the designers' experiences of their cities. A beautiful object as well as a useful guide, this volume offers a truly unique insight into the heart of American culture. The cities included in this book are: Anchorage, Atlanta, Austin, Baltimore, Boston, Charleston, Chicago, Denver, Detroit, Kansas City, Los Angeles, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, New York City, Philadelphia, Phoenix, Portland, Providence, San Francisco, Seattle, St. Louis and Washington D.C.



Graphic USA

ISBN 978-0-9562053-2-2

Flexi, 6.5 x 8.5 in. / 272 pgs / 350 color.

U.S. \$30.00 CDN \$33.00

March/Travel/Graphic Design



Also Available:

Graphic Europe

9780956205308

Flexi, U.S. \$29.99 CDN \$33.00

Cicada Books

The golden age of Hollywood glamour meets the glory days of Fellini chic in this photo album of celebrities, paparazzi and the sunny cities and shores of Italy.



FIELL PUBLISHING

La Dolce Vita

The Golden Age of Italian Style and Celebrity

Denoting a postwar continental lifestyle of easygoing indulgence and sophisticated hedonism, the phrase “la dolce vita” entered popular usage following the enormous success of Federico Fellini’s 1960 film of the same name, starring Marcello Mastroianni, Anita Ekberg and Anouk Aimée. Thanks in part to Fellini’s beautifully shot portrait of sunsoaked leisure and the compulsive quest for sensual satisfaction, the phrase still has the power to conjure the mythos of nonchalant glamour that attends to the period 1958 to 1964 in Italy. Upbeat and loose was the style of the day, and Italy served as a playground for the movie stars of Europe and America on vacation. Kirk Douglas, Clark Gable, Tony Curtis, John Wayne, Jayne Mansfield and Brigitte Bardot all found themselves candidly snapped while holidaying there; with the ascent of celebrity culture (especially in Hollywood), came the ascent of the paparazzi, who served as constant companions for the boldface names of the day as they sunned themselves in Positano or enjoyed a trattoria luncheon in Rome. This beautifully illustrated book features more than 300 photographs (many never before published) from this remarkable era, offering a seductive panoramic photo-portrait of a vanished world of effortless cool.

La Dolce Vita

ISBN 978-1-906863-57-9

Hbk, 9.5 x 11.5 in. / 256 pgs / 300 b&w.

U.S. \$59.95 CDN \$66.00

May/Photography



Ann Bonfoey Taylor played many roles throughout her extraordinary life—a wartime pilot, Olympic skier, professional tennis player, famed hostess—but above all she was an enormously influential style icon, whose extraordinary wardrobe of couture and custom-designed sporting ensembles is celebrated in this magnificent volume.

PHOENIX ART MUSEUM

Fashion Independent: The Original Style of Ann Bonfoey Taylor

Edited by Dennita Sewell.

Ann Bonfoey Taylor (1910–2007) was a pioneering female flight instructor during World War II, was a member of the U.S. Olympic Ski Squad in 1939, competed in tennis at Wimbledon and was accomplished at riding and shooting. Recognized among an international jet-setting social circle as a wonderful hostess at her magnificent homes in Colorado and Montana, Taylor also played a leading role as a style icon. She was captured in photographs by artists such as Edward Steichen, Louise Dahl-Wolfe and Toni Frissell, and was regularly featured in publications such as *Vogue*, *Town and Country* and *Harper's Bazaar* from the 1930s through the 1970s. In 2008, her extraordinary wardrobe of couture and custom-designed sporting ensembles was donated to Phoenix Art Museum. Selected by *Art and Antiques* as one of the top 100 art museum gifts of 2008, Taylor's impressive collection features works by some of the most masterful fashion designers of the 1950s and 60s, including Charles James, Balenciaga, Givenchy and Madame Grès. The collection is significant for both the quality of the designers and for its depth, as the numerous examples allow for a comprehensive look at each designer's artistic process. *Fashion Independent: The Original Style of Ann Bonfoey Taylor* features more than 60 full ensembles and accessories that provide a comprehensive look at the wardrobe of a dynamic and sophisticated woman.

Fashion Independent: The Original Style of Ann Bonfoey Taylor

ISBN 978-0-9844081-1-5

Clth, 9.5 x 12 in. / 140 pgs / 130 color / 15 b&w.

U.S. \$60.00 CDN \$66.00

April/Fashion

Exhibition Schedule

Phoenix, AZ: Phoenix Art Museum, 02/27/11–05/29/11



Also Available:

Arnold Scaasi: American Couturier

9780878467587

Clth, U.S. \$55.00 CDN \$61.00

MFA Publications



Yohji Yamamoto: My Dear Bomb

ISBN 978-90-5544-979-8

Pbk, 6 x 8.75 in. / 192 pgs / 25 b&w.

U.S. \$39.95 CDN \$44.00

April/Fashion/Nonfiction & Criticism/Asian Art & Culture

LUDION

Yohji Yamamoto: My Dear Bomb

Coauthored by Ai Mitsuda.

Yohji Yamamoto led the Japanese fashion wave of the 1980s and 1990s into the new millennium. In October 2009, after a series of bad investments, Yamamoto Inc. went bankrupt; by the end of that year the designer had inaugurated a new business and a complete reevaluation of his direction. *My Dear Bomb* is an outcome of this transition moment. Coauthored with Ai Mitsuda, this carefully and beautifully written autobiography (with biographical interpolations by friends and collaborators) seamlessly combines extended meditations on clothing and life with Yamamoto's memories and anecdotes, in short, concise paragraphs. Throughout its pages, we encounter Yamamoto as a tough realist unburdened by disingenuousness ("I am, in fact, a man who may turn heartless in an instant; I desire only to settle each and every score immediately"); and, of course, as a great designer blessed with unerring instinct for his materials ("how does the cloth want to drape, to sway, to fall? If one keeps these things in mind and looks very carefully, the fabric itself begins to speak"). Illustrated with drawings by Yamamoto, this open-hearted meditation offers a take on the autobiography form as imaginative as the designer's fashion wear.

MUSEUM OF CONTEMPORARY ART DETROIT



Rei Kawakubo: ReFusing Fashion

Introduction by Marsha Miro. Text by Harold Koda, Sylvia Lavin, Judith Thurman, Michael Stone-Richards.

Rei Kawakubo (born 1942) established Comme des Garçons in Tokyo in 1973 and quickly consolidated her stature as one of the three major Japanese designers alongside Issey Miyake and Yohji Yamamoto. Kawakubo's conceptions stem from her background in fine arts and literature rather than from any formal design training. Her fabrication methods, and her collaborations with artists such as the late, great Merce Cunningham, are explored in this survey of her work. *ReFusing Fashion* presents over 40 key garments, costumes from Kawakubo's Cunningham collaboration, photographs, runway footage and ephemera.

Rei Kawakubo: ReFusing Fashion

ISBN 978-0-9791991-4-1

Pbk, 8.5 x 11 in. / 138 pgs / 128 color.

U.S. \$45.00 CDN \$50.00

February/Fashion/Asian Art & Culture

LE BOOK PUBLISHING INC.



Le Book New York 2011

A source of both information and inspiration, the 2011 edition of *Le Book* offers a skeleton key to the fashion and advertising industries. Providing up-to-the-minute detail on more than 10,000 professionals, this luxurious visual reference is a "who's who" of the industry, featuring its very best—from photographers, art directors, stylists, fashion designers and modeling agencies to location scouts, rental studios, caterers, record labels and public relations firms. In print for over 25 years, *Le Book* has become the global meeting place for those involved in the fields of visual communication. Thanks to collaborations by such esteemed cultural figures as Robert Mapplethorpe, Martine Sitbon, Keith Haring, Paul Smith, Yves Saint Laurent and Karl Lagerfeld, each volume of this go-to-guide is a true collector's edition.

Le Book New York 2011

ISBN 978-2-905190-70-3

Slip, spiral, 2 vols., 11 x 8.75 in. / 700 pgs / illustrated throughout.

U.S. \$249.00 CDN \$274.00

May/Fashion

THE PRESS OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN



Previously Announced

As Long as It's Pink The Sexual Politics of Taste By Penny Sparke.

What is the legacy of the architectural and design movement of the mid-twentieth century? Did it deliver its promised vision of an egalitarian, democratic society supported by aesthetically simple, mass-produced goods whose forms fulfilled their utilitarian functions? In this provocative book, first published in 1995 to critical acclaim, design historian Penny Sparke embraces the awkward question of gender and aesthetic preference. Ranging across histories of domesticity and consumerism, as well as modern design and cultural theories, Sparke offers a new take on the history of modern material culture.

As Long as It's Pink

ISBN 978-0-919616-51-6

Pbk, 6 x 9 in. / 224 pgs / 25 b&w.

U.S. \$25.00 CDN \$28.00

Available/Design & Decorative Arts/Nonfiction & Criticism

In the 1990s, the art photography and fashion worlds merged to an unprecedented degree, spawning collaborations, magazine portfolios and a new lo-fi style for both photography and fashion. *Not in Fashion* includes works by photographers such as Wolfgang Tillmans and Juergen Teller, as well as artists such as Vanessa Beecroft and Susan Cianciolo.

KERBER

Not in Fashion

Photography and Fashion in the 90s

Edited by Susanne Gaensheimer, Sophie von Olfers.

Text by Michael Bracewell, Jason Evans, Jule Hillgärtner.

Fashion photography is about much more than just depicting clothes. Far larger conceptions of glamour, culture, sex and consumption play out every month in two-page advertising spreads in *Vogue* and *W*, and in the editorial shoots of *Purple* and *V*. Brazenly occupying the fraught overlap between art and commerce, the most provocative fashion photography combines exquisite come-ons with subtle affronts, to convention, to propriety, to our pride. The 1990s constituted an exciting moment in fashion photography, as a generation of practitioners made work that was bluntly physical and brash, celebrating music, subculture and intimacy in the most creative fringes of twenty- and thirty-something life. *Not in Fashion* collects some of the strongest photographs, campaigns and picture series from magazines of the 1990s—much of which was done by photographers who maintained careers as fine artists while executing editorial and campaign work for some of the industry's leading designers and publications. This volume includes seductive, challenging work by artists including Vanessa Beecroft, Walter van Beirendonck, Bernadette Corporation, Ayzit Bostan, BLESS, Mark Borthwick, Susan Cianciolo, Maria Cornejo, Corinne Day, Anders Edström, Jason Evans, Helmut Lang, Martin Margiela, M/M (Paris), Cris Moor, Kostas Murkudis, Collier Schorr, Nigel Shafran, Juergen Teller and Wolfgang Tillmans.

Not in Fashion

ISBN 978-3-86678-452-9

Pbk, 9.5 x 11.75 in. / 320 pgs / 217 color / 94 b&w.

U.S. \$59.95 CDN \$66.00

March/Fashion/Photography



Is ugliness only skin deep? British design guru Stephen Bayley reveals the contradictions and the allure of what we deem ugly in this fully illustrated book.



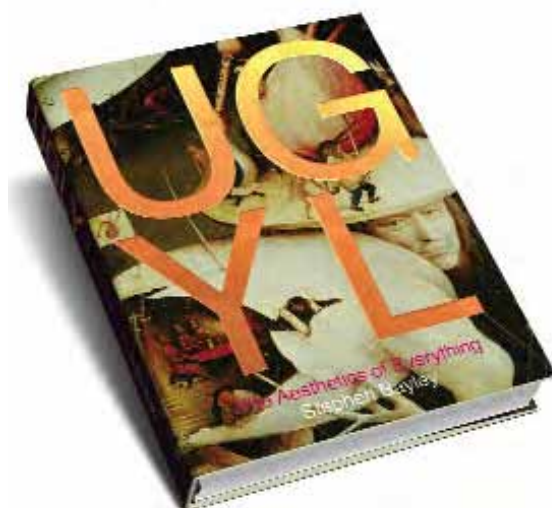
Ugly
ISBN 978-1-906863-47-0
Hbk, 7 x 9.5 in. / 272 pgs / 100 color.
U.S. \$39.95 CDN \$44.00
June/Design & Decorative Arts/Nonfiction & Criticism

FIELL PUBLISHING

Ugly **The Aesthetics of Everything** **By Stephen Bayley.**

Although beauty has occupied philosopher's passions at least since Plato's time, ugliness has rarely gotten its fair share of critical attention. Now, British social commentator and design critic Stephen Bayley—of whom Tom Wolfe once said, "I don't know anybody with more interesting observations about style, taste and contemporary design"—is turning his keen eye to the very notion of ugliness. "Ugliness offends the natural order, even as it helps to define it," he wrote in the *Sunday Times* not long ago. "So the human adventure is a gradient with the ugly at one end and the beautiful at the other: we are all on that slope, aspiring in one direction while desperate to avoid the sickening gravitational pull of the other." Here he weaves centuries of art and design history into a far-reaching discourse on the unbearable and the grotesque. Can something that is outwardly beautiful—a B52 bomber or a Colt .45—also be ugly, if its function is to kill or to maim? Why was "Degenerate Art" considered so unacceptable? Why are mountains seen as sublime expressions of nature, when only 200 years ago they were regarded as loathsome things to be avoided at all costs? Why is there a contest for "The Ugliest Dog in the World"? Stephen Bayley has the answers, and they're not pretty.

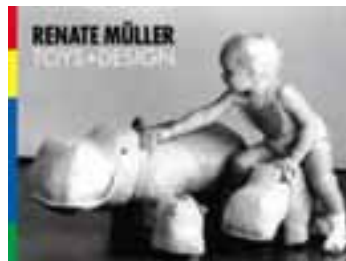
Stephen Bayley (born 1951) is one of the world's best-known commentators on design and popular culture, and author of the books *A Dictionary of Idiocy*, *General Knowledge* and *Life's a Pitch*. In the early 1980s he oversaw the Boilerhouse Project—Britain's first permanent design exhibition—at the Victoria and Albert Museum, and later became Chief Executive of the Design Museum in London. He has worked as a design consultant for, among others, Ford, Absolut Vodka, Coca-Cola, Volkswagen and BMW. A bestselling author and an outspoken authority on design and art, he is a regular contributor to numerous newspapers and magazines.



R 20TH CENTURY/WHITEHAUS MEDIA

Renate Müller: Toys + Design**Foreword by Evan Snyderman. Text by Reinhild Schneider.**

Made of beige open-weave jute with colored leather accents, Renate Müller's toy animals and shapes are some of the sweetest, most endearing and simply artistic toys that have ever been made. They were conceived in the early 1960s, as part of an endeavor launched by Helene Haeusler at the Sonneberg Technical College for Toy Design in Germany, and were designed to fulfill the need for large, brightly colored stuffed animals to enhance orthopedic exercises and balance coordination for mentally and physically handicapped children. Müller's toys debuted at the Leipzig Fair in 1967, were tested by psychiatric hospitals and clinics throughout Germany and proved a huge hit. In fact, her alligators and rhinos were so lovable, her fabric bowling pins so beautifully made, her hippos and elephants so comforting, that they quickly became coveted by design buffs worldwide, and they have remained so to this day. In 1990, Müller took over the rights to her designs and continues to hand-produce very limited quantities of these classic designs as well as new designs. *Renate Müller: Toys + Design* is the first monograph on Müller's work available in the United States. Coinciding with a wave of renewed interest in therapeutic toy design, and with Müller's first solo exhibition, at R 20th Century, this volume inspires and delights in equal measure.

**Renate Müller: Toys + Design****ISBN 978-0-9704608-3-7****Clth, 11.25 x 8.5 in. / 80 pgs / 40 color / 26 b&w.**

U.S. \$45.00 CDN \$50.00

February/Design & Decorative Arts

Exhibition Schedule

New York: R 20th Century, 10/13/10–01/04/11



WASMUTH

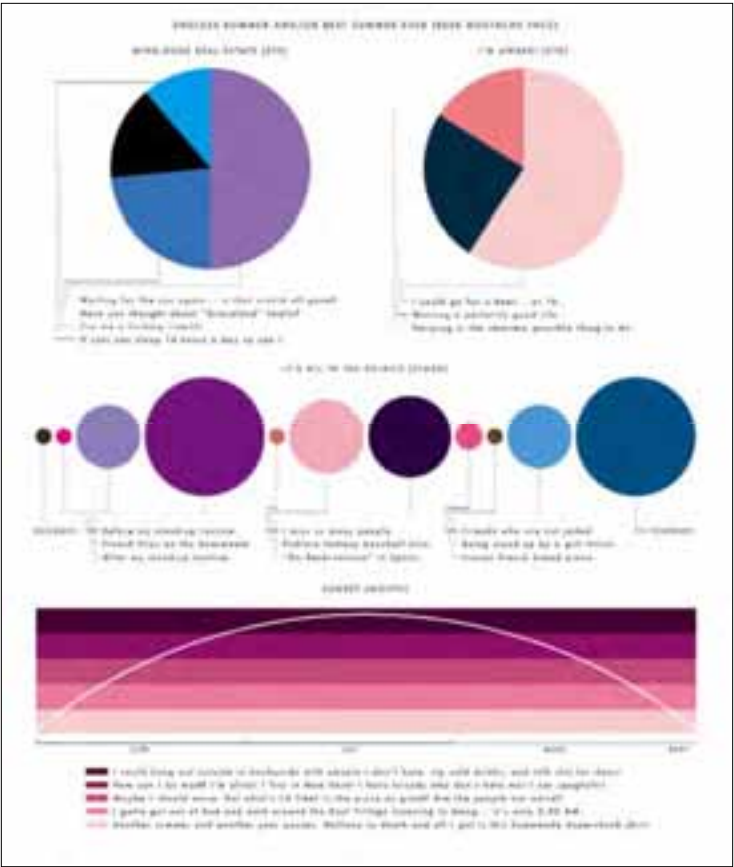
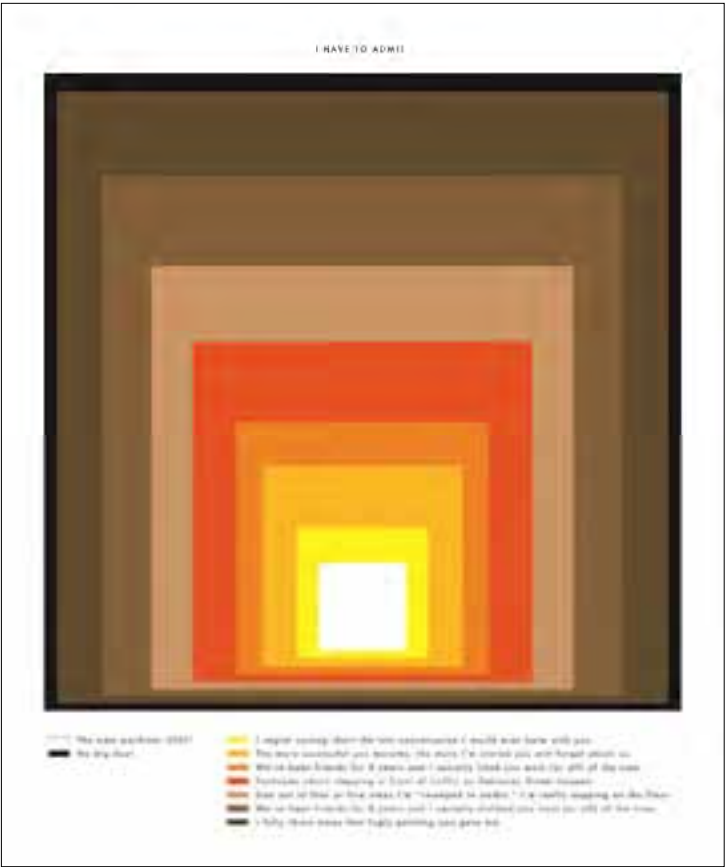
The Classroom**From the Late 19th Century Until the Present Day****Text by Thomas Müller, Romana Schneider.**

Taking as its epigraph the architect Hans Scharoun's aphorism that "young people want to be inspired, not taught," *The Classroom* shows how furniture designers from the late nineteenth century to the present have strived to enliven the classroom experience for children, telling for the first time the history of this neglected area of furniture design. The book is based on the collection of the VS school museum in Tauberbischofsheim, which houses a unique collection of school furniture from Germany and abroad. Through this collection, it draws out the fascinating tale of educational theory and school architecture over the past hundred years, tracing the ascent of a child-centered approach to education and attendant developments in design, as well as such topics as the use of propaganda in Soviet- and Nazi-era schools. Chairs, desks, classrooms and entire schools by Alvar Aalto, Arne Jacobsen, Charles Rennie Mackintosh, Jean-Baptiste Mathon, Jean Prouvé, Eero + Eliel Saarinen and Bruno Taut are abundantly illustrated and examined. *The Classroom* looks back over this history and looks forward to possible future developments.

The Classroom**ISBN 978-3-8030-3348-2****Pbk, 9.75 x 11.75 in. / 304 pgs / 400 color / 400 b&w.**U.S. \$65.00 CDN \$72.00 **FLAT40**

March/Design & Decorative Arts

Pie charts of good times and bad times, graphs of disappointments, color-coded abstractions analyzing dinner conversations: Andrew Kuo makes colorful, witty and bittersweet art from the most fleeting everyday experiences.

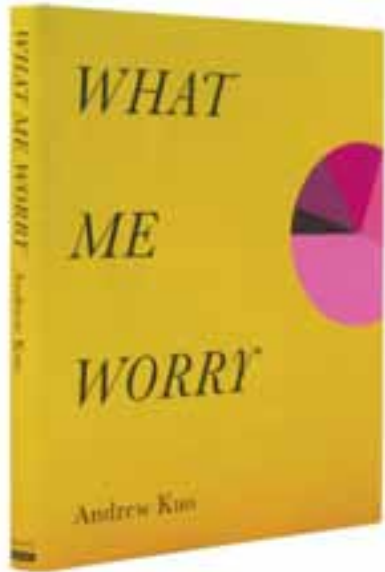


DAMIANI/STANDARD PRESS

Andrew Kuo: What Me Worry
Text by Kelefa Sanneh.

Repurposing the sad, comical and seemingly trivial minutiae of everyday life into pie charts, flow charts and other forms of visual data sorting, New York-based artist Andrew Kuo transforms the idlest of days into a witty analysis in color and pattern. Among the many itemizations he has rendered into charts: “Some Things I am Scared of in November 2007”; “My Ideal Slacker Tuesday on March 27, 2008”; “Being Accused of Being an Asshole (Via Instant Messenger) on June 21, 2009.” The brilliance and charm of these works lies not only in their balance of what might be called “cool content in geek form,” but also in the criteria and gradations they measure—for example, a chart analyzing “My Selected History with The Boredoms” takes the band’s chronological discography along its horizontal axis, and runs from “Potheads” to “Mindblowing!” along its vertical axis. Kuo’s obsessive charts, which resemble Op art, Concrete art or the abstractions of Josef Albers (sometimes in deliberate homage), have reached a wide audience through his music reviews for *The New York Times*, as well as through numerous solo shows over the past ten years. *What Me Worry* adopts *Mad* magazine’s slogan to gently poke fun at the artist’s compulsive record-keeping, and compiles a range of charts, some of which are also made into colorful sculptures, alongside figurative paintings, diary musings and a series of recipes. The *New Yorker* music critic Kelefa Sanneh contributes an essay.

Andrew Kuo graduated with a Bachelor of Fine Arts from Rhode Island School of Design in 1999, and now lives in New York, where his first solo exhibition was held in 2001; his most recent solo exhibition, *All Over Again*, was held at The 33 Bond Gallery in October, 2007. Kuo’s charts of bands and concerts are regularly featured in *The New York Times’* music section.



Andrew Kuo: What Me Worry
ISBN 978-88-6208-153-5
Hbk, 10 x 12 in. / 208 pgs / illustrated throughout.
U.S. \$49.95 CDN \$55.00
April/Art

Now in Paperback!

NAI/D.A.P. DISTRIBUTED ART PUBLISHERS

Otto Neurath: The Language of the Global Polis

Text by Nader Vossoughian.

The Austrian sociologist Otto Neurath was a seminal figure of twentieth-century modernist thought. Member of the Vienna Circle, founder of the Museum of Society and Economy, inventor of the famous Isotype pictorial system and champion of the Unity of Science movement, Neurath espoused a vision of a “global polis” that put him in contact with the leading intellectuals, architects and artists of his time, from Adolf Loos to Laszlo Moholy-Nagy, from Sigfried Giedion to Le Corbusier, from graphic designer Gerd Arntz to architect and urban designer Cornelis van Eesteren. From 1931 onwards he collaborated with the International Congress of Modern Architecture (CIAM) and its chief exponents—Cornelis van Eesteren, Sigfried Giedion, Le Corbusier and Laszlo Moholy-Nagy—to construct an international language of urban planning and design. His close relationship with bibliographer Paul Otlet and the “cité mondiale” project led to an engagement with issues of international communication. Now in paperback, *The Language of the Global Polis* explores Neurath’s ideas on the modern metropolis, his fascination with visual media and the Vienna Method of Pictorial Statistics and the ways in which Neurath attempted to internationalize the aims of his Museum of Society and Economy through collaborations with CIAM and Otlet and by establishing satellite museums across the world. Both scholarly and accessible, Vossoughian’s text offers a new perspective to one of the most formidable intellectuals of the interwar period.

Otto Neurath (1882–1945) was a philosopher, economist and information designer. His work in all of these fields was unified by a wholesale rejection of metaphysics (as expressed in the philosophy of Logical Positivism) and his desire to construct universal knowledge systems to streamline information flow, the most famous of which are his Universal Silhouettes (for example the male and female silhouettes on bathroom doors, and road signs such as the car swerving). He fled his native Austria after the Nazi Anschluss and eventually settled in Oxford, England, where he founded the Isotype Institute.

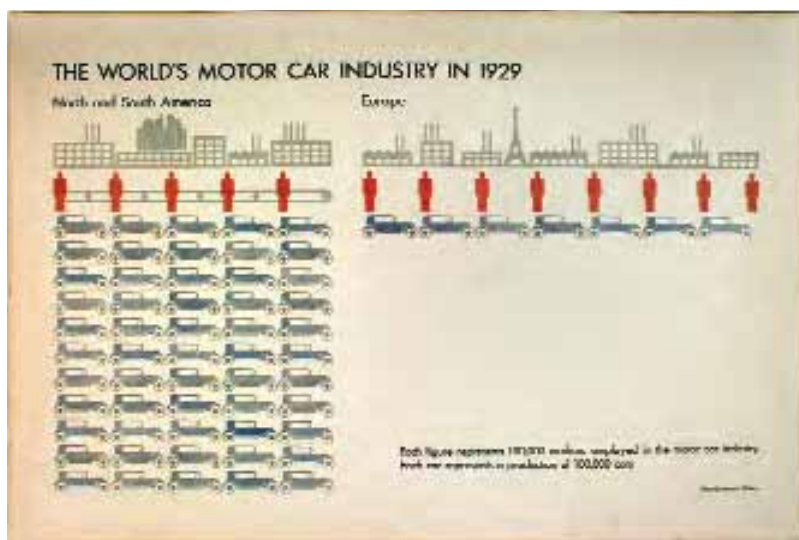
Otto Neurath: The Language of the Global Polis

ISBN 978-90-5662-798-0

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

U.S. \$35.00 CDN \$39.00

May/Design & Decorative Arts





NAI PUBLISHERS

Rietveld's Universe

Edited by Marie-Thérèse van Thoor, Ida van Zijl, Rob Dettingmeijer.

The foremost designer of the De Stijl group, and the author of its most iconic product, the 1917 Red and Blue chair, Gerrit Rietveld (1888–1964) stands today as one of the last century's most adventurous designers and architects. The iconicity of the Red and Blue chair, and of the Rietveld Schröder House in Utrecht (which was added to the UNESCO World Heritage List in 2000), have perhaps overshadowed the incredible scope and longevity of Rietveld's career, for this consummate modernist polymath designed on every scale, from a bus stop to a small village, and he continued his experiments right up to his death in 1964. Today his works are to be found in the collection of every serious design museum. *Rietveld's Universe* is a comprehensive publication on the range of this great designer's work, reproducing works and presenting new research and perspectives, including contributions by leading international scholars. Focusing on Rietveld's spatial philosophy and the mutual influences between his work and that of his close contemporaries such as Mondrian, Van Doesburg, Frank Lloyd Wright, Mies van der Rohe, Le Corbusier and Alvar Aalto, it expresses the unity of Rietveld's modernist pedagogy and affirms the audacity of his vision.

Rietveld's Universe

ISBN 978-90-5662-746-1

Pbk, 9.5 x 9 in. / 277 pgs / 200 color / 120 b&w.

U.S. \$47.50 CDN \$52.00

February/Design & Decorative Arts

Exhibition Schedule

Utrecht, The Netherlands: Centraal Museum,
10/20/10–01/11/11



NAI PUBLISHERS

Rietveld's Chair: DVD & Book

Text by Marijke Kuper. Film by Lex Reitsma.

Rietveld's Chair investigates the genesis and reception of this modern classic. Art historian Marijke Kuper presents new facts and visual materials plus an overview of all known prewar examples of the chair. In the accompanying DVD documentary by Lex Reitsma, the furniture restorer Jurjen Creman reconstructs the prototype version, and Erik A. de Jong explains how his grandparents, Piet Elling and Diek Elling-Nijland, used their Rietveld furniture.

Rietveld's Chair: DVD & Book

ISBN 978-90-5662-778-2

Hbk, 6 x 7.5 in. / 160 pgs / 50 color / DVD (NTSC & PAL).

U.S. \$25.00 CDN \$28.00

February/Design & Decorative Arts

Poligrafa's *By Architects* series showcases innovative furniture and objects designed by some of the most important architects of the twentieth century. Works are analyzed through sketches, drawings and chronologies, with archival photographs of the original products and contemporary photographs.

EDICIONES POLIGRAFA

Eileen Gray: Objects and Furniture Design

By Architects

Introduction by Carmen Espegel.

Neglected in her lifetime, Eileen Gray (1878–1976) is now regarded as one of the most important furniture designers and architects of the early twentieth century. She first worked as a lacquer artist, then as a furniture designer and finally as an architect. At a time when other leading designers were almost exclusively male and adherents to one movement or another, Gray remained stalwartly independent. Her design style was as distinctive as her way of working; Gray developed an opulent, luxuriant take on the geometric forms and industrially produced materials used by International Style designers such as Le Corbusier, Charlotte Perriand and Mies van der Rohe. Her voluptuous leather and steel Bibendum Chair and chic E-1027 glass and tubular steel table are now familiar icons of modernity. Part of the *By Architects* series, *Eileen Gray* highlights the work of this singular designer-architect.

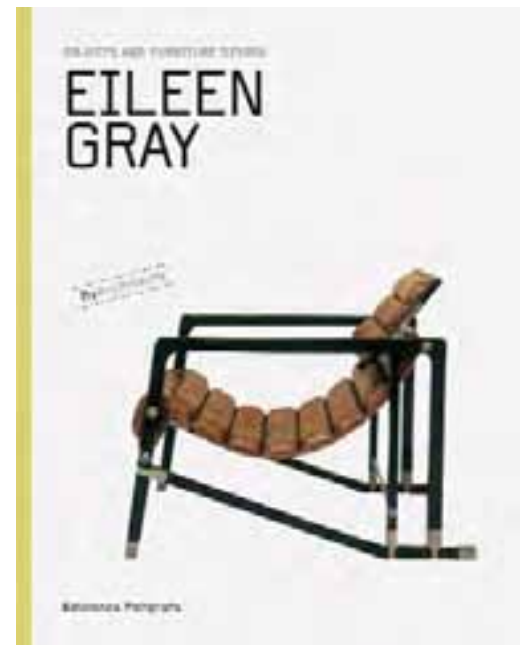
Eileen Gray

ISBN 978-84-343-1265-4

Hbk, 6.5 x 8.5 in. / 128 pgs / 166 color.

U.S. \$30.00 CDN \$33.00

May/Design & Decorative Arts



EDICIONES POLIGRAFA

Eero Saarinen: Objects and Furniture Design

By Architects Series

Introduction by Antonio Román.

Despite the brevity of his career, Eero Saarinen (1910-1961) was one of the most celebrated architects of his time. Born in Finland, he immigrated to the United States in 1923, where his father was director of the Cranbrook Academy of Art. Here, the young Saarinen took courses in sculpture and furniture design, and began close friendships with fellow students Charles and Ray Eames, as well as Florence Knoll. As a designer, Saarinen moved easily between the so-called International Style and Expressionism, utilizing a vocabulary of bold colors, curves and cantilevers; many of his pieces have remained in production, becoming twentieth-century furniture icons. As an architect, Saarinen is responsible for some of the most potent architectural symbols of American identity including Dulles International Airport in Washington, D.C., and the Gateway Arch in St. Louis. Published in Poligrafa's *By Architect* series, this volume surveys Saarinen's life and career.

Eero Saarinen

ISBN 978-84-343-1264-7

Hbk, 6.5 x 8.5 in. / 128 pgs / 178 color.

U.S. \$30.00 CDN \$33.00

May/Design & Decorative Arts



Also Available:

Alvar Aalto: Objects and Furniture Design

9788434311435

Hbk, U.S. \$30.00

CDN \$33.00

Poligrafa



Charles & Ray Eames: Objects and Furniture Design

9788434311459

Hbk, U.S. \$30.00

CDN \$33.00

Poligrafa



Jean Prouvé: Objects and Furniture Design

9788434311442

Hbk, U.S. \$30.00

CDN \$33.00

Poligrafa



Mies van der Rohe: Objects and Furniture Design

9788434311824

Hbk, U.S. \$30.00

CDN \$33.00

Poligrafa



László Moholy-Nagy: 60 Fotos

Books on Books No. 12

Text by David Evans, Franz Roh.

László Moholy-Nagy (1895–1946) was among modernist photography's most vocal theorists and ideologues, and a tireless explorer of its outer limits. In 1930, he published *60 Fotos*, an almost pedagogic visual treatise in which he performed virtuoso turns on all kinds of photographic possibilities, from camera-less pictures and photograms—for which he squirted oil into developer and squeezed oil between sheets of glass during exposure (among other techniques)—to photomontage, as well as more conventional photographs. *60 Fotos* proposed photography as both a medium with intrinsic material properties to explore and as an instrument capable of surpassing the human eye in its recording of the world. This classic treatise features some of the Bauhaus teacher's finest examples of photograms, negative prints and photomontage; Errata's spread-by-spread reproduction of the volume also includes a contemporary essay by noted photo-historian David Evans.

Laszlo Moholy-Nagy: 60 Fotos
ISBN 978-1-935004-20-2
Clth, 7.25 x 9.75 in. / 92 pgs / 50 duotone.

U.S. \$39.95 CDN \$44.00
 February/Photography



Alexey Brodovitch: Ballet

Books on Books No. 11

Text by Edwin Denby, Kerry W. Purcell.

Published in 1945, Alexey Brodovitch's *Ballet* is easily among the most legendary photobooks of the twentieth century: the first and only book he authored as photographer, it was printed in a small run of a few hundred copies, and quickly became a rarity. A Russian émigré in 1920s Paris, Brodovitch began his career as a scene painter for Diaghilev's Ballet Russes, and had firmly established himself as a leading art director and graphic designer in New York when he began photographing the Ballets Russes de Monte Carlo in the mid-1930s. Shot on 35 mm film, Brodovitch's images radically disregard conventions of "good" technique; blurred and fast-paced, they capture the motion and spirit of dance both in rehearsals and on stage. Errata Editions reproduces every captivating page spread from this rarely seen classic of both dance and photography history, making it at last available to a broader audience.

Alexey Brodovitch: Ballet
ISBN 978-1-935004-22-6
Clth, 7.25 x 9.75 in. / 142 pgs / 120 duotone.

U.S. \$39.95 CDN \$44.00
 February/Photography



Zdenek Tmej: The Alphabet of Spiritual Emptiness

Books on Books No. 10

Text by Vladimír Birgus, Alexandra Urbanova.

First published in 1946, *Abeceda Dusevniho Prazdna* (*The Alphabet of Spiritual Emptiness*) offers an extraordinary look inside a German forced labor camp in Breslau, Poland, during 1941–1943. It is remarkable that Zdenek Tmej, a Czech citizen made to work for the Nazi war effort, was able to photograph at all, let alone produce such a poetic response to the horrors of the war. Tmej portrays the experience of captivity through images loaded with furtiveness and despair. Errata's edition reproduces every page spread from this extremely rare and fragile document, including the original texts by Alexandra Urbanova, translated for the first time into English, and a contemporary essay by Czech photo historian Vladimír Birgus. This little-known masterpiece today stands as an ever-relevant symbol of survival and resistance.

Zdenek Tmej: The Alphabet of Spiritual Emptiness
ISBN 978-1-935004-18-9
Clth, 7.25 x 9.75 in. / 172 pgs / 105 duotone.

U.S. \$39.95 CDN \$44.00
 February/Photography



Paul Graham: Beyond Caring

Books on Books No. 9

Text by David Chandler, Jeffrey Ladd.

Published in 1986, *Beyond Caring* is now regarded as one of the key works from Britain's wave of "New Colour" photography. Paul Graham (born 1956) was commissioned to present his view of "Britain in 1984" by the Photographer's Gallery in London, and turned his attention towards the breakdown of the welfare benefits system across the United Kingdom. In the "lemon green walls" of waiting rooms and the all-day "inevitable queues," Graham captured the poor working conditions and the inefficient service of the overburdened social security and unemployment offices across the nation. Photographing surreptitiously, his camera is both witness and protagonist within a bureaucratic system that speaks to the humiliation and indignity aimed towards the most vulnerable in society. Errata's complete reproduction of this now rare and controversial book is augmented with contemporary essays by writer and curator David Chandler and Errata Creative Director Jeffrey Ladd.

Paul Graham: Beyond Caring
ISBN 978-1-935004-16-5
Clth, 7.25 x 9.75 in. / 104 pgs / 50 color.

U.S. \$39.95 CDN \$44.00
 February/Photography



An expanded edition of Errata's spread-by-spread study of the most important photobook ever published.

Revised and Expanded Edition!

ERRATA EDITIONS

Walker Evans: American Photographs

Books on Books No. 2

Text by Lincoln Kirstein, John T. Hill.

Walker Evans' *American Photographs* is widely deemed the most important photobook ever published. Originally conceived to be a catalogue to accompany his one-man show at The Museum of Modern Art in 1938 (the first solo show MoMA had given to a photographer), it quickly became a document so definitive of its era that curator John Szarkowski wrote that "it was difficult to know now whether Walker Evans recorded the America of his youth, or invented it." The book opens with images that cite photography, immediately establishing a tension between medium and message, although it is certainly for the message that Evans has become famous: *American Photographs* points over and over again to the unhappy lot of the poor and the dispossessed in 1930s America. Lincoln Kirstein's accompanying essay (famous in its own right) declares: "What poet has said as much? Only newspapers, the writers of popular music, the technicians of advertising and radio have, in their blind energy accidentally, fortuitously, evoked for future historians such a powerful monument to our moment. And Evans' work has, in addition, intention, logic, continuity, climax, sense and perfection." *American Photographs* continues to go out of print for long stretches of time, and the first edition of Errata's 2009 spread-by-spread reprint followed suit. This revised edition of that volume presents the original 1938 edition with its 87 legendary black-and-white photographs (reproduced in full-page rather than quarter-page spreads), the classic Kirstein essay and a contemporary essay by Evans scholar John T. Hill. 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*, 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: American Photographs

ISBN 978-1-935004-24-0

Clth, 7.25 x 9.75 in. / 152 pgs / 20 color / 90 duotone.

U.S. \$39.95 CDN \$44.00

February/Photography



Also Available:

William Klein: Life Is Good & Good for You in New York
9781935004080

Clth, U.S. \$39.95 CDN \$44.00
Errata Editions



Yutaka Takanashi: Toshi-e (Towards the City)

9781935004103

Clth, U.S. \$39.95 CDN \$44.00
Errata Editions



David Goldblatt: In Boksburg

9781935004127

Clth, U.S. \$39.95 CDN \$44.00
Errata Editions

With 75 previously unseen photographs, this volume explores the early experimental work of Ralph Eugene Meatyard.



RADIUS BOOKS

Ralph Eugene Meatyard: Dolls and Masks

Text by Eugenia Parry, Elizabeth Siegel.

Family man, optician, avid reader and photographer Ralph Eugene Meatyard created and explored a fantasy world of dolls and masks, in which his family and friends played the central roles on an ever-changing stage. His monograph, *The Family Album of Lucybelle Crater*, published posthumously in 1974, recorded his wife and family posed in various disquieting settings, wearing masks and holding dolls and evoking a penetrating emotional and psychological landscape. The book won his work critical acclaim and has been hugely influential in the intervening decades. *Dolls and Masks* opens the doors on the decade of rich experimentation that immediately preceded the production of his final opus, *The Family Album of Lucybelle Crater*. Published to coincide with an exhibition at the Art Institute of Chicago, this handsome book presents more than 70 never-before-seen works from the Meatyard Archive, greatly expanding our understanding of Meatyard's elusive and captivating genius. Writer and historian Eugenia Parry and curator Elizabeth Siegel contribute essays that set the stage for this foray into the unknown work of one of the last century's most intriguing photographers.

Ralph Eugene Meatyard (1925–1972) attended Williams College as part of the Navy's V12 program in World War II. Following the war, he married, became a licensed optician and moved to Lexington, Kentucky. When the first of his three children was born, Meatyard bought a camera to make pictures of the baby. Photography quickly became a consuming interest. He joined the Lexington Camera Club, where he met Van Deren Coke, under whose encouragement he soon developed into a powerfully original photographer. Meatyard's work is housed at the Museum of Modern Art, George Eastman House in Rochester, New York, Smithsonian Institution and many other important collections.

Ralph Eugene Meatyard

ISBN 978-1-934435-33-5

Cloth, 9 x 10.5 in. / 144 pgs / 75 duotone.

U.S. \$60.00 CDN \$66.00

April/Photography

Exhibition Schedule

Chicago, IL: Art Institute of Chicago, Summer 2011.



Also Available:

Ralph Eugene Meatyard: The Family Album of Lucybelle Crater and Other Figurative Photographs
9781891024290

Hbk, U.S. \$45.00 CDN \$50.00

D.A.P./Distributed Art Publishers, Inc.



This monumental survey provides a comprehensive assessment of Araki's achievement in more than 700 photographs.

SILVANA EDITORIALE

Araki: Love and Death

Edited by Francesca Bernasconi, Fuyumi Namioka. Text by Marco Francioli, Fuyumi Namioka, Guido Comis.

Japan's most famous photographer, and one of photography's most prolific bookmakers, Nobuyoshi Araki is notorious for his erotic photographs of women in bondage. Japanese bondage, which differs from western bondage in its orchestration of knots and binding to arouse specific points upon the body, offers visual as well as erotic rewards that Araki has scrutinized with great zeal. Araki is able to bestow eroticism upon all manner of natural imagery, but is also celebrated for series such as *Sentimental Journey* and *Winter Journey*, which record his marriage and the death of his wife. Driven by an attraction to the uncensored facts of Eros and Thanatos, Araki has always made humanity the center of his concerns; but at several junctures in his career, the authorities have evinced indifference to such motives, removing his work from sale and arresting curators for exhibiting his work. Nonetheless, the craft of Araki's photography is not in doubt, and in recent years, his work has expanded to accommodate broader aspirations, inflected by age: "When I photograph unhappiness I only capture unhappiness," he told Nan Goldin in an interview, "but when I photograph happiness, life, death and everything else comes through." With over 300 photographs, this monumental survey provides a careful selection from his most important photographic cycles, from *Satchin* and *Sentimental Journey* to *Winter Journey*, *Cityscapes Polart*, *Sensual Flowers*, *Bondage* and others, to his most recent works.

Born in Tokyo in 1940, **Nobuyoshi Araki** worked at an advertising agency in the 1960s, where he met his future wife, Yoko Araki, the subject of his now classic volume *Sentimental Journey*. Her last days were recorded in a 1990 volume called *Winter Journey*. At the age of 70 his prolificness remains undimmed: "It is my past and the lust for life that is pushing me to take pictures now."

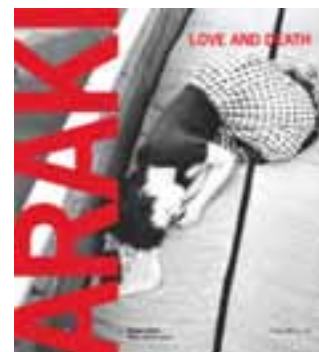
Araki: Love and Death

ISBN 978-88-366-1737-1

Pbk, 10 x 11 in. / 400 pgs / 745 color and b&w.

U.S. \$65.00 CDN \$72.00

February/Photography/Asian Art & Culture



Exhibition Schedule

Lugano, Switzerland: Museo d'Arte,
10/23/10–02/20/11



Also Available:

**Japanese Photobooks
of the 1960s and 70s**

9781597110945

Hbk, U.S. \$75.00

CDN \$83.00

Aperture

A long-awaited collection of essays, reviews and lectures by Tod Papageorge, one of the most influential voices in photography today.



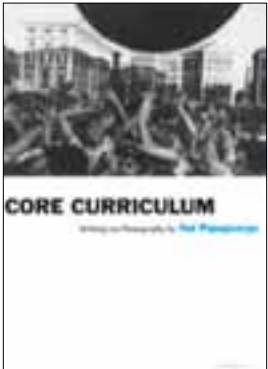
APERTURE

Core Curriculum
Writings on Photography
By Tod Papageorge.

Core Curriculum: Writings on Photography is the long-awaited collection of essays, reviews and lectures by Tod Papageorge, one of the most influential voices in photography today. As a photographer and the Walker Evans Professor of Photography at the Yale University School of Art, Papageorge has shaped the work and thought of generations of artist-photographers, and, through his critical writings—some of which have gained a cult following through online postings—he has earned a reputation as an unusually eloquent and illuminating guide to the work of many of the most important figures in twentieth-century photography. Among the artists Papageorge discusses in this essential volume are Eugène Atget, Brassai, Robert Frank (with Walker Evans), Robert Adams and his close friend Garry Winogrand. The book also includes texts that examine the more general questions of photography’s relationship to poetry, and how the evolution of the medium’s early technologies led to the twentieth-century creation of the artist-photographer. Among the previously unpublished pieces in *Core Curriculum* are an unfinished poem written in response to Susan Sontag’s *On Photography*, a profile of Josef Koudelka and a commencement speech delivered at the Yale School of Art in 2004. *Core Curriculum* also includes a number of interviews with this esteemed photographer/teacher/author, ranging in topic from his own photographic work and background in poetry to his energetic observations on the art of photography.

Tod Papageorge (born 1940) earned his BA in English literature from the University of New Hampshire in 1962, where he began taking photographs during his last semester. He is the recipient of two Guggenheim Fellowships and two National Endowment for the Arts Fellowships. In 1979, Papageorge was named Yale University’s Walker Evans Professor of Photography and director of graduate studies in photography, both positions he continues to hold today.

Core Curriculum
ISBN 978-1-59711-172-0
Flexi, 6 x 8.5 in. / 208 pgs / 3 color / 33 b&w.
U.S. \$29.95 CDN \$33.00
June/Photography/Nonfiction & Criticism



Also Available:
Inside the Photograph
9781597111041
Pbk, U.S. \$19.95
CDN \$22.00
Aperture



Photography
After Frank
9781597110952
Flexi, U.S. \$29.95
CDN \$33.00
Aperture



Crisis of the Real
9781597111409
Pbk, U.S. \$19.95
CDN \$22.00
Aperture



The Pleasures of
Good Photographs
9781597111393
Flexi, U.S. \$29.95
CDN \$33.00
Aperture

The first comprehensive monograph on an acclaimed pioneer of American color photography, featuring classic works and previously unpublished photographs.



APERTURE

Alex Webb: The Suffering of Light

Text by Geoff Dyer.

The Suffering of Light is the first comprehensive monograph charting the career of acclaimed American photographer Alex Webb. Gathering some of his most iconic images, many of which were taken in the far corners of the earth, this exquisite book brings a fresh perspective to his extensive catalog. Recognized as a pioneer of American color photography since the 1970s, Webb has consistently created photographs characterized by intense color and light. His work, with its richly layered and complex composition, touches on multiple genres, including street photography, photojournalism, and fine art, but as Webb claims, "to me it all is photography. You have to go out and explore the world with a camera." Webb's ability to distill gesture, color and contrasting cultural tensions into single, beguiling frames results in evocative images that convey a sense of enigma, irony and humor. Featuring key works alongside previously unpublished photographs, *The Suffering of Light* provides the most thorough examination to date of this modern master's prolific, 30-year career. The photographs of **Alex Webb** (born 1952) have appeared in a wide range of publications, including *The New York Times Magazine*, *Life*, *Stern* and *National Geographic*, and have been exhibited at the International Center of Photography, New York; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York. He is a recipient of the Leica Medal of Excellence (2000) and the Premio Internacional de Fotografía Alcobendas (2009). A member of Magnum Photos since 1976, Webb lives in New York City.



Alex Webb: The Suffering of Light
ISBN 978-1-59711-173-7
Clth, 13 x 12 in. / 204 pgs / 115 color.
U.S. \$65.00 CDN \$72.00
May/Photography



Also Available:

Alex Webb: Istanbul
9781597110341
Hbk, U.S. \$50.00 CDN \$55.00
Aperture

Loud, vivid and drenched in fluorescence and neon: the 1980s surf scene, as recorded by Jeff Divine.



T. ADLER BOOKS

Surfing Photographs from the Eighties Taken by Jeff Divine

Introduction by Scott Hulet. Foreword by Jamie Brisick.

On the heels of 2006’s hugely popular *Surfing Photographs from the Seventies*, T. Adler Books now releases the companion volume, *Surfing Photographs from the Eighties Taken by Jeff Divine*. The 1980s were a tumultuous period in surf history, as the “everything’s groovy” communalism of the previous decade was blown apart into splinter groups. Professionals, rebels, punks and world travelers all banged the drum for their personal vision of surfing. The result was loud and vivid and drenched in fluorescence and neon. Photographer Jeff Divine was on the case, documenting the changes from surfing’s twin power poles: southern California and the north shore of Oahu. Divine’s access to these scenes, earned from 15 years on the sand and in the water, infuse this volume with authenticity, as an insider look into the period’s most definitive moments. Christian Fletcher’s strident aerial sorties; the first high-dollar sponsored contests; the west coast cool of Tom Curren; the back alley attitude of Sunny Garcia: Divine brought it all home on Kodachrome 64. And while Wall Street and Madison Avenue were doing their damndest to monetize the style and freedom of surfing, the sublimity of the ride itself remained unsullied. **Jeff Divine** has been photographing surfing for 44 years, and has been the subject of three surf photography monographs. Among his previous books are *Surfing Photographs from the Seventies* (T. Adler, 2006).

Surfing Photographs from the Eighties Taken by Jeff Divine
ISBN 978-1-935202-44-8
Hbk, 12.5 x 9.5 in. / 144 pgs / illustrated throughout.
U.S. \$40.00 CDN \$44.00
April/Photography/Sports



Also Available:
Surfing Photographs from the Seventies
Taken by Jeff Divine
9781890481230
Hbk, U.S. \$40.00
CDN \$44.00
T. Adler Books



Surf Contest
9781890481506
Clth, U.S. \$45.00
CDN \$50.00
T. Adler Books



Ron Church: California to Hawaii 1960 to 1965
9780966377187
Clth, U.S. \$65.00
CDN \$72.00
T. Adler Books/ The Surfer’s Journal



DAMIANI

Michael Thompson: Portraits

Edited by Vince Aletti.

Acclaimed by *American Photo* as “one of the most important photographers working today,” the fashion and celebrity photographer Michael Thompson began his career in the late 1980s as a studio assistant to Irving Penn, and now is famed for his glamorous portraiture. In our celebrity-besotted culture, the magazine photographer holds tremendous power to sculpt the public’s conception of a star; and Thompson has done so for such A-listers as Cate Blanchett, Sting, Mariah Carey, Matt Damon, Jodie Foster, Phillip Seymour Hoffman, Julia Roberts, Sting and Meryl Streep. *Michael Thompson: Portraits* presents work spanning Thompson’s illustrious 20-year career. Taken from the pages of fashion and lifestyle magazines including *Vogue*, *W*, *GQ*, *Allure* and *Vanity Fair*, the nearly 150 images in this book intensify the mythic pungency of their subjects while simultaneously inviting an intimate glimpse into their inner lives. The images have been selected by the widely admired photography critic and connoisseur Vince Aletti, who conducts a far-reaching appraisal of celebrity, using Thompson’s images as a touchstone to examine the emergence of celebrity as cult, as well as the power of the photographer’s astringent gaze to strip artifice from his subject. As one of the foremost celebrity photographers of the last two decades, Thompson emerges here as a leading image-broker for our times.

Michael Thompson: Portraits

ISBN 978-88-6208-156-6

Hbk, 10.25 x 13 in. / 216 pgs / 147 color.

U.S. \$65.00 CDN \$72.00

February/Photography/Fashion



The limited edition of *Portraits* comes with a numbered and signed photo by Michael Thompson (10 x 17 inches) and is housed in a linen box.

Michael Thompson: Portraits, Limited Edition

ISBN 978-88-6208-157-3

Boxed Clth, 10.25 x 13 in. / 216 pgs / 147 color / Signed & numbered.

U.S. \$750.00 CDN \$825.00 **SDNR20**

February/Photography/Fashion

Michael Thompson: Portraits spans the acclaimed fashion and celebrity photographer’s 20-year career, and includes portraits of Sting, Matt Damon, Jodie Foster, Julia Roberts and Meryl Streep, shot for magazines such as *Vogue*, *W*, *GQ*, *Allure* and *Vanity Fair*.

From the band's avant-garde origins to the death of Sterling Morrison in 1995, *Feed-Back* documents The Velvet Underground in a series of exclusive conversations with all of its members plus rare photographs and memorabilia.



IGNACIO JULIÀ

Feed-Back: The Velvet Underground: Legend, Truth

Edited by Ignacio Julià.

"Only five thousand people ever bought a Velvet Underground album," Brian Eno once said, "but every single one of them started a band." Of course, well in excess of that oddly low number of copies of the VU's roiling, era-defining records have been sold in the more than 45 years since Lou Reed first swaggered up to a microphone in New York City in the mid-1960s. But the gist of Eno's observation rings true: it cannot be denied that the Velvet Underground—sardonic and loud, intense and cool, and legendarily influential—occupies a nonpareil status in the history of rock, art and art-rock.

Ignacio Julià, the creator of *The Velvet Underground: Legend, Truth* first saw Lou Reed play in 1975 in Barcelona. The concert had a life-changing effect on him, but rather than start a band, Julià proceeded to follow the band's career, interviewing the members over the years, and publishing the first edition of this volume in 1986. This reissue of Julià's long-unavailable book has grown into this revised and expanded edition, packed with rare pictures and memorabilia, and including exclusive interviews with Lou Reed, John Cale, Moe Tucker, Doug Yule, Nico and the longest interview ever granted by Sterling Morrison.

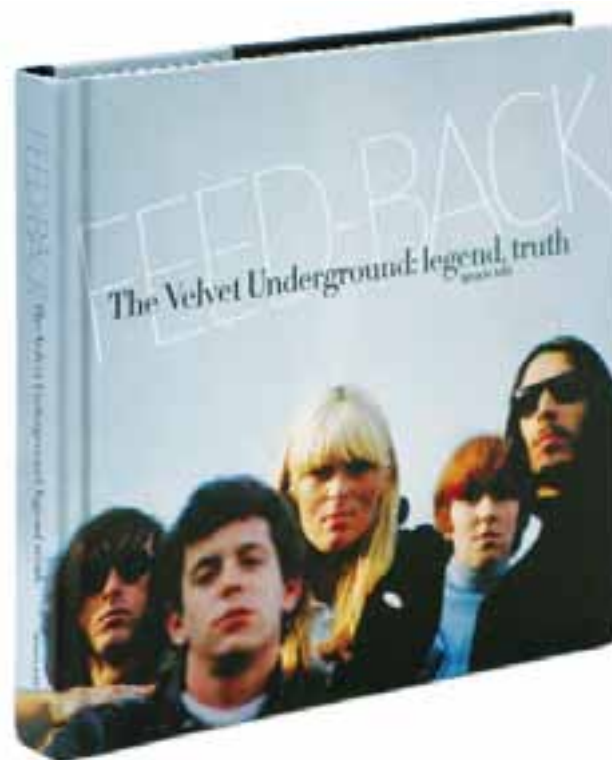
Feed-Back: The Velvet Underground: Legend, Truth

ISBN 978-84-612-6825-2

Hbk, 8 x 7 in. / 280 pgs / 3 color.

U.S. \$39.95 CDN \$44.00

February/Music



Also Available:

Sonic Youth: Sensational Fix

9783865605399

Hbk U.S. \$85.00 CDN \$94.00

Walther König

From David Jones to David Bowie to Ziggy Stardust: Kevin Cann's in-depth visual chronology of David Bowie's early years is packed with rare and previously unpublished images, new information and memorabilia.

ADELITA

David Bowie: Any Day Now

The London Years 1947–1974

Foreword by Kenneth Pitt. Text by Kevin Cann.

David Bowie first came to notice with the 1969 song "Space Oddity," after which he promptly vanished from the public eye, immersing himself in a long period of musical experimentation and reemerging in 1972 as the glam rock androgyne Ziggy Stardust. Under this persona Bowie launched the album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, spearheaded by the hit single "Starman." The late 60s and early 70s were an incredibly formative and fertile period for Bowie. *Any Day Now* provides the most detailed account of Bowie's early years ever published, with a wealth of new biographical information, interviews, memorabilia plus rare and unseen portraits from photographers including Terry O'Neill, Ray Stevenson, Geoff MacCormack, David Bebbington, Jak Kilby and Bob Solly. Proceeding year by year—and even day by day, as Bowie's career takes off and goes stellar—it tracks the rock legend's career from his birth in London in 1947 to the height of his success in 1974 with the release of his album *Diamond Dogs* and his departure from the UK. For hardcore Bowie fans, *Any Day Now* also includes the most concise listing of early Bowie performances ever published. Author Kevin Cann, who has worked on reissues of Bowie's back catalogue, unravels many of the myths that have surrounded the early career of one of rock's most influential figures, in this encyclopedic illustrated book. Kenneth Pitt, Bowie's manager during these years (1967–1970), contributes a foreword. **Kevin Cann** published his first book on Bowie (*David Bowie: A Chronology*) in 1983. In 1995 he worked as Bowie's assistant on his first solo exhibition in London, and in 1999 he researched and coordinated the reissue of Bowie's back catalogue with EMI. Cann has also worked as consultant on Bowie and Mick Rock's *Moonage Daydream* (2002) and Geoff MacCormack's *Station To Station* (2007).

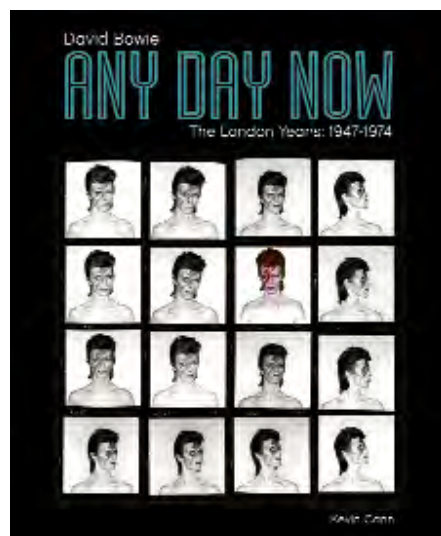
David Bowie: AnyDay Now

ISBN 978-0-9552017-7-6

Pbk, 9 x 11 in. / 336 pgs / 460 color / 400 b&w.

U.S. \$45.00 CDN \$50.00

February/Music





Marilyn Manson & David Lynch: Genealogies of Pain

Text by Cathérine Hug, David Galloway, Gerald Matt, Adrian Notz.

With his brutal post-industrial music, theatrical makeup and controversial lyrics about serial killers and Satanism, shock rocker Marilyn Manson has stood as an icon for a generation of dispossessed teens. It is less well known that Manson has been painting pictures since 1999. *Genealogies of Pain* presents 30 of his paintings, executed over the past ten years. Manson's portraits of cartoonish characters are rendered in delicate pastel colors, but the subject matter accords with his notoriously morbid aesthetic: one figure gnaws off his own fingers, another wears a gas mask. This volume pairs Manson with filmmaker David Lynch, who has also made a living out of mining mankind's darkest carnal fears. Included here are stills from four of Lynch's early short experimental films, *Six Men Getting Sick*, *The Grandmother*, *The Amputee* and *The Alphabet*, which employ similar themes of physical and psychological trauma. An interview with Manson explores his techniques and relevant art historical traditions.

Marilyn Manson & David Lynch:
Genealogies of Pain

ISBN 978-3-86984-129-8

Flexi, 7.5 x 10.25 in. / 164 pgs / 60 color.

U.S. \$40.00 CDN \$44.00

April/Art/Music

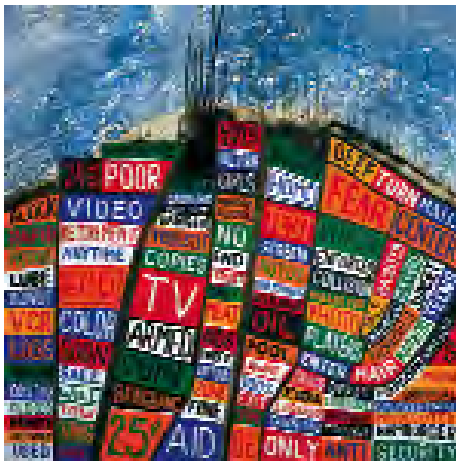


Also Available:

David Lynch: Dark Splendor
9783775726443

Hbk, U.S. \$85.00 CDN \$94.00

Hatje Cantz



Stanley Donwood: Red Maze

Introduction by Stijn Huijts. Text by Stanley Donwood.

Stanley Donwood met Thom Yorke while they were both art students at the University of Exeter. Yorke went on to become the frontman of Radiohead, and Donwood effectively became the band's house artist, designing all of Radiohead's album covers from 1995's *The Bends* to the present day—including such memorable images as the bleak, scratchy roadscape for *OK Computer*'s cover and the landfill heap of colored word blocks on *Hail to the Thief*. Donwood has been behind most of the band's other artwork as well, from singles sleeves and tour posters to the addled-looking mouse-ish bear icon on Radiohead bumper stickers and other memorabilia. *Red Maze* is Donwood's first full-length monograph, and surveys his graphic work done for Radiohead and Matt Herbert alongside his paintings, woodcut sequences (such as *London Views*, graphic renderings of apocalyptic disasters befalling London) and an extended commentary by the artist on his work and its evolution. Donwood's intriguing balance of vulnerable introversion and political vision characterizes the nebulous anxieties of our times, and is marvelously served by this abundantly illustrated volume.

Stanley Donwood: Red Maze

ISBN 978-94-90624-03-3

Hbk, 9 x 11.5 in. / 160 pgs / illustrated throughout.

U.S. \$59.95 CDN \$66.00

March/Design & Decorative Arts/Music



Revised and Expanded Edition!

Reasons to Be Cheerful: The Life and Work of Barney Bubbles

Edited by Paul Gorman. Foreword by Malcolm Garrett. Introduction by Billy Bragg. Text by Paul Gorman, Peter Saville. Interview by Art Chantry.

More than a quarter century after his death, graphic design genius Barney Bubbles remains a powerful influence on contemporary artists. Bubbles is perhaps best known for the legendary record album covers and posters he created for Hawkwind, in styles ranging from Art Deco to Constructivist to black light/acid trip. His art also graces the covers of albums by Billy Bragg, Elvis Costello (the stamped-in elephants on *Armed Forces* are his work, as is the camera-wielding Costello of *This Year's Model*), The Damned, Depeche Mode, Ian Dury and Nick Lowe, and he designed as well for Sir Terence Conran and underground magazines *Oz* and *Friends*. When the first edition of *Reasons to Be Cheerful* was released in 2009, reviewers pronounced it "joyous, playful and rich in meaning" and *Mojo* named this marvelous compendium its Book of the Year. This first edition quickly sold out, making this reissue a welcome opportunity to see Bubbles' work anew. This new and expanded edition contains hundreds of rare and previously unpublished images, photographs, working sketches, notebooks and original artwork. It includes more than 50 new images, for a total of over 600 in all, as well as fresh interviews, exclusive facts and information, writings by Peter Saville and Malcolm Garrett and an introduction by Billy Bragg.

Reasons to Be Cheerful: The Life and Work of Barney Bubbles

ISBN 978-0-9552017-4-5

Hbk, 9 x 11 in. / 224 pgs / 550 color / 70 b&w.

U.S. \$49.95 CDN \$55.00

February/Design & Decorative Arts/Music



DAMIANI

Moby: Destroyed

Like no other music of its era, Moby's oceanic, bluesy electronica has summed up the millennial turn's rootless melancholia, in massive worldwide hits like "Porcelain," "Natural Blues" and "Why Does My Heart Feel So Bad?" His 1999 album *Play* sold over ten million copies and converted a whole generation to electronic dance music. With *Destroyed*, Moby has created a visual analogue to his gorgeous soundworld. The photographs in this volume record the sizeable portion of his life that is spent shuttling from plane to bus to venue to stage to party to hotel room to oblivion. "I hope that somehow in these pictures," Moby writes, "I'm able to convey the mundanity of touring, juxtaposed with those moments of the strange and/or sublime. One minute on tour you're by yourself in a soulless airport, the next minute you're flying over the most beautiful landscapes on the planet. One minute on tour you're by yourself in a soulless backstage area, the next minute you're on stage pouring your heart out to 75,000 people. Touring is all contrasts and strangeness, and that's what I'm trying to convey in these pictures." The 60 photographs in *Moby: Destroyed* accordingly veer from crowdedness to isolation, capturing the extremes of a life lived on the road. Also included is Moby's new album of the same name.

Richard Hall, aka **Moby**, was born in Harlem, New York City, in 1965. Having studied classical guitar, piano and drums as a child, and after stints in various punk bands, he debuted in the early 1990s alongside Orbital, The Prodigy and Aphex Twin, as a representative of a new generation in electronica, emerging from Ambient House and Techno, and foreshadowing Trip Hop. Moby's bestselling 1999 album *Play* propelled him to worldwide fame; its successor, *18* (2002), earned gold and platinum awards in over 30 countries. Already famous for his veganism, Moby made his authorial debut in March 2010 as a contributor to *Gristle: From Factory Farms to Food Safety*, a collection of essays on the dangers of eating meat.

Moby: Destroyed

ISBN 978-88-6208-155-9

Hbk, 11.5 x 9 in. / 120 pgs / 77 color / Audio CD.

U.S. \$39.95 CDN \$44.00

April/Music/Photography

From packed stadiums to desolate airports, Moby's portrait of the bizarre extremes of life on the road.



This first complete reprint of the rare zine by Destroy All Monsters—Mike Kelley, Cary Loren, Niagara and Jim Shaw—gathers a kaleidoscope of dystopian punk energy in collages, writings, photographs and other ephemera.



PRIMARY INFORMATION

Destroy All Monsters Magazine 1976–1979

Text by Cary Loren, Mike Kelley, Niagara, Jim Shaw.

Formed in 1973, the Detroit band Destroy All Monsters was a wild and reckless synthesis of psychedelia, proto-punk, heavy metal, noise and performance art. The collective hailed from Ann Arbor, Michigan, and consisted of Cary Loren, Mike Kelley, Niagara and Jim Shaw (with later members including Ron Asheton of the Stooges, Michael Davis of the MC5 and the Miller brothers of Mission of Burma). Later emerging as extremely distinctive individual artists, collectively the group forged new terrain in art, music, performance, theater and video. Destroy All Monsters released very little recorded music until Thurston Moore issued a three-CD compilation in 1994, but they published six issues of a now legendary and much sought-after zine, also titled *Destroy All Monsters*. This publication collects those six zines, released between 1976 and 1979, and also includes parts of a lost seventh issue that never saw publication. The *Destroy All Monsters* zines comprise a vibrant array of collage, writing, photography and other miscellanea by Kelley, Loren, Niagara and Shaw, and together provide insight into the collective's kaleidoscopic vision of the dystopian values of their time.

Destroy All Monsters Magazine 1976–1979

ISBN 978-0-9788697-8-6

Pbk, 8.5 x 11 in. / 225 pgs / 40 color / 185 b&w.

U.S. \$30.00 CDN \$33.00

May/Art/Music



Straddling the line between comedy and tragedy, the grotesque and the beautiful, George Condo's rich pictorial inventions place him among the most inventive painters of his generation. This book surveys Condo's career from 1982 to the present day.

HAYWARD PUBLISHING

George Condo: Mental States

Text by Ralph Rugoff, Laura Hoptman, Will Self, David Means, Salman Rushdie.

Painter and sculptor George Condo (born 1957) has inhabited a broad swath of cultural contexts over his three-decade career, from the early-1980s East Village scene to a collaboration with William Burroughs to making album cover art for Phish and, most recently, Kanye West. Early in his career, Condo was friendly with Jean-Michel Basquiat and Keith Haring and briefly worked at Andy Warhol's Factory. Having been included in the Whitney Biennial in 1987, by 2010 he was once again judged so original that a bronze sculpture of his was placed in that year's Biennial. Condo's loose, imaginative approach to portraiture has distinguished him throughout the decades: "There was a time when I realized that the central focal point of portraiture did not have to be representational in any way," he said in 1992. "You don't need to paint the body to show the truth about a character. All you need is the head and the hands." *George Condo: Mental States* surveys the artist's career from 1982 to the present day, focusing on his portrait paintings but also including a selection of sculptural busts made in materials such as gold and bronze. Organized by theme, and including 100 images of artworks in addition to writings by Will Self, David Means, Ralph Rugoff and Laura Hoptman, this volume explores Condo's relationship to art history, popular culture and contemporary society.

George Condo: Mental States

ISBN 978-1-85332-289-1

Hbk, 11 x 11.75 in. / 168 pgs / 125 color.

U.S. \$50.00 CDN \$55.00

February/Art

Exhibition Schedule

New York: New Museum,

01/25/11–05/15/11

London, UK: Hayward Gallery,

10/18/11–01/15/12

Rotterdam, The Netherlands: Museum

Beijmans Van Beuningen,

06/25/11–09/25/11

Frankfurt, Germany: Schirn

Kunsthalle, 02/23/12–05/28/12



Also Available:

George Condo: Existential Portraits

9783935567343

Hbk, U.S. \$60.00 CDN \$66.00

Holzwarth Publications

HAYWARD PUBLISHING

George Condo Playing Cards

This giftworthy and collectable set of 52 playing cards features the art of George Condo, and accompanies his international touring retrospective.

George Condo Playing Cards

ISBN 978-1-85332-296-9

Boxed, 2.75 x 3.75 in. / illustrated throughout.

U.S. \$17.95 CDN \$20.00 **SDNR50**

February/Art



Power Up offers a thorough survey of the female Pop artists, with sumptuous reproductions of works by Evelyne Axell, Christa Dichgans, Rosalyn Drexler, Jann Haworth, Dorothy Iannone, Sister Corita Kent, Kiki Kogelnik, Marisol and Niki de Saint Phalle.



DUMONT BUCHVERLAG

Power Up: Female Pop Art

Edited by Angela Stief.

Despite the frequent mockery by Pop artists of the Abstract Expressionists' machismo and swagger, the best-known artists of the Pop era (as art history has defined it) were men. *Power Up* explores a generation of female artists working in the Pop art milieu, whose concerns offered a more overt critique of consumerism and gender issues than their male counterparts. The works of Evelyne Axell, Christa Dichgans, Rosalyn Drexler, Jann Haworth, Dorothy Iannone, Sister Corita Kent, Kiki Kogelnik, Marisol and Niki de Saint Phalle share with their male contemporaries a brashness of color, cartoonish figuration and consumerist imagery, but set aside the Duchampian strategies of irony found in Johns or Warhol, in favor of a more animated, life-embracing, combative zest, political critique and direct expressions of sexuality and lust. Before feminism had coalesced into a coherent movement, these women dismantled consumerist exploitation of female imagery, critiqued capitalism and celebrated their desires, working among (if not alongside) their male contemporaries, across media and continents. Today, their art seems more prescient and adventurous than ever. This volume casts fresh light on the artists of this generation, some of whom attained fame individually, while others were less well served by art history. Throwing down the gauntlet to the historians, *Power Up* tracks this neglected chapter of Pop art in a blaze of color and defiant sensuality.

Power Up: Female Pop Art

ISBN 978-3-8321-9356-0

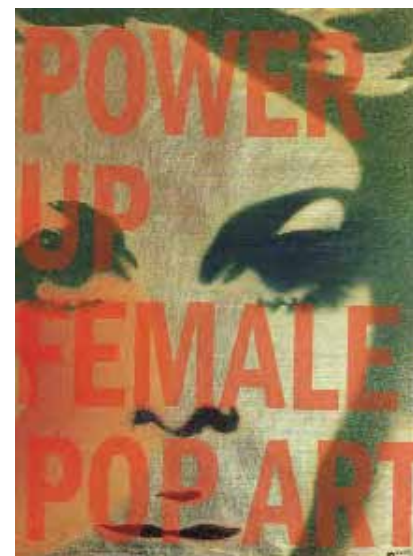
Flexi, 7.5 x 10.5 in. / 288 pgs / 181 color / 31 b&w.

U.S. \$45.00 CDN \$50.00

March/Art

Exhibition Schedule

Vienna, Austria: Kunsthalle Wien, 11/05/10–02/20/11



Accompanying an exhibition at The Museum of Modern Art, *Impressions from South Africa* surveys both political and non-political prints by some 30 South African artists from the 1960s to the present, encompassing etchings, comic books, lithographs, digital prints and linocuts.

THE MUSEUM OF MODERN ART, NEW YORK

Impressions from South Africa, 1965 to Now

Prints from The Museum of Modern Art
Text by Judith B. Hecker.

Encompassing black-and-white linoleum cuts made at community art centers in the 1960s and 1970s, resistance posters and other political art of the 1980s and the wide variety of subjects and techniques explored by artists in printshops over the last two decades, printmaking has been a driving force in contemporary South African artistic and political expression. *Impressions from South Africa, 1965 to Now*, published to accompany an exhibition at The Museum of Modern Art, introduces the vital role of printmaking through works by more than 20 artists in the Museum's collection. The volume features prints by John Muafangejo and Dan Rakgoathe, whose vigorous, metaphoric linoleum cuts conveying social messages were cultivated at Rorke's Drift Art and Craft Centre in the 1960s and 1970s, posters produced for anti-apartheid coalitions in the 1980s, and political work by Sue Williamson, Norman Catherine and William Kentridge, representing periods of apartheid resistance. More recent projects, including traditional etchings by Diane Victor, comic books by Bitterkomix, lithographs by Joachim Schönfeldt and Claudette Schreuders and digital prints by Cameron Platter, address ongoing social issues and explore new subjects. New linoleum cut projects by a younger generation of artists—Paul Edmunds, Senzeni Marasela and Vuyile Voyiya—demonstrate the relevance of the medium in South Africa today. Judith B. Hesker, Assistant Curator of Prints and Illustrated Books at MoMA, contributes an introduction, biographies of the artists, publishers and printers, and a timeline of relevant events in South Africa.

Impressions from South Africa, 1965 to Now
ISBN 978-0-87070-756-8

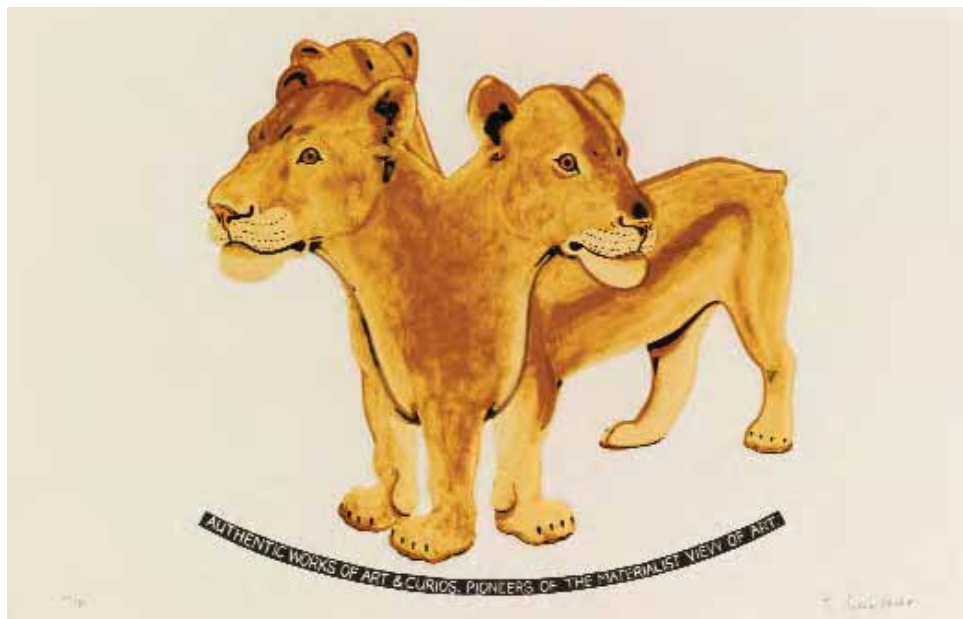
Pbk, 8 x 10 in. / 96 pgs / 72 color.

U.S. \$29.95 CDN \$33.00

March/Art/African Art & Culture

Exhibition Schedule

New York: The Museum of Modern Art,
03/23/11–08/14/11





SIGLIO

It Is Almost That

A Collection of Image + Text Work by Women Artists & Writers
Edited by Lisa Pearson.

A marvelously bold interdisciplinary anthology, *It Is Almost That* collects works by women artists and writers who have constructed hybrid environments that merge image and text. The works in this collection are supremely imaginative in both form and content: from the semi-autobiographical novel painted by a young artist who died in the Holocaust (Charlotte Salomon) to Alison Knowles' computer-generated chance operation for "imagining" houses and their inhabitants; from the pseudo-scientific examination of a conversation between a mother and a daughter (Eleanor Antin) to the dark, comic interrogation of violence against women (Sue Williams); from the transformations of newspaper headlines (Suzanne Treister) to the probing of animal consciousness (Cole Swensen & Shari De Graw); from the body maps drawn by South African women with AIDS (Bambanani Women's Group) to the alchemical transformation of the pregnant body into an evolving landscape and philosophical meditation (Susan Hiller). Other contributors to *It Is Almost That* include Fiona Banner, Louise Bourgeois, Theresa Hak Kyung Cha, Cozette de Charmoy, Ann Hamilton, Jane Hammond, Dorothy Iannone, Bhanu and Rohini Kapil, Helen Kim, Ketty La Rocca, Bernadette Mayer, Adrian Piper, Charlotte Salomon, Geneviève Seillé, Molly Springfield, Erica Van Horn & Laurie Clark, Carrie Mae Weems, Hannah Weiner and Unica Zürn.

It Is Almost That

ISBN 978-0-9799562-6-3

Clth, 8.25 x 10.25 in. / 296 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

May/Art/Women's History

WALTHER KÖNIG, KÖLN

Valie Export: Time and Countertime

Foreword by Agnes Husslein-Arco and Stella Rollig. Introduction by Angelika Nollert. Texts by Sabeth Buchmann, Yilmaz Dziewior, Elke Krasny, Hanne Loreck, Maren Lübbke-Tidow, Letizia Ragaglia, Brigitte Reutner, Johanna Schwanberg, Berta M. Sichel.

Having quickly tired of life as an editor and extra in the Austrian film industry, in 1967 Waltraud Hollinger changed her name to Valie Export and plunged into the violent and often blood-soaked world of Viennese performance art and the extremist "Actions" of Hermann Nitsch, Günter Brus, Otto Mühl and Rudolf Schwarzkogler. Like them, Export subjected her body to pain, but where their work was inevitably drawn towards a religious idea of catharsis, Export politicized the inscription of women's bodies in terms of media representation, declaring her project as explicitly feminist. Export soon turned to video to record her performances and began to remove her person from her work, as in her now-famous 1971 video "Facing a Family." Today, across more than four decades of activity, Export has built a large and rigorous oeuvre comprising performance, photography, film and media installations. This volume surveys her career.

Valie Export: Time and Countertime

ISBN 978-3-86560-874-1

Hbk, 9.75 x 13 in. / 304 pgs / 278 color.

U.S. \$59.95 CDN \$66.00

February/Art

Exhibition Schedule

Linz, Austria: Lentos Kunstmuseum, 10/17/10–01/30/11

Vienna, Austria: Belvedere Gallery, 10/17/10–01/30/11



WALKER ART CENTER

Eiko & Koma: Time Is Not Even, Space Is Not Empty

Edited by Joan Rothfuss. Text by Suzanne Carbonneau, André Lepecki, Doryun Chong, Philip Bither, Forrest Gander. Photo-essays by Philip Trager, Jan Henle.

Operating at the intersections of dance, art and performance for nearly 40 years, acclaimed Japanese movement/performance artists Eiko & Koma have built up an enormously influential body of movement-theater productions, including theatrically staged performances, site works, dance videos, gallery-based performance installations and collaborations with leading music, dance and visual artists. *Time Is Not Even, Space Is Not Empty* presents a complete, illustrated catalogue of their dance works, alongside editor's and choreographer's notes, reprints of primary source and other archival material, and a series of newly commissioned written responses by Anna Halprin, Dean Otto, Sam Miller, Peter Taub and others. A distinguished group of scholars from the dance and visual arts fields offer interpretations of the artists' work, including a history of the artists' relationship with the institution by Walker curator Philip Bither; an in-depth overview by Suzanne Carbonneau, Professor of Performance at George Mason University and Director of the Institute for Dance Criticism at the American Dance Festival; an essay on the sculptural qualities of Eiko & Koma's movement by André Lepecki, Associate Professor at New York University's Tisch School of Performance Studies; and a reflection/interview with the artists on their formative years in Japan and the U.S. by Doryun Chong, Associate Curator at the Museum of Modern Art in New York. Two "visual essays" by noted photographers Philip Trager and Jan Henle and a selection of poems by Forrest Gander round out the volume.

Eiko & Koma: Time Is Not Even, Space Is Not Empty

ISBN 978-0-935640-97-7

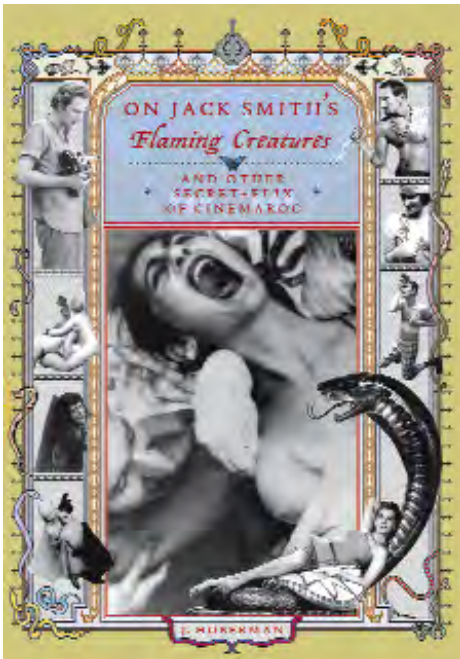
Pbk, 6.5 x 9.5 in. / 288 pgs / 80 color / 170 b&w.

U.S. \$35.00 CDN \$39.00

July/Art/Performance/Asian Art & Culture

Exhibition Schedule

Chicago, IL: Museum of Contemporary Art, Chicago, 06/17/11–11/2011



HIPS ROAD/TZADIK

Back in Print!

On Jack Smith's *Flaming Creatures* (And Other Secret-Flix of Cinemaroc)

Essay by J. Hoberman.

Reviled, rioted over and banned as pornographic even as it was recognized by many as an unprecedented visionary masterpiece, Jack Smith's *Flaming Creatures* is one of the most important and influential underground movies ever released in America. J. Hoberman's monograph details the creative making—and legal unmaking—of this extraordinary film, a source of inspiration for artists as disparate as Andy Warhol, Federico Fellini and John Waters. Described by its maker as “a comedy set in a haunted music studio,” the story of *Flaming Creatures* is here augmented with a dossier of personal recollections, relevant documents and remarkable, previously unpublished on-set photographs by Norman Solomon. Expanding on notes originally prepared for the 1997 retrospective on Jack Smith at the American Museum of the Moving Image, the monograph includes further material on his unfinished features *Normal Love* and *No President*, as well as shorter film fragments.

On Jack Smith's *Flaming Creatures*

ISBN 978-1-887123-52-5

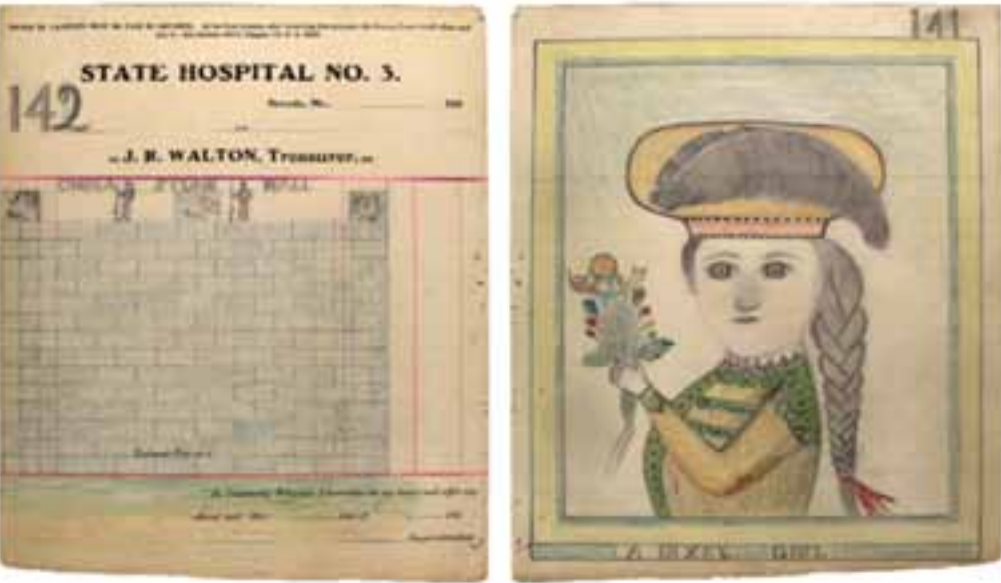
Pbk, 7 x 10 in. / 144 pgs /

illustrated throughout.

U.S. \$29.95 CDN \$33.00

February/Film & Video/Non-Fiction & Criticism

Sometime around the turn of the century, The Electric Pencil—a resident of State Lunatic Asylum No. 3 in Nevada, Missouri—created a huge oeuvre of colorful drawings, executed on hospital stationery, bound into a handmade album and published here for the first time.



The Drawings of the Electric Pencil
ISBN 978-0-578-06832-9
Hbk, 12.5 x 8.5 in. / 160 pgs /
illustrated throughout.
U.S. \$59.95 CDN \$66.00
March/Art



Also Available:
Sound and Fury: The Art of Henry Darger
9780977878345
Hbk, U.S. \$40.00 CDN \$44.00
Edlin Gallery

ELECTRIC PENCIL PRESS

The Drawings of the Electric Pencil

Text by Lyle Rexer.
Around the year 1910, a patient at State Lunatic Asylum No. 3 in Nevada, Missouri, who referred to himself as The Electric Pencil, executed 280 drawings in ink, pencil, crayon and colored pencil. These beautiful drawings of animals, people and buildings were executed on both sides of 140 ledger pages, each bearing the name of the hospital in official type across the top, thus dramatizing the interface of the institutional and the creative. The Electric Pencil's drawings were sewn into a handmade album of fabric and leather, which shortly afterwards was lost—for a century. Now that album is presented publicly for the first time since its making, displaying for contemporary audiences the strange and poignant beauty of the drawings. His many portraits—head-and-shoulders or just heads—feature formal, sometimes dazed-looking men and women with elaborate hats or razor-parted hair who stare out of the page with wide, piercing eyes that suggest both a possible chilling regime of “mental health” treatment and the unblinking, unsettling gaze of those who haunt the margins of sanity and society. The handsomely designed hardbound format of *The Drawings of the Electric Pencil* features an art folio book block within that opens flat. An essay by Lyle Rexer places the work in the broader context of outsider art, in which The Electric Pencil emerges as an artist of singular brilliance.

CABINET BOOKS & PROTEOTYPES

A Little Common Place Book

Introduction by D. Graham Burnett.

Reading is perhaps best understood as a peculiar form of writing, and vice versa. Renaissance thinkers took this paradox seriously, giving it concrete form in their “commonplace books,” manuscript journals of passages copied from assorted texts and organized under various headings. The origins of the practice lay in the preparatory methods of classical oratory and medieval sermon composition, but commonplacing achieved the status of a true art among humanists like Erasmus and Montaigne, who used these notebooks to maintain command over an ever-expanding body of published texts, while culling material for their own correspondence, essays and literary compositions. The perfect gift for the itinerant thinker, this handsome volume is a facsimile of a notebook originally printed in 1797—the only remaining copy of which is held in the rare books collection of Princeton University—and reprints its introduction to the principles of commonplacing as practiced by the philosopher John Locke, as well as 144 blank pages for collecting and cataloguing your own thoughts.

A Little Common Place Book
ISBN 978-1-932698-50-3
Clth, 5.25 x 8.5 in. / 160 pgs / illustrated throughout.
U.S. \$15.00 CDN \$17.00
February/Literature



WAKEFIELD PRESS

The Perpetual Motion Machine

The Story of an Invention

By Paul Scheerbart.

In the last days of 1907, the German novelist and exponent of glass architecture Paul Scheerbart embarked upon an attempt to invent a perpetual motion machine. For the next two and a half years he would document his ongoing efforts (and failures) from his laundry-room-cum-laboratory, hiring plumbers and mechanics to construct his models while spinning out a series of imagined futures that his invention-in-the-making was going to enable. *The Perpetual Motion Machine: The Story of an Invention*, originally published in German in 1910, is an indefinable blend of diary, diagrams and digression that falls somewhere between memoir and reverie: a document of what poet and translator Andrew Joron calls a “two-and-a-half-year-long tantrum of the imagination.” Shifting ambiguously from irony to enthusiasm and back, Scheerbart’s unique amalgamation of visionary humor and optimistic failure ultimately proves to be a more literary invention than scientific: a perpetual motion of a fevered imagination that reads as if Robert Walser had tried his hand at science fiction. With “toiling wheels” inextricably embedded in his head, Scheerbart’s visions of rising globalization, ecological devastation, militaristic weapons of mass destruction and the possible end of literature soon lead him to dread success more than failure. *The Perpetual Motion Machine* is an ode to the fertility of misery and a battle cry of the imagination against praxis.

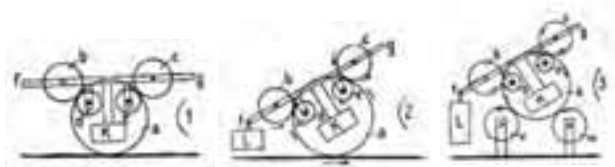
The Perpetual Motion Machine

ISBN 978-0-9841155-4-9

Pbk, 4.5 x 7 in. / 112 pgs / 27 b&w.

U.S. \$12.95 CDN \$14.00

April/Literature



WAKEFIELD PRESS

The Leg of Lamb

Its Life and Works

By Benjamin Péret.

A foundational classic of Surrealist literature, *The Leg of Lamb* brings together the arch-Surrealist Benjamin Péret’s short prose: a smorgasbord of automatic writing and fantastical narratives employing everything from the cinematic antics of Buster Keaton and slapstick animation to the storytelling devices of detective novels, alchemical operations and mythology. *The Leg of Lamb* consists of 24 delirious narratives, including the novella-length works “And the Breasts Were Dying” and “There Was a Little Bakeress.” Péret’s adult fairy tales bear equal allegiance to Lewis Carroll and the Marquis de Sade, and present one of the clearest examples of Surrealist humor, in which the boundaries between character and object blur, and where a coat rack, artichoke or a pile of manure is just as likely as Napoléon, El Cid or Pope Pius VII to take on the role of hero and adventurer. Péret himself edited this collection toward the end of his life. Originally published in French in 1957, almost all of the stories in this collection had been written in the 1920s, half of them even preceding André Breton’s *Manifesto of Surrealism*. *The Leg of Lamb* offers not only a highpoint of Surrealist automatic writing, but a key chapter in the genesis of the Surrealist movement.

The Leg of Lamb

ISBN 978-0-9841155-3-2

Pbk, 6 x 9 in. / 232 pgs / 4 b&w.

U.S. \$17.95 CDN \$20.00

April/Literature



Also Available:

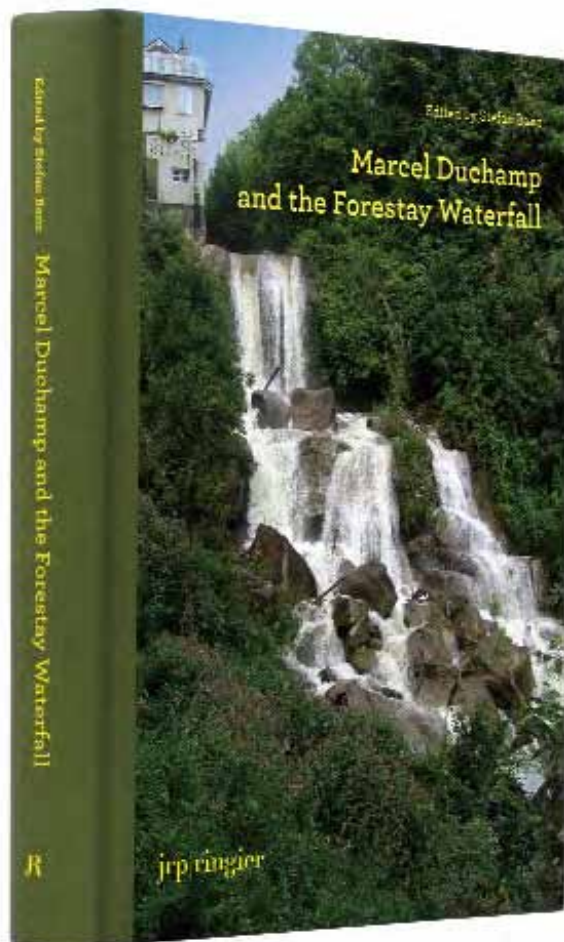
An Attempt at Exhausting a Place in Paris

9780984115525

Pbk, U.S. \$12.95 CDN \$14.00

Wakefield Press





JRP|RINGIER

Marcel Duchamp and the Forestay Waterfall

Edited by Stefan Banz. Text by Paul B. Franklin, Dalia Judovitz, Michael Lüthy, Bernard Marcadé, Herbert Molderings, Francis M. Naumann, Mark Nelson, Molly Nesbit, Dominique Radrizzani, Michael R. Taylor, Philip Ursprung.

In August 1946, Marcel Duchamp spent five weeks in Switzerland, and stayed at the Hotel Bellevue (today, Le Baron Tavernier) near Chexbres, on Lake Geneva. It was here that he discovered the Forestay waterfall, which was to become the starting point for (and ultimately the landscape of) his enigmatic and final masterpiece, “Étant donnés: 1° la chute d’eau, 2° le gaz d’éclairage” (“Given: 1. The Waterfall, 2. The Illuminating Gas”). Now, for the first time, the full significance of the choice of this waterfall is explored. Among the contributors to this volume are Caroline Bachmann, Stefan Banz, Etienne Barilier, Lars Blunck, Ecke Bonk, Paul B. Franklin, Antje von Graevenitz, Dalia Judovitz, Michael Lüthy, Bernard Marcadé, Herbert Molderings, Adeena Mey, Stanislaus von Moos, Francis M. Naumann, Mark Nelson, Molly Nesbit, Dominique Radrizzani, Roman Signer, Michael R. Taylor, Hans Maria de Wolf and Philip Ursprung.

Marcel Duchamp and the Forestay Waterfall

ISBN 978-3-03764-156-9

Hbk, 7 x 9.75 in. / 408 pgs / 42 color / 282 b&w.

U.S. \$39.95 CDN \$44.00

January/Art/Nonfiction & Criticism



Also Available:

Marcel Duchamp: The Art of Chess

9780980055627

Clth, U.S.\$45.00 CDN\$50.00

Readymade Press

EXACT CHANGE

Back in Stock!

Maldoror

& The Complete Works of the Comte de Lautréamont

By Comte de Lautréamont.

Translated and with an Introduction by Alexis Lykiard.

André Breton described *Maldoror* as “the expression of a revelation so complete it seems to exceed human potential.” Little is known about its pseudonymous author, aside from his real name (Isidore Ducasse), birth in Uruguay (1846) and early death in Paris (1870). Lautréamont bewildered his contemporaries, but the Surrealists modeled their efforts after his black humor and poetic leaps of logic, exemplified by the oft-quoted line, “As beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella.” *Maldoror*’s shocked first publisher refused to bind the sheets of the original edition—and perhaps no better invitation exists to this book, which warns the reader, “Only the few may relish this bitter fruit without danger.” This is the only complete annotated collection of Lautréamont’s writings available in English, in Alexis Lykiard’s superior translation. For this latest edition, Lykiard updates his introduction to include recent scholarship.

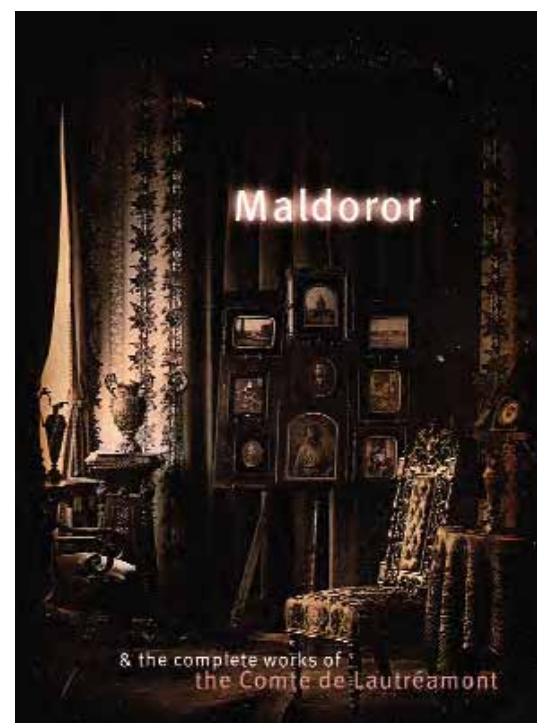
Maldoror

ISBN 978-1-878972-12-5

Pbk, 6 x 8 in. / 352 pgs.

U.S. \$17.95 CDN \$20.00

April/Literature



The first publication on Surrealism's extraordinary "cult of the object."



HATJE CANTZ

Surreal Objects

Sculptures and Objects from Dalí to Man Ray

Edited by Ingrid Pfeiffer, Max Hollein. Text by Laurence Madeline, Angela Lampe, Ulrich Lehmann.

"Beautiful as the chance meeting of a sewing machine and an umbrella on a dissecting table" is the most famous formulation of the Surrealist effect, penned by the Comte de Lautréamont in the 1860s and adopted as a rallying cry by André Breton at the inception of the Surrealist movement. Lautréamont's vivid simile lent itself both to poetry and to visual art, and the Surrealist artists were quick to grasp that an entirely new kind of sculpture could be made from such potent combinations of commonplace objects. Duchamp's Dada-era objects, Freud's theories of the fetish, the "uncanny" and sexual symbolism and the popularity in Europe of African votive objects supplied further stimulus, and soon Breton, Man Ray, Salvador Dalí and even Picasso had populated this infant genre with a whole slew of disquieting (and sometimes fun) inventions—May Ray's 1920 "Cadeau" (a clothes iron with tacks attached) and Dalí's 1936 lobster telephone are two instantly recognizable examples. Younger recruits to the Surrealist cause, such as Hans Bellmer, Isamu Noguchi and Meret Oppenheim developed the possibilities of the genre even further, and Oppenheim's 1936 "Fur Cup" must be today the supreme instance of the Surrealist object. *Surreal Objects* is the first publication to exclusively address the Surrealist object. Surveying works by over 50 artists and writers—among them such familiar names as Breton, Dalí, Duchamp, Magritte, Man Ray and Picasso, and less-known artists such as Antoni Clavé, Leo Dohmen, Wilhelm Freddie and Conroy Maddox—it provides a definitive treatment of one of Surrealism's most characteristic yet neglected themes.



Surreal Objects

ISBN 978-3-7757-2769-3

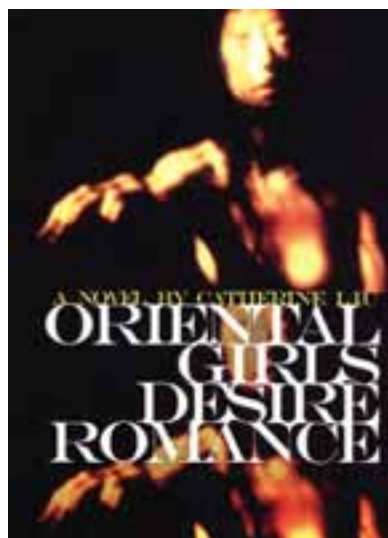
Hbk, 9.5 x 11.75 in. / 288 pgs / 230 color.

U.S. \$60.00 CDN \$66.00

May/Art

Exhibition Schedule

Frankfurt, Germany: Schirn Kunsthalle,
02/10/11–05/29/11



Back in Print!

Oriental Girls Desire Romance By Catherine Liu.

It's 1980s New York, and though the coke flows freely, money and glamour are the more powerful intoxicants. While fortunes are being made in SoHo galleries and on Wall Street, an underclass of transient drag queens and dandies, club kids and strippers, artists and actors, models and wait-staff wander the streets, providing the city's background color, cheap labor and even cheaper entertainment. The unnamed narrator of Catherine Liu's 1997 novel *Oriental Girls Desire Romance*—now reprinted by Kaya Press—is a young Chinese-American woman who skirts the edges of New York privilege. A refugee both from her Ivy League education and a family of Maoist ideologues, she navigates the city as a slacker, temp and exotic dancer, outmaneuvering the ever-present lure of Prozac. Liu's debut novel recalls the seedy street atmosphere of Bette Gordon's 1984 film *Variety* through a narrator that is perceptive, funny and unhinged.

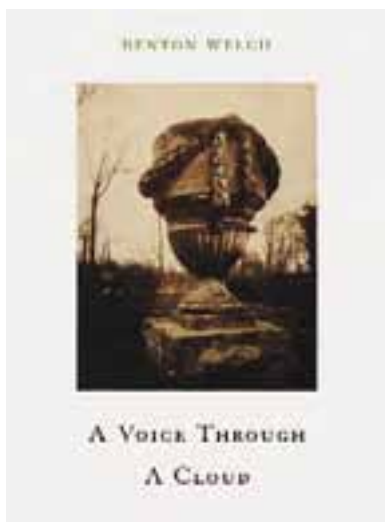
Oriental Girls Desire Romance

ISBN 978-1-885030-90-0

Pbk, 5.5 x 7.5 in. / 200 pgs.

U.S. \$15.95 CDN \$18.00

March/Literature



Back in Stock!

A Voice Through a Cloud By Denton Welch.

A Voice through a Cloud is English novelist Denton Welch's moving account of his recovery from a bicycling accident that left him partially paralyzed at the age of 20. Espouser of picnics and bicycle rides, cataloger of exquisite textures, pitiless surgeon of affect and mores, and also a pretty good painter, Denton Welch has drawn fans as far removed from his world of English pastoralism as William Burroughs and Richard Hell. Characterized by Welch's mercilessly acute powers of observation, *A Voice Through a Cloud* is a tour-de-force of both rigorous, detached self-analysis and clear-eyed external description, as Welch lies in a hospital bed, struggling with his illness and his relationships with family and doctor. Completed as Welch was dying 13 years later from complications resulting from the accident, and first published in 1950, *A Voice through a Cloud's* pristine prose sparkles with gleaming surfaces, human motivations clearly perceived and a steadiness of tone and register. While *In Youth Is Pleasure* is probably Welch's best-loved book, and *Maiden Voyage* his most scandalous, *A Voice through a Cloud* is his masterpiece, containing his most accomplished writing.

A Voice Through A Cloud

ISBN 978-1-878972-15-6

Pbk, 6 x 8 in. / 264 pgs.

U.S. \$15.95 CDN \$18.00

April/Literature



Also Available:

In Youth Is Pleasure

9781878972152

Pbk, U.S. \$15.95 CDN \$18.00

Exact Change



Back in Stock!

Memories That Smell Like Gasoline

By David Wojnarowicz.

Not content to be a tremendous photographer, painter, film-maker, performance artist and activist David Wojnarowicz (1954–1992) was also the author of three classic books: *Close to the Knives*, *The Waterfront Journals* and *Memories That Smell Like Gasoline*, now back in print from Artspace. This volume collects four tales—"Into the Drift and Sway," "Doing Time in a Disposable Body," "Spiral" and the title story—interspersed with ink drawings by the artist. "Sometimes it gets dark in here behind these eyes I feel like the physical equivalent of a scream. The highway at night in the headlights of this speeding car speeding is the only motion that lets the heart unravel and in the wind of the road the two story framed houses appear one after the other like some cinematic stage set..." From these opening sentences of the book (in "Into the Drift and Sway"), Wojnarowicz lets loose a salvo of explicit gay sexual reverie harshly lit by the New York cityscape: escapades in movie theaters and bus terminals, amid the ascent of AIDS and Wojnarowicz's own consciousness of the virus in himself and at large in the gay community.

David Wojnarowicz: Memories That Smell Like Gasoline

ISBN 978-0-9631095-0-7

Hbk, 6 x 8 in. / 64 pgs / 23 b&w.

U.S. \$15.00 CDN \$17.00

Available/Art/Gay & Lesbian



Also Available:

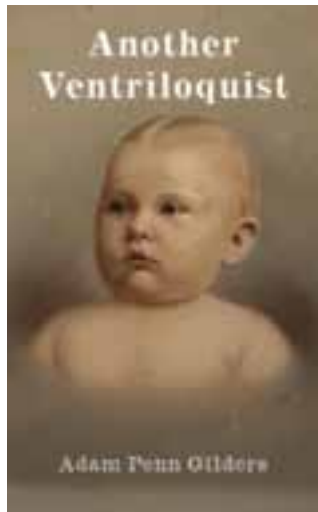
Real Gone

9780963109521

Hbk, U.S. \$15.00 CDN \$17.00

Artspace Books

J&L BOOKS



Another Ventriloquist By Adam Penn Gilders.

Adam Penn Gilders was a virtuoso of the deadpan prose miniature. He published his stories in *Paris Review*, *The Walrus* and *J&L Illustrated*, before passing away in 2007, at the age of 36, of a brain tumor. *Another Ventriloquist* collects Gilders' charming vignettes, which fall somewhere between Aesop's fable and bitch session: "My friend Geoffrey, to my constant dismay, seems compelled to enjoy life's little pleasures, such as coffee or perfectly cooked eggs, all at once, without delay or hesitation. With coffee, for example, which he particularly loves, he drains his cup with almost demented eagerness, often before his companions have taken a single sip. It was as though the best experiences, like hot liquids, were liable to evaporate if measured out in teaspoons. He had what I considered a 'Now or Never' attitude which made me want to proclaim 'Never!'" With this posthumous collection, Gilders bequeaths a gem of concision and wit.

Another Ventriloquist
ISBN 978-0-9829642-0-0
Hbk, 4.75 x 7.75 in. / 200 pgs.
U.S. \$15.00 CDN \$17.00
May/Literature

CCA WATTIS INSTITUTE FOR
CONTEMPORARY ARTS

Huckleberry Finn Edited by Jens Hoffmann. Text by Jens Hoffmann, Maurice Berger, Mirjana Blankenship, Elyse Mallouk.

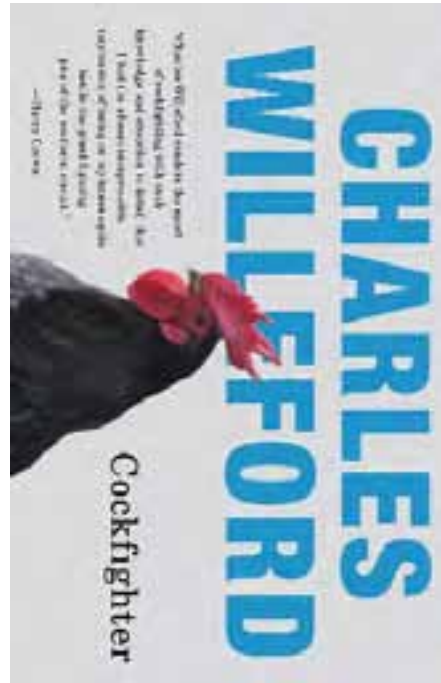
Marking the 125th anniversary of the publication of Twain's classic novel, *Huckleberry Finn* is the final volume in the CCA Wattis' trilogy of exhibitions that take canonical American novels as departure points for examinations by artists of key themes in American culture. *Huckleberry Finn* is easily among the most important and best-loved works of American literature, but it still appears on banned book lists, revealing that its themes of racism and struggles for equality remain all too relevant to our society. Here, Twain's exploration of racial tension is extended in works by Edgar Arceneaux, Romare Bearden, Emory Douglas, Ellen Gallagher, Felix Gonzalez-Torres, Rodney Graham, David Hammons, Dorothea Lange, Henry Lewis, Glenn Ligon, Horace Pippin, Betye Saar, Yinka Shonibare, Alec Soth, Hank Willis Thomas, Kara Walker, Andy Warhol and others.

Huckleberry Finn
ISBN 978-0-9802055-9-6
Clth, 6.5 x 8.5 in. / 108 pgs /
39 color / 5 b&w / 13 duotone.
U.S. \$35.00 CDN \$39.00
March/Art



Also Available:
Moby Dick
9780980205527
Clth, U.S. \$30.00 CDN \$33.00
CCA Wattis Institute for
Contemporary Arts

PICTUREBOX



Cockfighter By Charles Willeford Introduction by Jesse Pearson.

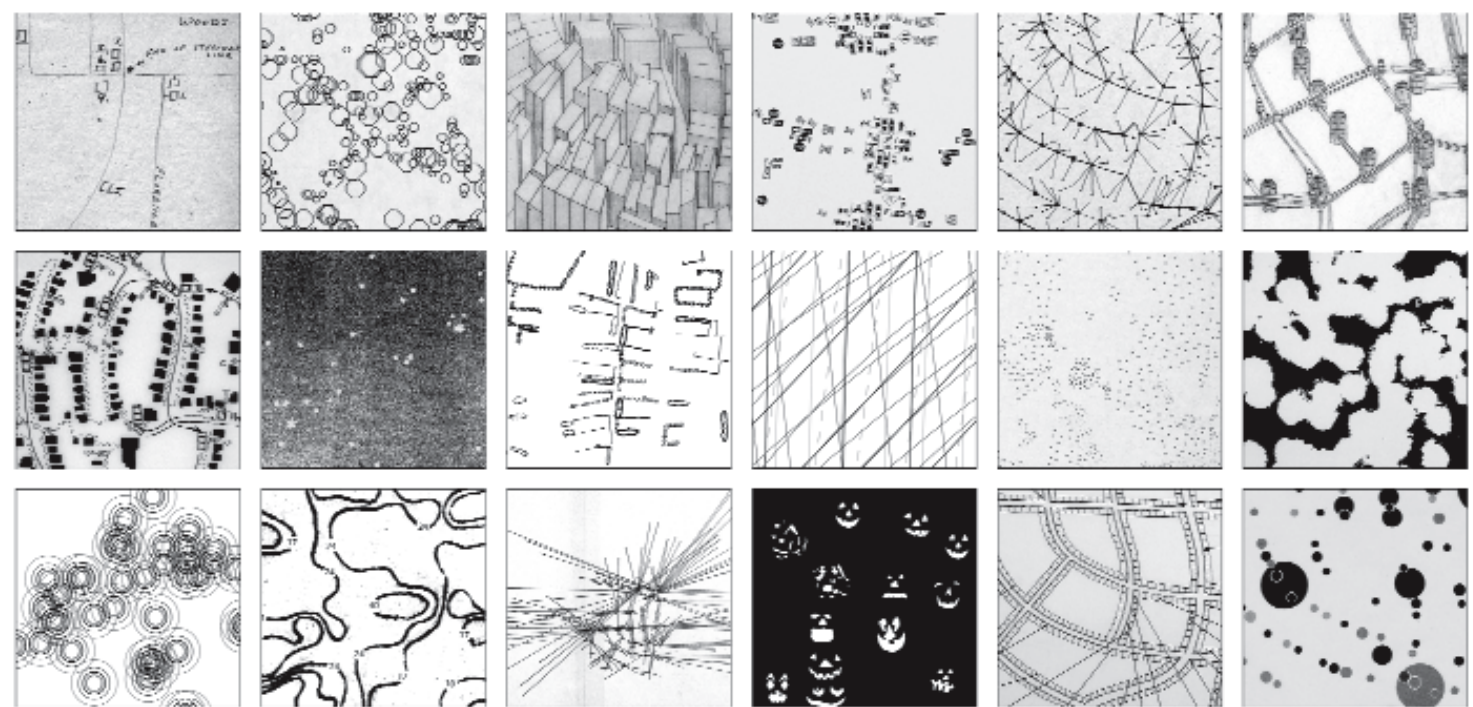
A former professional boxer, actor, horse trainer and radio announcer, Charles Willeford (1919–1988) is best known for his Miami-based crime novels featuring hard-boiled detective Hoke Moseley, including *Miami Blues* and *Sideswipe*. His career as a writer began in the late 1940s, but it was his 1972 novel *Cockfighter* that announced his name to a wider audience. Of that book, Harry Crews said, "Charles Willeford renders the sport with such knowledge and attention to detail that... I had the almost inexpressible impression of being on my knees again beside the great fighting pits of the southern circuit." Considered to be Willeford's masterpiece, *Cockfighter* is a brutal and beautiful fiction of the American South, loosely modeled, according to the author, on Homer's *Odyssey*. Frank Mansfield is the titular cockfighter: a silent and fiercely contrary man whose obsession with winning will cost him almost everything. Mansfield haunts the cockpits, bars and roads of the rural South in the early 1960s, adrift but always capable of nearly anything. First published in complete form in 1972, and adapted by Willeford for a Monte Hellman film in 1974 (which became infamous for its use of real animals in the fight scenes), the novel *Cockfighter* has been out of print for nearly 20 years. *Cockfighter* is issued here with an introduction by Jesse Pearson and is the second volume in PictureBox's ongoing Charles Willeford reissue series.

Cockfighter
ISBN 978-0-9845892-2-7
Pbk, 5 x 8 in. / 200 pgs.
U.S. \$15.95 CDN \$18.00
May/Literature



Also Available:
I Was Looking for a Street
9780982094778
Pbk, U.S. \$15.95 CDN \$18.00
PictureBox

D.A.P. is delighted to welcome the Los Angeles-based Siglio Press to its list. Siglio publishes books at the intersection of art and literature: hybrid works that subvert categories and reveal unexpected connections across genres.



SIGLIO

Denis Wood: Everything Sings

Maps for a Narrative Atlas

Introduction by Ira Glass.

With artful wit and rigor, the cartographer Denis Wood has written numerous books (including the influential bestseller *The Power of Maps*) that reorient his readers not only to our neighborhoods, homes and bodies, but also to our own very human instinct to understand where we live by mapmaking. At the heart of Wood’s investigations is a near-legendary endeavor: the Boylan Heights maps, begun in 1982, and now published in *Everything Sings*. Surveying his century-old, half-square mile neighborhood Boylan Heights in Raleigh, North Carolina, Wood began by paring away the inessential “map crap” (scale, orientation, street grids) and, in searching for the revelatory in the unmapped and the unmappable, he ended up plotting such phenomena as radio waves permeating the air, the light cast by street lights and Halloween pumpkins on porches. As radio host Ira Glass writes in his introduction to this volume, “we see which homes have wind chimes and which ones call the cops. We see the route of the letter carrier and the life cycle of the daily paper. Wood is writing a novel where we never meet the main characters, but their stuff is everywhere.” Together, Wood’s maps accumulate into a multi-layered story about one neighborhood that tells the larger story of what constitutes the places we call home.

Denis Wood (born 1945) is a geographer, an independent scholar and the author of several books on maps, including the popular and highly influential *The Power of Maps* (which originated as an exhibition Wood curated for the Cooper-Hewitt National Museum of Design). His most recent publications include *The Natures of Maps* (co-authored with John Fels) and *Rethinking the Power of Maps* (with Fels and John Krygier). Selected maps from *Everything Sings* have been exhibited internationally such as at the Tang Teaching Museum at Skidmore College, as well as included in a variety of publications, including Katherine Harmon’s *You Are Here: Personal Geographies and Other Maps of the Imagination*.

Denis Wood: Everything Sings

ISBN 978-0-9799562-4-9

Pbk, 10.75 x 8.5 in. / 112 pgs / 85 b&w.

U.S. \$28.00 CDN \$31.00

February/Art/Urban Studies

See page 52 for Siglio’s It is Almost That.



Also Available:

An Atlas of Radical Cartography

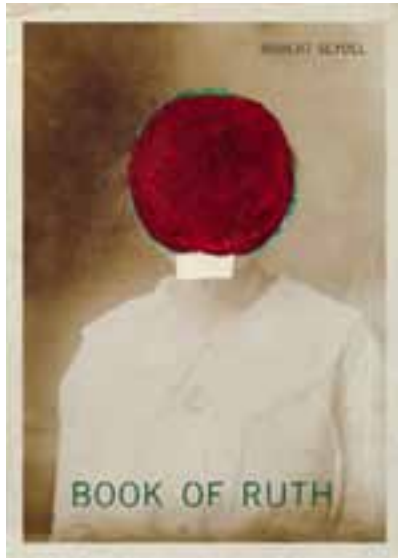
9780979137723

Boxed, U.S. \$35.00 CDN

\$39.00

Journal of Aesthetics and Protest Press

SIGLIO



Robert Seydel: Book of Ruth

Robert Seydel's *Book of Ruth* presents an assemblage of collages, letters, journal entries and other artifacts from the life of Seydel's fictional alter-ego, Ruth Greisman—spinster, Sunday painter and friend to Joseph Cornell. Drawing on the inherent seductiveness and intrigue of archives, the volume is conceived as a gathering of fragmented materials by Greisman unearthed from a storage space in the Smithsonian and a suburban family garage, which are presented as a mosaic portrait of a reclusive artist. The *New Yorker* described the project thus: "Burrowing into the pop-detritus archive somewhere between Ray Johnson's mail art and Tom Phillips' *Humument* project, Seydel's serial collage *Book of Ruth* describes an allusive fantasy about his aunt and alter ego Ruth Greisman, her brother Saul, and their escapades with Joseph Cornell... unfold[ing] in novelistic rhythms." Over the past decade or so, working almost exclusively in notebook form, Seydel has produced hundreds of works in multiple ongoing and interrelated series that move freely between lyric and narrative modes. (Poet Peter Gizzi notes that "so many of his tools are a writer's: whiteout, pencil and pen, erasers, tape, type and newsprint.") *Book of Ruth* constitutes his masterpiece to date. In Seydel's hands the detritus from which Ruth makes her art and narrates her inner life shines like pages from an illuminated manuscript.

Robert Seydel: Book of Ruth

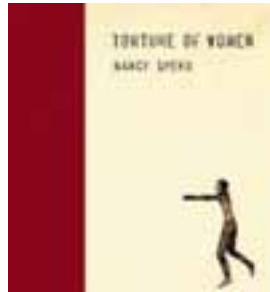
ISBN 978-0-9799562-5-6

Pbk, 6 x 8.5 in. / 152 pgs / 91 color / 35 b&w.

U.S. \$35.00 CDN \$39.00

May/Art

SIGLIO BACKLIST



Nancy Spero: Torture of Women

Edited by Lisa Pearson. Text by Diana Nemiroff, Luisa Valenzuela, Elaine Scarry.

Torture of Women, Spero's epic, 14 panels, 125-foot-long collage work, fuses startling imagery from ancient mythology with hand-printed and type-written first-person testimonies of abuse—from ancient times through the present. This unique volume zooms in, translating the work into nearly 100 pages of detailed, legible reproductions.

Nancy Spero: Torture of Women

ISBN 978-0-9799562-2-5

Hbk, 8.5 x 9.5 in. / 156 pgs / 96 color / 1 b&w.

U.S. \$48.00 CDN \$53.00

Available/Art



Sprawl By Danielle Dutton.

Inspired by a series of domestic still lifes by photographer Laura Letinsky, Danielle Dutton's absurdly comic and decidedly digressive novel *Sprawl* chronicles the mercurial inner life of one suburban woman (the dissolving marriage, the crumbs on the countertop, the drunken neighbor careening into the pool, the dead dog on the side of the road), constructing surprising taxonomies that rearrange the banalities, small wonders and accoutrements of contemporary suburban life.

Sprawl

ISBN 978-0-9799562-3-2

Pbk, 6 x 7.5 in. / 144 pgs.

U.S. \$18.00 CDN \$20.00

Available/Literature



Joe Brainard: The Nancy Book

Text by Ron Padgett, Ann Lauterbach.

From 1963 to 1978, Joe Brainard created more than 100 artworks that appropriated the classic comic strip character Nancy and sent her into a variety of astonishing situations. *The Nancy Book* is the first collection of Brainard's Nancy texts, drawings, collages and paintings, with full page reproductions of more than 50 works, several of which have never been exhibited or published before.

Joe Brainard: The Nancy Book

ISBN 978-0-9799562-0-1

Hbk, 7.5 x 9.75 in. / 144 pgs / 48 color / 34 b&w.

U.S. \$39.50 CDN \$43.00

Available/Art



Keith Waldrop: Several Gravities

Edited and with text by Robert Seydel.

Over nearly four decades, National Book Award winner Keith Waldrop has amassed a huge body of lyrical collage work alongside his acclaimed oeuvre of poetry, fiction and translation. Waldrop's collages express quiet tensions and ghostly impressions in a few snips of the scissors. *Several Gravities* presents a selection of these radiant collages and includes a previously unpublished serial poem and essay by Waldrop.

Keith Waldrop: Several Gravities

ISBN 978-0-9799562-1-8

Hbk, 6.25 x 9.25 in. / 112 pgs / 36 color / 5 b&w.

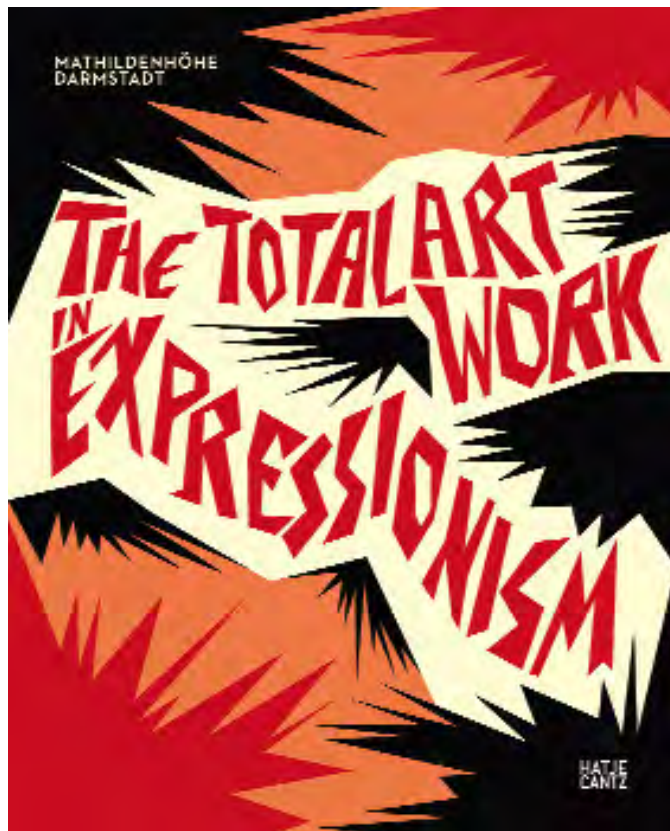
U.S. \$39.50 CDN \$43.00

Available/Art/Literature

Amy Cutler, "Above the Fjord," 2010. Gouache on paper, 29 x 41 1/4 inches. See *Amy Cutler: Turtle Fur*, published by Hatje Cantz, p. 79.







HATJE CANTZ

The Total Artwork in Expressionism

Art, Film, Literature, Theater, Dance, and Architecture 1905–1925
 Edited by Claudia Dillmann, Ralf Beil. Text by Wolfgang Pehnt, Thomas Anz, Gottfried Benn.

First theorized by composer Richard Wagner, the total artwork, or “gesamtkunstwerk,” proposed a synthesis of all arts towards a single, unified spectacle. Wagner’s ambitious conception flowered in the early twentieth century throughout numerous avant gardes, particularly in German Expressionism, where art forms cross-pollinated and collaborated to a remarkable degree. Past considerations of Expressionism have tended to focus only on individual genres, making *The Total Artwork in Expressionism: Art, Film, Literature, Theater, Dance and Architecture 1905–1925* the first-ever publication to examine the interplay between these forms. Here, masterpieces of Expressionist film such as Robert Wiene’s *The Cabinet of Dr. Caligari* are united with set designs; the works of painters and set designers such as Ernst Barlach, Otto Bartning, Otto Dix, George Grosz, Wassily Kandinsky, Ernst Ludwig Kirchner, Oskar Kokoschka and Ludwig Meidner are examined, alongside film stills by César Klein and Hans Poelzig; and documents by Bruno Taut and Ernst Toller, music scores by Paul Hindemith, poster art, dance masks and stage photographs provide historical and archival background, building a unique panorama of the Expressionist period. Renowned authors, key works and source texts from all disciplines allow the reader to thoroughly experience the ways the genres mutually influenced each other during this revolutionary period.

The Total Artwork in Expressionism

ISBN 978-3-7757-2713-6

Hbk, 9.75 x 12 in. / 512 pgs / 467 color.

U.S. \$85.00 CDN \$94.00

April/Art

Exhibition Schedule

Darmstadt, Germany: Mathildenhöhe, 10/24/10–02/13/11

IRISH MUSEUM OF MODERN ART

The Moderns

The Arts in Ireland from the 1900s to the 1970s

Edited by Enrique Juncosa, Christina Kennedy. Text by Bruce Arnold, Aidan Dunne, Luke Gibbons, David Lloyd, Robert O’Byrne, Ellen Rowley.

Irish artists and writers played a leading role in the story of modernism, and *The Moderns* traces modernism’s development through Ireland’s art in the period from the 1900s to the 1970s. Proceeding with the recognition that art forms are not mutually exclusive, and that creative persons across disciplines talk to one another, *The Moderns* brings together exceptional examples of painting and sculpture, photography and film, architecture, literature, music and design of Irish significance from the twentieth century. Here, the paintings of Mainie Jellett, Evie Hone and other advocates of European modernism are juxtaposed with the accomplishments of designer-architect Eileen Gray and writer James Joyce. The works and influence of John Millington Synge, Paul Henry and the Yeats family are traced as far as the art of Klee and Picasso, among others. After World War II, the impact of the ground breaking ROSC exhibitions in the 1960s and 70s, and of Minimal and Conceptual art, in the works of Brian O’Doherty, Barry Flanagan and Michael Craig-Martin, is also examined. *The Moderns* declares what we know to be the case, but which few publications have examined—that the arts of the past century owe Ireland some of their greatest works.

The Moderns

ISBN 978-1-907020-49-0

Hbk, 11 x 9 in. / 400 pgs / illustrated throughout.

U.S. \$80.00 CDN \$88.00

April/Art

Exhibition Schedule

Dublin, Ireland: Irish Museum of Modern Art, 10/20/10–02/13/11



Illusions of Reality assesses the ethical impulse at the heart of the nineteenth-century Naturalist movement, spanning the arts from painting and photography to literature and theater.

MERCATORFONDS/VAN GOGH MUSEUM

Illusions of Reality

Naturalist Painting, Photography, Theatre and Cinema, 1875–1918

Edited by Gabriel P. Weisberg. Text by Edwin Becker, David Jackson, Willa Silverman, Gabriel P. Weisberg, Maartje de Haan.

Capturing realistic images on canvas has been a staple aspiration of western art since the Renaissance development of scientific perspective. At the end of the nineteenth century, however, animated by the invention of photography and cinema, artists began attempting not only to paint realistically but also to create images that projected the ethical content of the world around them. *Illusions of Reality: Naturalist Painting, Photography and Cinema, 1875–1918* traces the development of Naturalism within painting, literature, theater, photography and film, and the relationship among these art forms, paying attention to the way painters such as Jules Adler, Thomas Anshutz, Jules Bastien-Lepage, Emile Claus, Thomas Eakins, Christian Krohg, Gari Melchers, Jules-Alexis Muenier, Fernand Pelez, Jean-André Rixens and Anders Zorn, filmmakers such as André Antoine, Albert Capellani and Léon Lhermitte and photographers such as Peter Henry Emerson, used Naturalism as a vehicle for understanding the lives of ordinary people at a time of great social transformation. Practitioners of Naturalism frequently concerned themselves with the social ills created by industrialization, as well as the social responses to these problems in both public education and religion. Likewise, the transformation brought about by industrialization led many artists to focus on the loss of traditional agrarian culture as well as the political upheaval caused by working conditions in the factories. Technological advances in art, from the development of photography in the first half of the nineteenth century to the emergence of film toward the end of the century, contributed to the interaction among art forms and the attention toward social conditions. Edited by Gabriel P. Weisberg, Professor of Art History at the University of Minnesota, with essays by Weisberg, David Jackson, Willa Silverman and Maartje de Haan, *Illusions of Reality* offers a fresh interpretation of how Naturalist artists, and the aesthetic they espoused, attempted to understand and explain the rapid and profound changes of their time.

Illusions of Reality

ISBN 978-90-6153-941-4

Hbk, 11.75 x 9.75 in. / 224 pgs / 226 color.

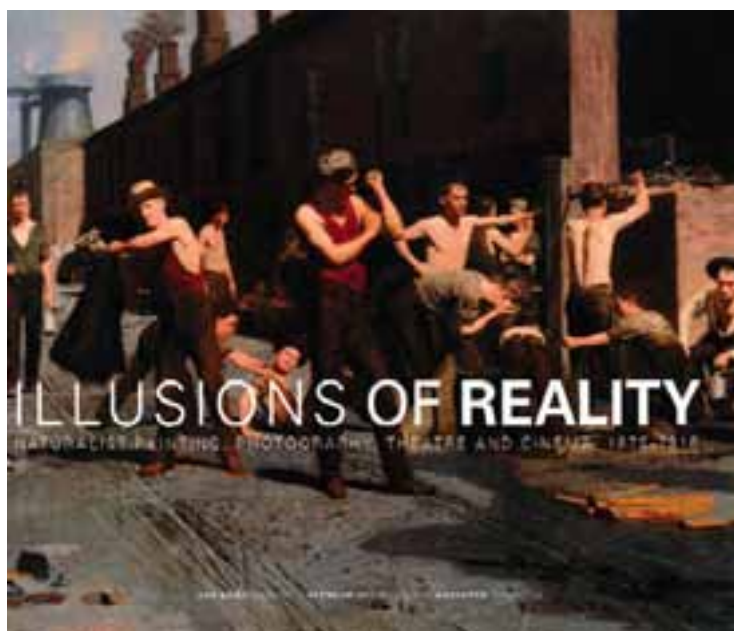
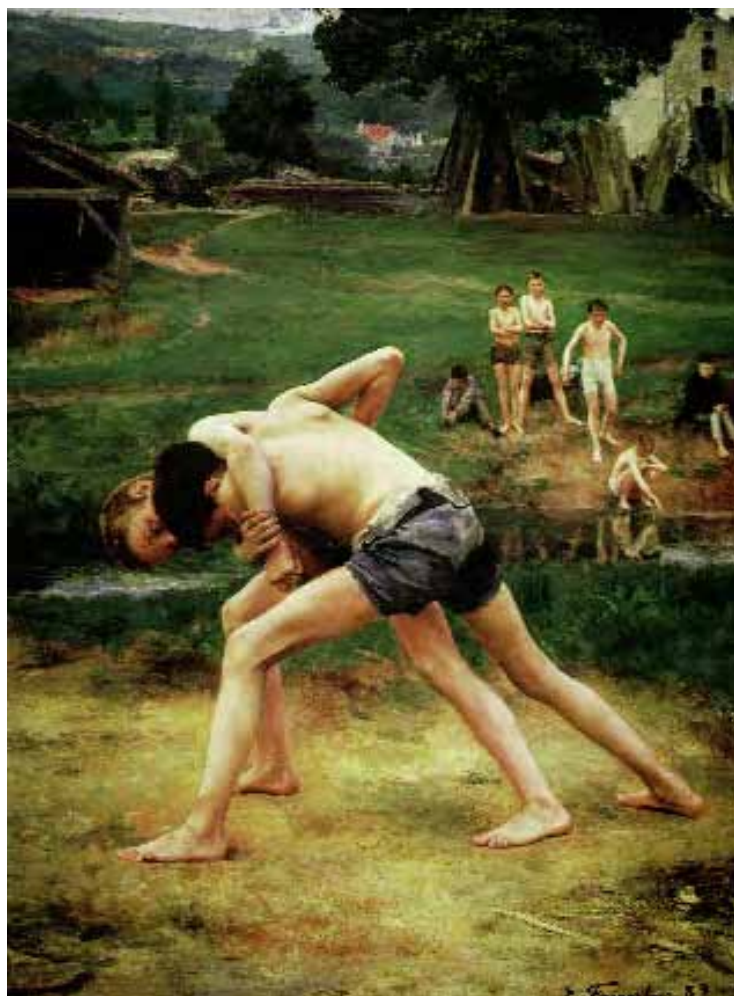
U.S. \$50.00 CDN \$55.00

March/Art

Exhibition Schedule

Amsterdam, The Netherlands: Van Gogh Museum, 10/08/10–01/16/11

Helsinki, Finland: Ateneum Art Museum, 02/11–06/11





Courbet: A Dream of Modern Art

Edited by Klaus Herding, Max Hollein.
Text by Bettina Erche, Sylvain Amic.

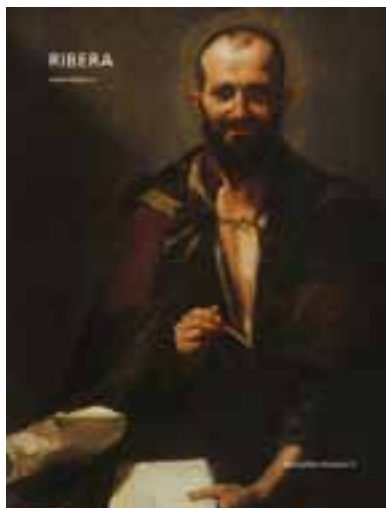
The intertwined stories of Realism and modernism begin with the great innovations of Gustave Courbet (1819–1877). Realism sought to record the messiness, poverty and brute facts of everyday life in urban and rural France, against the restrictions of religion and class and the high-flown emotion of the Romantic painters. Courbet's "Burial at Ornans" is a classic instance of Courbet's stance: it depicts a funeral in rural Ornans, and uses the occasion's actual participants, instead of models, portraying them entirely without sentiment, and on a scale usually reserved for royal subjects. But in his portraits, landscapes, drawings and still lifes, Courbet frequently suggested a more meditative, inward-looking realm, somewhat removed from his declarations of social realities, and revealed in such works his virtuoso touch and formal brilliance. *Gustave Courbet: A Dream of Modern Art* introduces this "other" Courbet, the painter whose vision of nature and formal preoccupations were later inherited by Cézanne and Picasso, and further built on by the Symbolists and Surrealists. With over 200 color reproductions of the French Realist's work, as well as essays by Sylvain Amic and Bettina Erche, this volume acts as a welcome counterweight to the Courbet we thought we already knew, further complicating and enriching our understanding of one of the most influential European painters any century has produced.

Courbet: A Dream of Modern Art
ISBN 978-3-7757-2629-0

Hbk, 9.75 x 11.75 in. / 304 pgs / 220 color.
 U.S. \$60.00 CDN \$66.00
 February/Art

Exhibition Schedule

Frankfurt, Germany: Schirn Kunsthalle,
 10/15/10–01/30/11



Ribera

Text by Javier Portús.

Painter and printmaker José Ribera (1591–1652, also known as Jusepe de Ribera) was among the earliest and best-loved exponents of Caravaggio's "Tenebrism," in which stark drama is drawn from extreme contrasts of light and shadow. Despite the tendency to identify him with the Spanish school, Ribera was quick to leave his native land, moving to Italy around 1611, and living in Rome and Naples; however, he often signed his paintings "Jusepe de Ribera, Spaniard." In these early years, Ribera practiced the Caravaggian style, creating many Tenebrist masterpieces (such as his 1630 portrait of Archimedes) before embracing more diffuse effects of lighting. With Poligrafa's beautifully printed introduction to Ribera, Javier Portús, Chief Curator of Spanish Baroque Painting at the Prado, opens up a new approach to Ribera's career, focusing on the early Tenebrist years in Rome and Naples.

Ribera

ISBN 978-84-343-1270-8
Hbk, 8.75 x 11.25 in. / 128 pgs / 104 color / 4 b&w.
 U.S. \$35.00 CDN \$39.00
 April/Art



Also Available:

Goya

9788434311749
 Hbk, U.S. \$34.00 CDN \$37.00
 Poligrafa



El Greco

9788434309661
 Hbk, U.S. \$34.00 CDN \$37.00
 Poligrafa



Konrad Witz

Text by Bodo Brinkmann.

Perhaps the greatest painter of water there has ever been, the German Renaissance artist Konrad Witz (c. 1400–c. 1446), was a contemporary of Jan Van Eyck and Uccello, and shared their fervor for perspective, bringing similarly magical dimensionality to his treatment of surface without aspiring to their extremes of realism. In his two famous paintings, "The Miraculous Draught of Fishes" (1444), and the earlier "Saint Christopher" (c. 1435), Witz is able to make water both serene and eerie, tangible and evanescent, all depth and surface simultaneously; "The Draught of Fishes," which uses Lake Geneva as a backdrop for a scene of Peter fishing, is also notable for being the first topographically accurate landscape in the history of German painting. Witz introduced Netherlandish influences into Germany and Switzerland (where he relocated in 1443), and while his own style shows its influence, echoes of a spookier and more enigmatic medievalism abound, distinguishing him from all of his contemporaries. As the U.K. *Guardian's* Jonathan Jones wrote in 2009, "Witz is one of the great discoveries awaiting anyone who steps away from the high road of western art history, from the famous names of the Italian Renaissance and Flemish tradition, to discover what painters in central Europe were up to at the end of the middle ages."

Reproducing all of the artist's extant works across 120 color plates, this monograph is the first thorough examination of Witz's magnificent oeuvre.

Konrad Witz

ISBN 978-3-7757-2761-7
Hbk, 9.75 x 11.75 in. / 320 pgs / 120 color.
 U.S. \$85.00 CDN \$94.00
 June/Art

Exhibition Schedule

Basel, Switzerland: Kunstmuseum,
 03/06/11–07/03/11

MFA PUBLICATIONS

Aphrodite and the Gods of Love

Text by Christine Kondoleon, Rachel Kousser, Diana McDonald, Vincianne Pirenne, David Saunders.

Arguably the most compelling of the ancient divinities, Aphrodite also remains the most alluring. Worshiped and celebrated, she has been depicted in ways both ethereal and crude: it was her image that inspired Praxiteles to introduce the female nude into Western art. As an icon of female sexuality, Aphrodite's effigy has graced everything from ancient temples to modern cosmetics labels. The ancients, knowing that love conquers all, considered her mightier than Hercules. *Aphrodite and the Gods of Love* presents, for the first time, a comprehensive and scholarly appreciation of the love deity. Via more than 100 marble sculptures, painted vases, precious metals, mosaics and gems—as well as contemporary depictions by artists such as Jim Dine—the book traces the early worship of Aphrodite as a fertility figure in the Near East, her emergence as love goddess for the Greeks and her eventual adaptation by Rome as Venus. It highlights the myths surrounding this icon of sensuality, notably regarding seduction and marriage, and presents the circle of her lovers and children, such as Eros, Hermaphrodite and Priapos, also tracing how the cult of Aphrodite continues into the present day. A feast for the eye and a celebration of desire, *Aphrodite and the Gods of Love* is sure to prove the year's sexiest catalogue.

Aphrodite and the Gods of Love

ISBN 978-0-87846-756-3

Clth, 8.75 x 9.5 in. / 256 pgs / 170 color.

U.S. \$55.00 CDN \$61.00

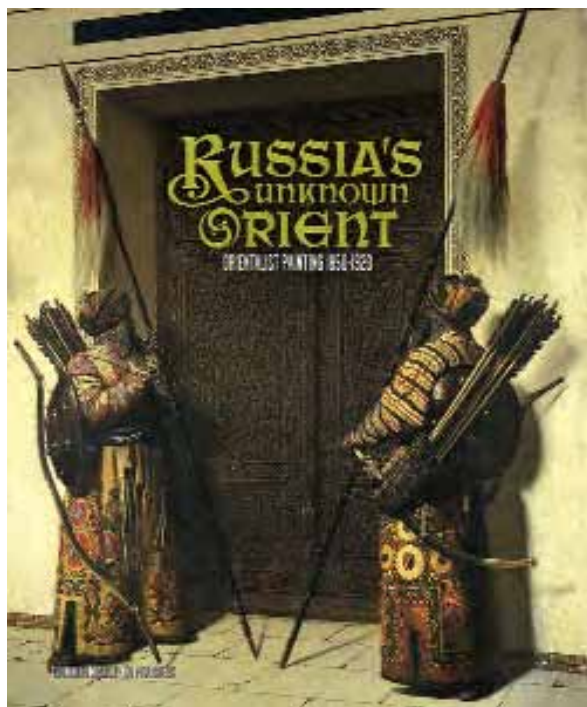
July/Art/Design & Decorative Arts

Exhibition Schedule

Boston, MA: Museum of Fine Arts, 10/26/11–02/20/12

Los Angeles, CA: J. Paul Getty Museum, 03/28/12–07/09/12

San Antonio, TX: San Antonio Museum of Art, 10/12–02/13

**Exhibition Schedule**

**Groningen, The Netherlands: Groninger Museum,
12/19/10–05/08/11**

NAI PUBLISHERS

Russia's Unknown Orient

Orientalist Painting 1850–1920

Text by Olga Atroschenko, Vladimir Bulatov, Inessa Kouteinikova, Karina Solovyeva, David Schimmelpenninck van der Oye, Irina Bagdadian.

Russia's Unknown Orient tells the story of Russia's artistic and historical ties with its southern neighbors: Uzbekistan (former Turkistan), the countries of the Caucasus (Georgia and Armenia) and the Crimea. The bond between Russia and these culturally distinct lands was marked by a deep fascination with Oriental traditions and a succession of wars and imperialist maneuvers, themes which found their way into the art of the nineteenth century. Perhaps the most important artist in this context was Vasily Vereshchagin (1842–1904), who traveled with the Russian army on campaigns to the south and served as the painterly equivalent of a war photographer, depicting both the cruel reality of war and the riches of the Oriental cultures. The works of such artists are presented here alongside the output of indigenous contemporary artists from these Central Asian lands—practitioners who offered personal interpretations of the rich traditions of their homelands that continued to develop even under Russian dominion. The historical and art-historical context of this diverse group of artists is taken up by a range of authors in this lush, generously illustrated volume, which includes more than 130 works by Vereshchagin, Martiros Saryan, Vasily Polenov, Niko Pirosmanshili, Pavel Kuznetsov, Evgeny Lanseray and others.

Russia's Unknown Orient

ISBN 978-90-5662-762-1

Pbk, 9.5 x 11.5 in. / 224 pgs / 175 color.

U.S. \$45.00 CDN \$50.00

February/Art

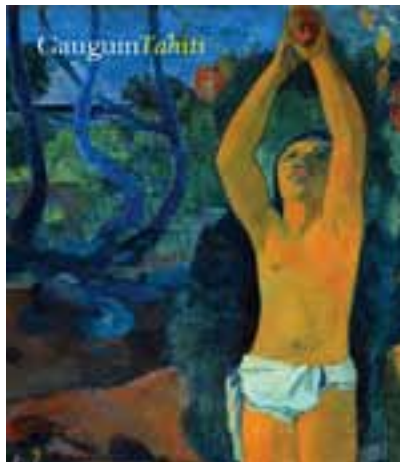
**Also Available:**

**Russian Legends: Folk Tales
and Fairy Tales**

9789056626082

Pbk, U.S. \$49.95 CDN \$55.00

NAi Publishers



Now in Paperback!

MFA PUBLICATIONS

Gauguin Tahiti

Text by George T.M. Shackelford, Claire Frèches-Thory, et al.

Now in paperback, *Gauguin Tahiti* offers an in-depth study of the fabled Polynesian years that have so defined our image of the painter. Alongside essays on every aspect of Gauguin's art, from the legendary canvases to his sculptures, ceramics and innovative graphic works, are discussions of the Polynesian society, culture and religion that helped shape them; an in-depth biographical narrative, with the many epiphanies, frustrations and discoveries that make his time in the South Seas one of the most mythologically potent episodes in Western art; and a chronicle of his changing fortunes in the century since his death. At the center of it all is Gauguin's 1897 masterpiece, "Where Do We Come From? What Are We? Where Are We Going?," the crowning glory of his mature career, presented with unprecedented depth and authority. Over 100 years later, Gauguin remains one of the most enigmatic and attractive figures of nineteenth-century art, the very pivot of modernism, and *Gauguin Tahiti* portrays this crucial period of his life in all its color and drama. Of the hardback edition, John Richardson wrote in *Vanity Fair*: "This excellent catalogue sets the record straight." And writing in the *New York Observer*, Hilton Kramer declared it, "the most exhaustive account of the period that has ever been attempted in a single survey... well-written, scrupulously documented, and lavishly illustrated."

Gauguin Tahiti

ISBN 978-0-87846-667-2

Pbk, 9.5 x 11 in. / 380 pgs / 260 color.

U.S. \$40.00 CDN \$44.00

February/Art



Also Available:

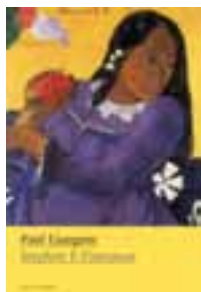
Paul Gauguin: The Breakthrough Into Modernity

9783775724272

Hbk, U.S. \$60.00 CDN \$66.00

Hatje Cantz

EDICIONES POLIGRAFA



Paul Gauguin

Text by Stephen F. Eisenman.

From Edvard Munch to Chris Ofili, French painter Paul Gauguin (1848–1903) has exerted a profound influence on artists of the nineteenth and twentieth centuries. Gauguin began as an Impressionist, contributing major works to the movement's groundbreaking exhibitions between 1879 and 1886. This concise, beautifully illustrated monograph collects Gauguin's most important works. In addition to his well-known paintings of Tahiti, in which the artist constructed his perfect vision of man's communion with the natural world, the book also includes powerful works that reflect the artist's contact with other seminal early modern masters such as Van Gogh and Cézanne.

Paul Gauguin

ISBN 978-84-343-1249-4

Hbk, 8 x 11.25 in. / 96 pgs / 64 color.

U.S. \$25.00 CDN \$28.00

March/Art

THE MUSEUM OF MODERN ART, NEW YORK



Paul Cézanne

Text by Carolyn Lanchner.

Paul Cézanne died in 1906, only six years into the twentieth century, but he is widely considered the founding figure of modernist painting, the artist whom Pablo Picasso called "the father of us all." This new volume in the MoMA artist series guides readers through ten memorable works by Cézanne in the collection of The Museum of Modern Art. His iconic paintings "The Bather" and "Boy in a Red Vest" are featured, along with still lifes and landscapes from earlier and later years. Carolyn Lanchner, a former curator of painting and sculpture at the Museum, contributes essays that illuminate each work.

Paul Cézanne

ISBN 978-0-87070-789-6

Pbk, 6 x 8 in. / 48 pgs / 35 color.

U.S. \$9.95 CDN \$11.00

March/Art

THE MUSEUM OF MODERN ART, NEW YORK



Willem de Kooning

Text by Carolyn Lanchner.

Willem de Kooning was a pioneering figure of Abstract Expressionism, one of the most influential champions of the dynamic, process-driven painting that brought New York to the center of the art world in the 1940s and 1950s. This new volume in the MoMA artist series examines ten of de Kooning's most memorable achievements as seen in pieces from The Museum's substantial collection of his work, including paintings and drawings from his *Woman* series and other important works produced throughout his career. An essay by Carolyn Lanchner, a former curator of painting and sculpture at the Museum, accompanies each work.

Willem de Kooning

ISBN 978-0-87070-788-9

Pbk, 6 x 8 in. / 48 pgs / 35 color.

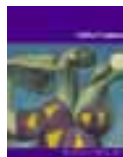
U.S. \$9.95 CDN \$11.00

March/Art

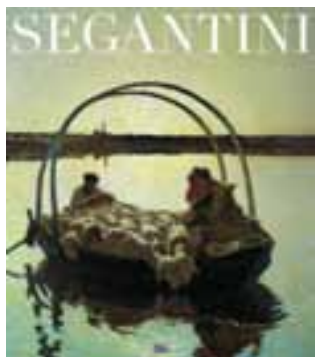
THE MUSEUM OF MODERN ART, NEW YORK

Picasso: Guitars 1912–1914**Text by Anne Umland.**

Pablo Picasso's modest yet radical cardboard and sheet metal *Guitar* sculptures (1912 and 1914, respectively) bracket a truly incandescent period of structural, spatial and material experimentation for the artist. In October 1912, while in what he described as "the process of imagining a guitar," Picasso embraced the techniques of assemblage, collage, construction and mixed-media painting, frequently combining traditional artists' supplies—oil paint, charcoal, pastel, ink—with what were then unconventional materials, including cardboard, newspaper, wallpaper, sheet music and sand. Published in conjunction with an exhibition at The Museum of Modern Art, this volume situates Picasso's *Guitars* within the constellation of objects that surrounded them in his studio, affording a fresh understanding of the unique material and historical qualities of the artist's work in the years immediately prior to World War I. An essay by Anne Umland, Curator of Painting and Sculpture at the Museum, uses photographs, correspondence, archival records and eyewitness accounts, to explore Picasso's practice and the remarkable institutional history behind the acquisition of the two *Guitar* sculptures, both gifts to MoMA from the artist.

Picasso: Guitars 1912–1914**ISBN 978-0-87070-794-0****Hbk, 8 x 10 in. / 112 pgs / 120 color.****U.S. \$24.95 CDN \$27.00****February/Art****Exhibition Schedule****New York: The Museum of Modern Art, 02/13/11–06/06/11****Also Available:****Pablo Picasso****9780870707230****Pbk, U.S. \$9.95 CDN \$11.00****The Museum of Modern Art,
New York****A Picasso Portfolio: Prints from
The Museum of Modern Art
9780870707803****Hbk, U.S. \$40.00 CDN \$44.00****The Museum of Modern Art,
New York**

HATJE CANTZ



Segantini

Text by Dieter Bachmann,
Guido Magnaguagno, Sam
Keller, Ulf Küster.

The earliest paintings of Giovanni Segantini (1858–1899) date back to the 1870s, when the artist was still in his native Italy enduring a life of extreme poverty. It was not until he moved to Switzerland, around 1883, that Segantini found his métier and subject matter: the Alps. Working largely outdoors, Segantini developed a style later tagged Divisionist, in which agglomerated optical effects are derived from the separation of colors into individual dots or patches. Published on the occasion of a comprehensive exhibition at the Fondation Beyeler in Basel, *Segantini* unites the artist's earliest works from Northern Italy with his depictions of Savoyan peasant life and the later paintings of the Engadin mountains that mark the apex of his career. Scholarly essays elucidate the important role that the "painter of light" played in paving the way for modernism.

Segantini

ISBN 978-3-7757-2765-5
Hbk, 10.75 x 12.5 in. / 90 pgs /
90 color / 20 b&w.

U.S. \$75.00 CDN \$83.00
May/Art

Exhibition Schedule

Riehen/Basel, Switzerland:
Fondation Beyeler,
01/16/11–04/25/11

SILVANA EDITORIALE



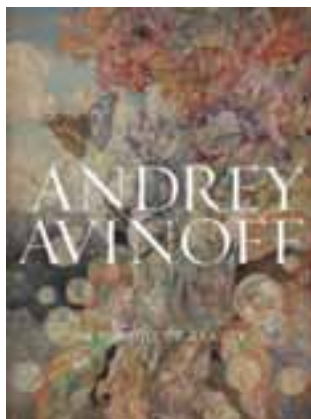
Maximilien Luce: Neo-Impressionist Retrospective

Edited by Marina Ferretti
Bocquillon. Text by Vanessa
Lecomte, Aline Dardel, Marina
Ferretti Bocquillon, Bertrand
Tillier.

The first retrospective monograph on Maximilien Luce (1858–1941) in nearly two decades, this publication surveys the accomplishments of this significant French Neo-Impressionist painter. Working first as a printmaker, Luce devoted himself to painting around 1880. Shortly after, in 1887, Camille Pissarro, who shared his anarchist politics, introduced Luce to the Neo-Impressionist group, which included Georges Seurat and Henri-Edmond Cross. Luce adopted the Divisionist or Pointillist method to create almost violent light effects, infusing the technique with a new-found passion at some remove from, for example, Seurat's more detached approach. From a sunset on the banks of the Seine to the flames blasting from a furnace, Luce's powerfully colorful treatment of his subjects can now be seen to have prefigured the Fauvism of Henri Matisse and André Derain. The book unites nearly 80 works by the artist, including paintings that reveal Luce's fascination with Baron Haussmann's recreation of Paris.

Maximilien Luce: Neo-Impressionist
ISBN 978-88-366-1777-7
Hbk, 9.5 x 11.5 in. / 144 pgs / 120 col.
U.S. \$39.50 CDN \$43.00
February/Art

CARNEGIE MUSEUM OF ART



Andrey Avinoff: In Pursuit of Beauty

Text by Louise Lippincott.

From Russian court to the mountains of Tibet, and from the laboratories of Pittsburgh to the salons of Park Avenue, the extraordinary career of the artist and entomologist Andrey Avinoff (1884–1949) has never been surveyed in its entirety. Avinoff created a rich body of effusive, fantastical, Symbolist watercolor paintings that express yearnings both mystical and homoerotic, exploding beyond the strictures of his equally esteemed entomological research ("I bow to scientific fact until five o'clock," he once declared. "After that I may have other ideas"). *Andrey Avinoff: In Pursuit of Beauty* accompanies the first exhibition devoted to this visionary in more than 50 years. Reproducing botanical illustrations, Symbolist watercolors, apocalyptic scenes, dance subjects and homoerotic drawings (many of which the artist made for his friend Alfred Kinsey), it elaborates the work through Avinoff's identity as a gay man and situates him firmly within the culture of Russia's bountiful "Silver Age."

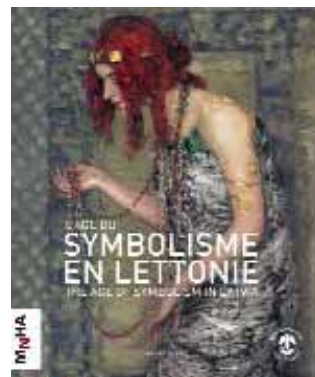
Andrey Avinoff: In Pursuit of Beauty

ISBN 978-0-88039-053-8
Pbk, 9 x 12 in. / 104 pgs / 80 color.
U.S. \$24.95 CDN \$27.00
March/Art/Gay & Lesbian

Exhibition Schedule

Pittsburgh, PA: Carnegie Museum
of Art, 02/26/11–06/05/11

SILVANA EDITORIALE



The Age of Symbolism in Latvia

Edited by Dace Lamberg.

Though its best known adherents are Redon and Moreau, Frenchmen, the late-nineteenth-century Symbolist movement in painting found some of its most fascinating expressions in Eastern and North-Eastern Europe. Latvia in this era was radically transformed by an expansion of industry and its increased prosperity naturally impacted its arts, in the flowering of Symbolism and Art Nouveau. Published on the occasion of exhibitions at the City Hall of Brussels and the National Museum of History and Art in Luxembourg, the catalogue illustrates this radiant epoch in Latvia's cultural and artistic past. It features works by some of the major representatives of Latvian Symbolism including Janis Rozentals, Vilhelms Purvitis and Johann Walter, along with their contemporaries, Jekabs Belzens, Aleksandrs Romans and Rudolfs Perle. The book also includes an essay by Dace Lamberg.

The Age of Symbolism in Latvia

ISBN 978-88-366-1723-4
Clth, 9.5 x 11.25 in. / 96 pgs /
70 color.

U.S. \$32.00 CDN \$35.00
February/Art

Exhibition Schedule

Luxembourg: National Museum of
History and Art, 12/02/10–03/27/11

ARTEFAKT/ARBOR VITAE

Decadence: In Morbid Colours

Art and the Idea of Decadence in the Bohemian Lands 1880–1914

By Otto M. Urban

Text by Luboš Merhaut, Daniel Vojtěch.

Born from a bizarre, fin-de-siècle amalgam of dandyism, occultism and Symbolism, Decadence moved the Romantic imagination firmly indoors, into a morbid, mauve-hued interior with Redon on the walls and Poe on the bookshelves. Czech art was well suited to express the Decadent temperament, and *In Morbid Colours* reveals, for the first time, the incredible cornucopia of fantastical, proto-Surrealist art produced under this rubric between 1880 and 1914. Full of superb color illustrations, it details the work of artists such as František Bilek, Karel Hlaváček, František Kavan, Beneš Knüpfer, Gabriel Max, Alfons Mucha, Max Pirner, Jan Preisler, Jakub Schikaneder, Hanuš Schwaiger, Max Švabinsky and Josef Váchal, as well as artists with ties to Czech art such as Alfred Kubin, August Brömse and Richard Teschner. All of these artists constitute a hitherto-undiscovered world unto themselves, and each is embellished here with superbly-researched commentary and excerpts from contemporaneous Decadent literature.

Decadence: In Morbid Colours

ISBN 978-80-86300-84-9

Hbk, 9.5 x 11 in. / 410 pgs / 150 color / 100 b&w / 50 duotone.

U.S. \$85.00 CDN \$94.00

March/Art



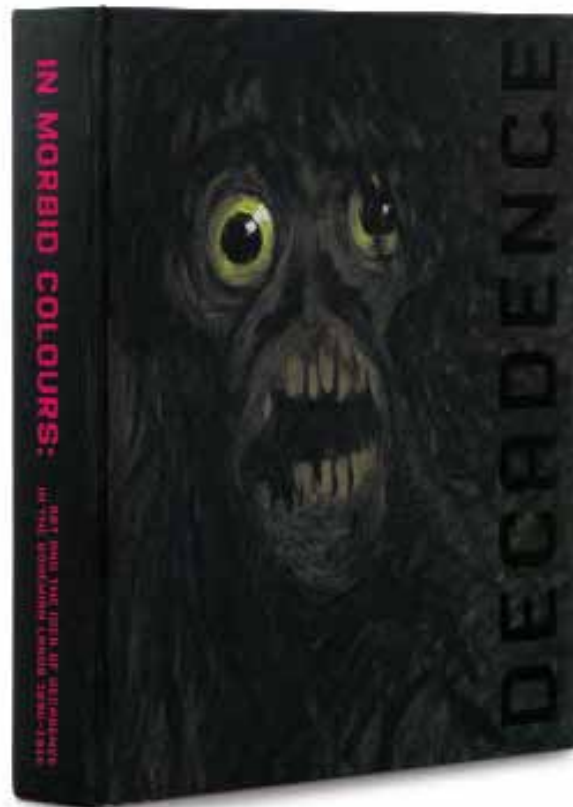
Also Available:

Artists' Handbook

9789055447190

Hbk, U.S. \$125.00 CDN \$138.00

Ludion



ARTEFAKT/ARBOR VITAE

Decadence Now!

Visions of Excess

Decadence Now!: Visions of Excess updates the androgyny, druggy velvet glamour, individualist dandyism and gothic decay of nineteenth-century Decadence for our times. Here, Decadence is envisioned as a response to apocalypse, economic turmoil and the effects of late capitalism. *Decadence Now!: Visions of Excess* reaches back to the 1970s to examine pre-millennial rumblings of alienation, aestheticism, morbidity, pornography, intoxication and madness in the art of Nobuyoshi Araki, Robert Mapplethorpe, Cindy Sherman, and considers more recent works by Matthew Barney, Jake and Dinos Chapman, Gilbert and George, Keith Haring, Gottfried Helnwein, Damien Hirst, Jeff Koons, Yasumasa Morimura, Catherine Opie, Zhang Peng, Pierre et Gilles, Andres Serrano, Joel-Peter Witkin, David Wojnarowicz and many others. These works are assessed under thematic chapters: “Excess of the Self: Pain”; “Excess of the Body: Sex”; “Excess of Beauty: Pop”; and “Excess of Life: Death.” Curator Otto M. Urban maps the Decadent tendency project through visual art, philosophy and literature.

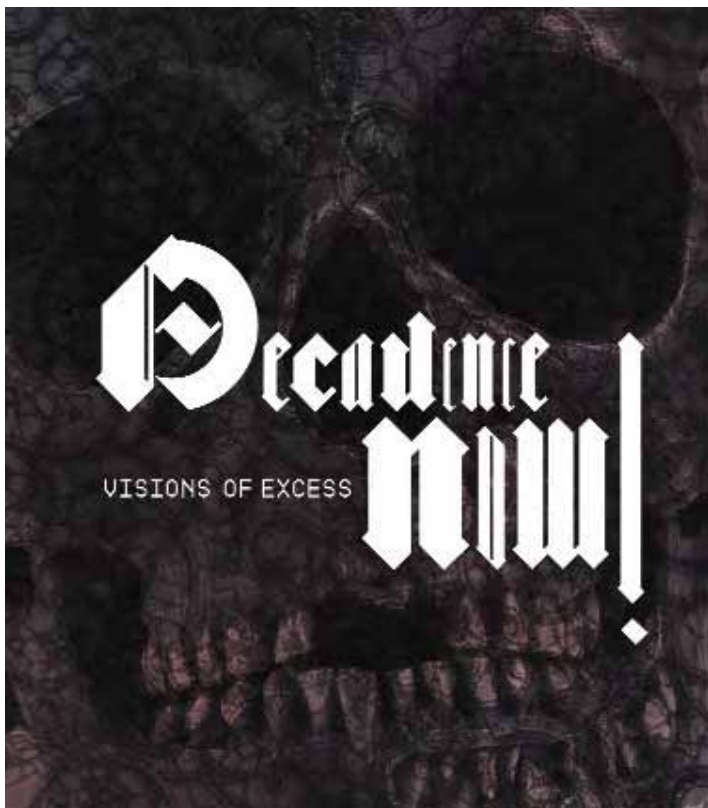
Decadence Now!

ISBN 978-80-87164-60-0

Hbk, 9.5 x 11 in. / 300 pgs / 250 color.

U.S. \$65.00 CDN \$72.00

March/Art





RM/MCLAA/MAGG

Siqueiros: Landscape Painter

Text by Alberto Torres, Laura González, América Juárez.

This essential monograph on the renowned Mexican muralist David Alfaro Siqueiros (1896–1974) reveals this most political of artists as a master landscape painter—but a painter of landscapes rife with political content. During his lifetime Siqueiros produced 150 landscape paintings, dynamic visions of futuristic cities and allegories of environmental devastation charged with the emotional vehemence that has come to characterize his better-known public works. Siqueiros—one of the “Big Three” of Mexican muralism along with Diego Rivera and José Clemente Orozco—believed mural art should function as a community service, but it was through his easel painting that he evolved his extensive variety of techniques and styles; it was also at the easel that he experimented with new tools and materials, and with radical works such as these. *David Alfaro Siqueiros: Landscape Painter* is the first thorough treatment of the artist’s adventures in this genre.

Siqueiros: Landscape Painter

ISBN 978-84-92480-96-8

Hbk, 9.25 x 12 in. / 236 pgs / 140 color / 60 b&w.

U.S. \$50.00 CDN \$55.00

February/Art/Latin American Art & Culture

Exhibition Schedule

Long Beach, CA: Museum of Latin American Art, 09/12/10–01/30/11

Previously Announced

DC MOORE GALLERY

Charles Burchfield: Fifty Years as a Painter

Introduction by Bridget Moore. Text by Charles Burchfield, Ralph Sessions.

Charles Burchfield (1893–1967) was an innovative visionary of American modernism, a watercolor painter who infused his landscapes of upstate New York and Ohio and scenes of small town industrialization with pulsing line and crackling, fluid color. He was also an accomplished writer who kept extensive journals and published several important essays during his lifetime. Burchfield’s early watercolors were often strongly expressionistic, projecting a buoyant spirituality; he reached a critical juncture around 1920, when he turned to modernist pictorial strategies to express a severe geometry of houses, factories and barren trees, with skies traversed by stylized smoke. After moving to Buffalo in 1921, he became a founder of the Regionalist movement, but he returned to the dynamic expressionism of his youth in the 1940s; as he told a friend, “It is not that I am trying to escape real life, but that the realm of fantasy offers the true solution of truly evaluating an experience.” Published for DC Moore Gallery’s survey exhibition (and coinciding with the Whitney Museum’s 2010 retrospective), this volume presents a career-wide selection of watercolors and drawings, many of which are drawn from private collections, and have never or very rarely been exhibited. The images are complemented by four autobiographical essays, spanning the years 1928 to 1965, which provide an intriguing window into the artist’s complex personality. All are out of print and difficult to locate, making this catalogue an important reference source as well as a visually striking presentation of his work.

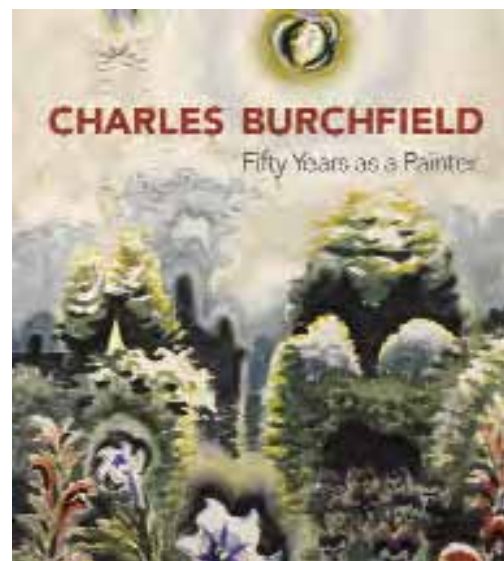
Charles Burchfield: Fifty Years as a Painter

ISBN 978-0-9826316-3-8

Hbk, 10.75 x 11.75 in. / 120 pgs / 75 color.

U.S. \$45.00 CDN \$50.00

August/Art



HATJE CANTZ

Lyonel Feininger: Photographs 1928–1939**Text by Laura Muir, Nathan J. Timpano.**

Lyonel Feininger (1871–1956) was 58 years old when he took up photography. He had been a professor at the Bauhaus for almost a decade, and had enjoyed widespread success as a comic artist and painter. Ever open to new pursuits, and inspired by the works of his photographer sons Lux and Andreas and the experimental photography of his Dessau neighbor László Moholy-Nagy, Feininger took up the camera in 1928 and began to explore a variety of avant-garde techniques. This painter of crystalline architectures and landscapes left a legacy of fascinating unsettling images of shop window mannequins and reflections, nocturnal photographs using double exposures and other works. This is the first publication devoted to this little-known body of work. Examining about 70 original prints, it also relates Feininger's photography to the rest of his extensive oeuvre.

Lyonel Feininger: Photographs 1928–1939**ISBN 978-3-7757-2789-1****Hbk, 7.75 x 10.5 in. / 152 pgs / 111 color.**

U.S. \$45.00 CDN \$50.00

May/Photography

Exhibition Schedule

Berlin, Germany: Staatliche Museen, 02/25/11–05/15/11

Munich, Germany: Pinakothek der Moderne, 06/02/11–07/17/11

Los Angeles, CA: J. Paul Getty Museum, 10/25/11–03/11/12

Cambridge, MA: Harvard Art Museum, 03/30/12–06/02/12



HATJE CANTZ

Lyonel Feininger: Drawings and Watercolors**Text by Peter Nisbet.**

The German-American artist, photographer, illustrator and teacher Lyonel Feininger (1871–1956) was one of the modernist era's true world citizens, allied with the Berlin Secession, Die Brücke, the Blaue Reiter and the Bauhaus. The Busch-Reisinger Museum, home to the Lyonel Feininger Archive, recently received a bequest of more than 400 Feininger drawings and watercolors from the estate of curator and collector William S. Lieberman, most of which have never before been published. Lieberman appears to have made a point of acquiring Feininger's more intimate and personal works (as opposed to, say, the murals for which he is so well known), and such works constitute the bulk of this volume. Essayist Peter Nisbet provides entries on individual works, offers perspective on Feininger's reception in the United States in the decades after his return from Germany in 1937 and suggests directions for an overdue reassessment of his oeuvre.

Lyonel Feininger: Drawings and Watercolors**ISBN 978-3-7757-2787-7****Hbk, 7.75 x 10.5 in. / 144 pgs / 97 color.**

U.S. \$45.00 CDN \$50.00

May/Art

Exhibition Schedule

Berlin, Germany: Staatliche Museen, 02/25/11–05/15/11

Munich, Germany: Pinakothek der Moderne, 06/02/11–07/17/11

HATJE CANTZ



Alberto Giacometti: The Origin of Space

Retrospective of the Mature Work
Text by Markus Bröderlin, Julia Wallner, Toni Stooss.

"Space does not exist," the Swiss sculptor Alberto Giacometti (1901–1966) wrote in 1949. "It has to be created... Every sculpture made on the assumption that space exists is wrong, there is only the illusion of space." This fascinating statement serves as a conceptual underpinning for Hatje Cantz's new appraisal of the artist's mature work. Giacometti's emaciated sculptures have long been seen as symbols of a newly anxious, frail humanity. But more recently, attention has come to focus on the relevance of his work for contemporary considerations of space and time. *Alberto Giacometti: The Origin of Space* supplies a comprehensive overview of the later works of this lastingly influential artist, presenting 200 color images of sculptures, paintings and drawings.

Alberto Giacometti: The Origin of Space

ISBN 978-3-7757-2715-0
Hbk, 9.5 x 12.25 in. / 200 pgs / 200 col.
U.S. \$60.00 CDN \$66.00
April/Art



Also Available:

Alberto Giacometti: Space, Figure, Time
ISBN 9783775723732
Hbk, U.S. \$30.00
CDN \$33.00
Hatje Cantz

HATJE CANTZ



Josef Albers in America: Paintings on Paper

Edited by Heinz Liesbrock, Michael Semff. Text by Isabelle Dervaux, Heinz Liesbrock, Michael Semff.

Josef Albers' rigorous investigations into color have had a decisive effect on art in the twentieth century and beyond. His teaching posts at the Bauhaus, Black Mountain College and Yale enabled him to bequeath his theories to several generations of artists and designers, from Max Bill and Mark Rothko to Eva Hesse and Ray Johnson. Published for an exhibition at the Morgan library, and with an abundance of previously uncollected works, this volume unveils the full bounty of Albers' works on paper: lithographs, linocuts, woodcuts, screenprints and etchings. Since the prints lack the just-visible brushwork of Albers' paintings, allowing color to emerge without surface blemish, some have argued that they constitute a more effective illustration of his color theory.

Josef Albers in America: Paintings on Paper

ISBN 978-3-7757-2587-3
Hbk, 9.5 x 11.5 in. / 192 pgs / 114 color / 8 b&w.
U.S. \$60.00 CDN \$66.00
March/Art

Exhibition Schedule

New York: Morgan Library and Museum, 05/12

RICHTER VERLAG



Ad Reinhardt: Last Paintings

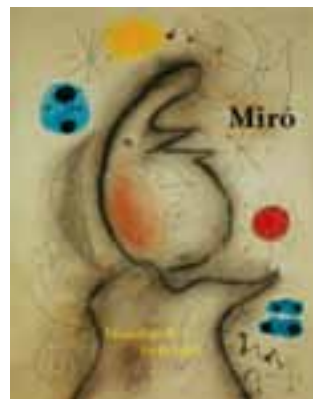
Text by Heinz Liesbrock.

From the outset, the paintings of Ad Reinhardt (1913–1967) were defined by clear, geometric forms. An encounter with Josef Albers in the late 1930s greatly influenced Reinhardt's subsequent approach to color, and the two artists maintained a lifelong respect for one another's work (in 1952 Albers offered Reinhardt a guest professorship at Yale, where he was then teaching). The sympathies between their arts lie in the extremity of their geometric reductions, which Reinhardt eventually also applied to color by reducing it to minutely differentiated squares of black on a five-square-foot canvas; but both Albers and Reinhardt envision painting as an art of geometric combinations of color. Reinhardt's statement that his black paintings were "the last paintings anyone can make" betrays his debt to Albers, for his works do indeed seem to conclude the investigations opened by Albers' *Homage to the Square* series. This volume surveys their affinities.

Ad Reinhardt: Last Paintings

ISBN 978-3-941263-23-9
Pbk, 9 x 11.5 in. / 184 pgs / 69 color / 58 duotone.
U.S. \$60.00 CDN \$66.00
February/Art

POLIGRAFA/LELONG



Miró: Catalogue Raisonné, Drawings, Volume II

1938–1959
Text by Jacques Dupin, Ariane Lelong-Mainaud.

For Joan Miró (1893–1983) drawing was a critical component of the creative process. Published in seven volumes, Polígrafa's catalogue raisonné is the definitive resource on the artist's works on paper—executed in pencil, watercolor, gouache and pastel—along with his drawings on various other supports such as cardboard, metal and wood. In these volumes, all works are reproduced in color, whenever possible, and accompanied by their title, date, technique and dimensions, with indication of signature and inscriptions on the back. Also recorded are the collection, provenance, important exhibitions and major publications where they have been previously reproduced. This second drawings volume surveys the years between 1938 and 1959.

Miró: Catalogue Raisonné, Drawings, Volume II

ISBN 978-2-86882-091-4
Hbk, 10 x 12.75 in. / 360 pgs / 785 color / 42 b&w.
U.S. \$335.00 CDN \$369.00 SDNR30
March/Art



Also Available:

Miró: Catalogue Raisonné, Drawings, Volume I
ISBN 9782868820846
Hbk, U.S. \$335.00
CDN \$369.00 SDNR30
Polígrafa/Lelong

EDICIONES POLIGRAFA



David Smith: Works, Writings, Interviews

Text by Sarah Hamill. Interview by Frank O'Hara.

Almost single-handedly, David Smith (1906–1965) transformed the significance of sculpture as a genre in American art. Before him, sculpture was almost a marginal activity; after him, the flood-gates opened for artists like Donald Judd and Richard Serra to build on his achievements and forge a uniquely American idiom for sculpture. Coming into his own in 1940s New York, Smith made inspirational friendships with painters like Gorky, de Kooning and Pollock, and his sculptural abstractions were recruited for the Abstract Expressionist cause. Smith's opus magnus was his *Cubi* series, undertaken in the early 1960s. The 28 *Cubi* sculptures were composed of a column of balanced cubes, rectangular solids and cylinders with spheroidal or flat endcaps, that seemed to reorder a Cubist or Cézanne-esque vocabulary into a precarious metal totem pole. Poligrafa's introductory volume to David Smith is edited by art historian Sarah Hamill, and includes a previously unpublished interview with Smith by poet Frank O'Hara. Hamill's commentary orients Smith within a lineage of metal sculpture and underscores the importance of his relationship with photography.

David Smith: Works, Writings, Interviews

ISBN 978-84-343-1260-9

Hbk, 8.75 x 11.25 in. / 160 pgs / 118 color / 12 b&w.

U.S. \$45.00 CDN \$50.00

April/Art

Also Available:

Marcel Duchamp: Works, Writings, Interviews

9788434311985

Hbk, U.S. \$45.00 CDN \$50.00

Poligrafa

EDICIONES POLIGRAFA



Jackson Pollock: Works, Writings, Interviews

Text by Nancy Jachec.

Jackson Pollock (1912–1956) is without doubt one of the most influential American painters of the twentieth century. Dead at the age of 44, he nonetheless bequeathed a substantial body of pioneering work to countless subsequent artists for whom he stood as a model of fearlessness, courageous improvisation and balletic grace. Throughout his life, Pollock wrote very little about his own art or that of others, but in the few completed writings that do remain, and in a few unpublished, undated notes—all of which are gathered in this volume—the concerns are remarkably consistent. Pollock routinely referred to his interest in the unconscious as the source of modern art, and in abstraction as enabling both the direct expression of an “inner world,” of individual feeling, and the urgencies and tensions of modern American life (famously characterized, in his words, by “the airplane, the atom bomb, the radio”). Pollock's most famous statement on his method exemplifies this concern with a creativity arising from an unconscious: “When I am *in* my painting, I'm not aware of what I'm doing. It is only after a sort of ‘get acquainted’ period that I see what I have been about.” In this introduction to Pollock's art and thought, Nancy Jachec traces these and other themes across 120 color reproductions.

Jackson Pollock: Works, Writings, Interviews

ISBN 978-84-343-1258-6

Hbk, 8.75 x 11.25 in. / 160 pgs / 120 color / 8 b&w.

U.S. \$45.00 CDN \$50.00

March/Art

IRISH MUSEUM OF MODERN ART



Vertical Thoughts: Morton Feldman and the Visual Arts

Edited by Seán Kissane. Text by Brian O'Doherty, Francesco Pellizzi, Dore Ashton, Juan Manuel Bonet.

If any music can be said to be painterly, it is that of Morton Feldman (1926–1987), one of the most influential composers of the twentieth century. Feldman (1926–1987) was deeply immersed in the milieu of New York Abstract Expressionism, and found analogies in sound to the materiality of Pollock, the gravitas of Rothko and the hesitant, venturing brushstrokes of Guston. Taking as its departure point an exhibition Feldman curated in 1967 titled *Six Painters*, *Vertical Thoughts* considers the impact that postwar American art had on Feldman's own compositions. It features works by the titular six painters—Guston, Kline, Mondrian, de Kooning, Pollock and Rothko—and by other artists whom Feldman admired, such as Kitaj, Rauschenberg and Twombly. Also reproduced are works from Feldman's own collection, including his Middle Eastern and Asian rugs, archival photographs and ephemera, musical scores and record covers of compositions dedicated to artists such as Guston and Rothko, and interviews with and writings by Feldman himself.

Vertical Thoughts: Morton Feldman and the Visual Arts

ISBN 978-1-907020-08-7

Pbk, 9.5 x 13.5 in. / 318 pgs / 97 color.

U.S. \$45.00 CDN \$50.00

January/Art/Music



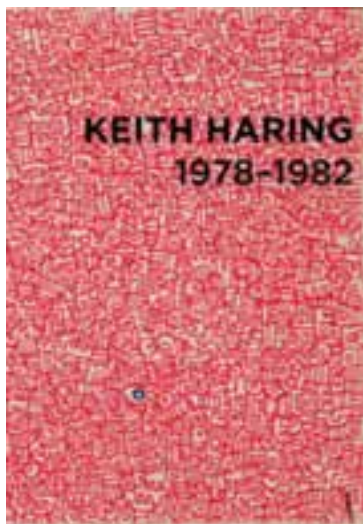
Also Available:

Give My Regards to Eighth Street

9781878972316

Pbk, U.S. \$15.95 CDN \$18.00

Exact Change



Keith Haring: 1978–1982

Edited by Gerald Matt, Raphaela Platow.
Text by Pedro Alonzo, Bill Arning, Synne
Genzmer, Raphaela Platow.

Situated in those explosive mini-era years from 1978 to 1982 in New York, this monograph explores the early and most experimental period in the career of Keith Haring (1958–1990). Its narrative commences with a portrait of the vigorous studio practice Haring had already established after enrolling in New York's School of Visual Arts, and tracks his metamorphosis into an ultra-prolific artist making political public art on downtown streets and responding to the city's graffiti culture, intent on making art that would fall outside the boundaries of the institutions. Reproduced throughout are rarely seen drawings and sketchbooks, video stills, flyers, posters, photographs, subway drawings, word collages, texts and diaries. *Keith Haring: 1978–1982* unfolds the nascent career of this tireless creator, philosopher, agitator and activist, one of the most iconic and popular artists of the twentieth century.

Keith Haring: 1978–1982

ISBN 978-3-86984-104-5

Pbk, 6.5 x 9.25 in. / 268 pgs / 200 color / 50 b&w.

U.S. \$60.00 CDN \$66.00

April/Art

Exhibition Schedule

Cincinnati, OH: Contemporary Arts Center,
02/11–08/11



Also Available:

Keith Haring: Against All Odds
9780982119501

Hbk, U.S. \$60.00 CDN \$66.00

Rubell Family Collection



Warhol and Dance

Edited by Alessandra Bellavita, Bénédicte
Burrus, Jill van Coenegrachts.

When Andy Warhol first arrived in New York, he spent a great deal of time within the dance community, and this milieu became the first “scene” he recorded. In addition to Warhol's ink-on-Manila drawings, this catalogue features black-and-white photographs of the dancers and critics that were his subjects.

Warhol and Dance

ISBN 978-2-910055-42-4

Pbk, 8.75 x 10.75 in. / 128 pgs / 75 b&w.

U.S. \$40.00 CDN \$44.00

February/Art

LOCOCO FINE ART PUBLISHER



Andy Warhol: Man's Best Friend

Text by Vincent Freemont.

Andy Warhol: Man's Best Friend collects works from a less familiar Warhol. Here are surprisingly sweet and intimate sketches of dogs, including portraits of Warhol's own best friend, the dachshund Archie. A short essay by former Vice-President of Andy Warhol Enterprises Vincent Freemont tells the story of how Archie came into Warhol's life.

Andy Warhol: Man's Best Friend

ISBN 978-0-9710692-3-7

Pbk, 8 x 10 in. / 60 pgs / 8 color / 5 b&w.

U.S. \$20.00 CDN \$22.00

February/Art



Andy Warhol: Love

Interview with Vincent Freemont.

Andy Warhol: Love presents a rarely-seen series Warhol produced in 1983, just four years before his death. These silkscreens on vividly colored torn and collaged Color-aid paper depict a nude couple embracing; the same images are repeated again and again over varied backgrounds, the brilliant scraps of paper popping off the page.

Andy Warhol: Love

ISBN 978-0-9710692-5-1

Pbk, 9 x 12 in. / 66 pgs / 18 color / 6 b&w.

U.S. \$25.00 CDN \$28.00

February/Art

LOCOCO FINE ART PUBLISHER



Andy Warhol: Vanishing Animals

Similar in style to the Pop maestro's *Love* series, if wildly different in subject matter, *Vanishing Animals* gives the Warhol treatment not to sexy young things or movie stars, but to even scarcer subjects: endangered animals like the okapi and Galápagos tortoise. (A little known fact about Warhol is that he was deeply concerned about the plight of endangered species.) These animals, rendered in his sketchy but sure line drawings, are silkscreened on brilliantly colored torn paper collages.

Andy Warhol: Vanishing Animals

ISBN 978-0-9710692-2-0

Pbk, 8 x 12 in. / 52 pgs / 37 color / 1 b&w.

U.S. \$20.00 CDN \$22.00

February/Art

HATJE CANTZ

Elizabeth Peyton: Ghost

Works on Paper

Text by Hilton Als, Sabine Eckmann, Beate Kemfert.

Famed for her painted portraits, Elizabeth Peyton (born 1965) has also created a wide range of prints over the past two decades, including monotypes, lithographs, woodcuts and etchings. Experimenting with different techniques, she uses a variety of diverse paper stocks and handmade papers as well as various colored and monochromatic inks. In comparison to the diminutiveness of her paintings, the relatively large scale of these prints—in particular of the lithographs and monotypes—is remarkable. Her portrayed subjects here include historical figures such as William Shakespeare, Oscar Wilde and his lover Lord Alfred Douglas (Bosie) and Richard Wagner; visual artists such as Frida Kahlo, David Hockney, Andy Warhol and Robert Mapplethorpe; pop stars such as Eminem and Kurt Cobain; as well as her friends. More recently, Peyton has turned to the genre of the still life to explore and renew its contemporary relevance. This monograph of Peyton's prints is the first in-depth exploration of the artist as a critical printmaker. It includes essays by Sabine Eckmann and Hilton Als as well as an interview with the artist conducted by Beate Kemfert. Featuring more than 70 of her prints in color, the catalogue also includes the first comprehensive index of her prints to date.

Elizabeth Peyton: Ghost

ISBN 978-3-7757-2797-6

Hbk, 9.75 x 9 in. / 144 pgs / 60 color.

U.S. \$85.00 CDN \$94.00

April/Art

Exhibition Schedule

St. Louis, MO: Kemper Art Museum,
01/28/11–04/18/11



Also Available:

Elizabeth Peyton:

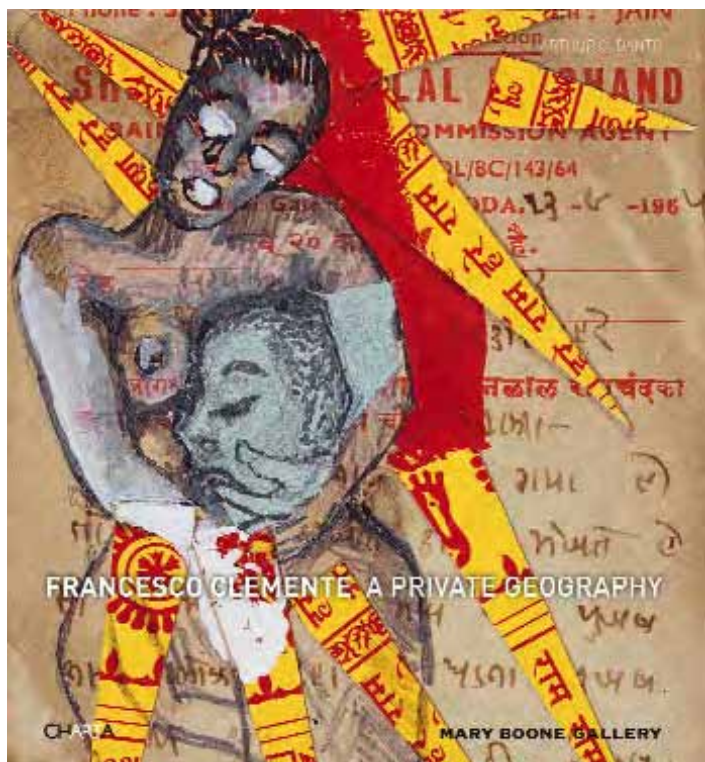
Reading & Writing

9788881587384

Hbk, U.S. \$49.95

CDN \$55.00

Charta/Irish Museum
of Modern Art



CHARTA/MARY BOONE GALLERY

Francesco Clemente: A Private Geography

Essay by Arthur C. Danto.

Francesco Clemente has a natural affinity for painting on paper, and his love of the book-based genres—manuscript painting, livres d'artistes collaborations and artist's books—expresses itself in the fluency of his encounters with paper. Central to his oeuvre, Clemente's works on paper have been the subject of numerous international retrospectives, from the Philadelphia Museum of Art's 1991 touring show, to exhibits at the Pompidou and the Galleria d'Arte Moderna, Bologna (1999). *A Private Geography* brings us up to speed with the artist's continued evolution of his familiar themes: love, the human figure, spirituality and its iconography. Created in four years across four continents, the 44 works utilize a range of media, from watercolor to ink to pastel. Motifs include Surrealist scenarios of birds sprouting from a dreamer's head and images of lovers embracing.

Francesco Clemente: A Private Geography

ISBN 978-88-8158-795-7

Pbk, 9.5 x 10.25 in. / 76 pgs / 44 color.

U.S. \$34.95 CDN \$38.00

January/Art



Also Available:

Francesco Clemente: Works

1971–1979

9788881586509

Hbk, U.S. \$75.00 CDN \$83.00

Charta/Deitch Projects

RICHTER VERLAG



Marlene Dumas: Tronies

Text by Leon Krempel.

South African-born, Amsterdam-based painter Marlene Dumas (born 1953) focuses primarily on the human figure, often making explicit nods to the history of portraiture. In this monograph, she contextualizes her figurative work by placing it in a visual dialogue with paintings by sixteenth- and seventeenth-century Flemish and Dutch masters including Pieter Bruegel the Elder, Anthony van Dyck, Frans Hals, Rembrandt van Rijn, Peter Paul Rubens and Johannes Vermeer. This book concentrates on Dumas' "tronies"—that supremely Dutch genre of painting faces and heads to serve as model expositions of facial expressions and character types. These works on paper, which include the *Black Drawings* (1991–92) and *Models* (1994), explore facial structure and emotional expression in ways that resonate with and make overtures towards these earlier paintings and the continuum of art history.

Marlene Dumas: Tronies
ISBN 978-3-941263-20-8

Pbk, 8 x 10.75 in. / 96 pgs / 93 color.
U.S. \$49.95 CDN \$55.00
February/Art/African Art & Culture

ASPEN ART PRESS



Mamma Andersson

Text by Heidi Zuckerman Jacobson, Dominic Molon, Laura Hoptman.

Swedish painter Mamma Andersson works between domestic interiors and the Nordic landscape, often layering imagery to create subtly haunting, dreamlike atmospheres. Drawing from a variety of sources—from the narrative suggestiveness of cinematic imagery to the physical space of theatrical sets—Andersson employs disjointed perspectives and mismatched spatial relationships to create an eerie sense of the otherworldly. Her palette is seductive yet muted, applied in both soft washes and thick brushstrokes, with blank areas sometimes left on the surface of the painting. Andersson's imagery often includes windows, reflections and depictions of other paintings, to further destabilize the spaces she paints. This volume is published on the occasion of Andersson's first one-person U.S. museum show at the Aspen Art Museum and provides a broad overview of her work.

Mamma Andersson
ISBN 978-0-934324-50-2
Pbk, 7.5 x 10 in. / 200 pgs / illustrated throughout.
U.S. \$35.00 CDN \$39.00
February/Art

Exhibition Schedule
Aspen, CO: Aspen Art Museum,
12/10/10–02/06/11

DAVID ZWIRNER



Previously Announced

Mamma Andersson & Jockum Nordström: Who Is Sleeping on My Pillow

Text by Paolo Colombo, Anders Krüger, Stig Claesson. Interview by Marcel Dzama.

The Swedish artist couple Mamma Andersson (born 1962) and Jockum Nordström (born 1963) have been at the forefront of contemporary figurative painting since the late 1980s. Updating Vuillard for a post-Hitchcock age, Andersson paints beguilingly eerie untenanted interiors and landscapes. Nordström's detailed collages, paintings and drawings occupy a more folkloric realm peopled by historical and contemporary characters enacting sexual and social roles across broad narrative panoramas. *Who Is Sleeping on My Pillow* showcases Andersson and Nordström's work from the late 1980s to the present day in over 200 full-color plates. Alongside these, it also includes family snapshots and source materials, texts by Paolo Colombo and Anders Krüger, a poem by Stig Claesson and an interview with Nordström by Marcel Dzama.

Mamma Andersson & Jockum Nordström: Who Is Sleeping on My Pillow
ISBN 978-1-935202-26-4
Hbk, 9.5 x 11.5 in. / 247 pgs / 200 color / 62 b&w.
U.S. \$75.00 CDN \$83.00
Available/Art

DESTE FOUNDATION FOR CONTEMPORARY ART



Previously Announced

Matthew Barney & Elizabeth Peyton: Blood of Two

Text by Agnus Cook.

In June 2009, the Deste Foundation in Greece opened an impressive new project space: a converted slaughterhouse on the island of Hydra. Inaugurating the space, Matthew Barney and Elizabeth Peyton collaborated on a site-specific installation composed of sculptures, drawings and paintings—mostly themed around food and flesh—and devised a performative presentation of the collaboration by housing several of their works in a vitrine that was immersed 30 feet in the sea, and then raised by divers and borne to the project space during a twilight procession. This book records Barney and Peyton's collaboration with documentary photographs of the works and their facture, the island, the procession and installation.

Matthew Barney & Elizabeth Peyton: Blood of Two
ISBN 978-960-99314-0-3
Pbk, 8.5 x 11 in. / 144 pgs / 65 color.
U.S. \$39.95 CDN \$44.00
Available/Art



Also Available:

Matthew Barney: Contemporary Mythologies
9788877572356
Hbk, U.S. \$45.00
CDN \$50.00
Fondazione Merz/
Hopefulmonster
Editore

CRYMOGEA

Yoshitomo Nara & YNG: The Crated Rooms in Iceland

Text by Markús Andrésson, Guðmundur O. Magnússon, Hafthór Yngvason, Jón Proppé.

Easily one of the most important Japanese artists of the recent past, Yoshitomo Nara (born 1959) has rocketed to worldwide fame for his darkly whimsical figures that put a creepy twist on childhood ingenuousness: his sullen or dreamy youngsters wear on their vulnerable faces the disappointments, rages and accusatory frustrations of childhood, while still managing to project adorableness. The 1960s manga and anime styles of Nara's own childhood inform the rendering of these dis-empowered tots, and unlike his countryman and Superflat cohort Takashi Murakami, who has embraced effects of consummate polish and gleam, Nara has leaned the other way. For his 2009 exhibition at the Reykjavik Art Museum Nara went so far as to present his works within the wooden shipping crates in which they had been transported to the museum. Pictures were hung on the outside of the crates, and figures lurked within their interior nooks. This new monograph records and continues the show's themes of containment and transportation; modeled after a children's book, it features windows that can be opened to reveal the youthful figures ensconced within their confinements, waiting to be freed by the participation of the reader.

Yoshitomo Nara & YNG: The Crated Rooms in Iceland

ISBN 978-9935-420-09-1

Hbk, 9.25 x 8.25 in. / 26 pgs / 26 color.

U.S. \$50.00 CDN \$55.00

March/Art/Asian Art & Culture



Also Available:

The Japanese Experience: Inevitable

9783775712545

Hbk, U.S. \$45.00 CDN \$50.00

Hatje Cantz Publishers



HATJE CANTZ

Amy Cutler: Turtle Fur

Text by Laura Steward, Aimee Bender.

Polite ladies in Victorian costume dancing on tabletops with chairs worn like hats on their heads; young girls with little foals strapped to their backs; a team of women dutifully mending docile tigers with needle and thread—all of these surreal antics depicted on a bare white ground—this is the jauntily disturbing imagery of Amy Cutler (born 1974), as clear-eyed in its execution as it is enigmatic in content. Cutler's gouaches and drawings on paper have won fans and collectors worldwide, and their winning amalgam of rich imagination and skillful execution, which together update lineages as various as Persian miniature painting, Surrealism, children's fairytale books and Japanese woodblock printing, offers satisfactions rarely found in contemporary art. More recently, Cutler has ventured into sculptural installation, realizing her idiosyncratic world in three dimensions with a work titled "Alteraciones," in which dozens of female figurines—produced from molds handmade by the artist—are gathered around a tabletop and are weaving a thread that binds them to each other. This volume, published for the artist's 2011 exhibition at SITE Santa Fe, is Cutler's second monograph (her first went out of print quickly and is already a rarity), and draws from private and public collections to offer a thorough survey of her work from the late 1990s to the present.

Amy Cutler: Turtle Fur

ISBN 978-3-7757-2809-6

Hbk, 9 x 11 in. / 160 pgs / 80 color.

U.S. \$60.00 CDN \$66.00

May/Art

Exhibition Schedule

Santa Fe, NM: Site Santa Fe, 02/05/11–05/15/11



Also Available:

Marcel Dzama: The Infidels

9783941100886

Clth, U.S. \$79.95 CDN \$88.00

DruckVerlag Kettler

PAUL KASMIN



William N. Copley: Cply X-Rated

Painter, gallerist, writer and collector William N. Copley (1919–1996) was one of Surrealism's most active advocates in America (especially in Los Angeles), and his paintings are increasingly recognized as important precursors to Pop. A close friend to Duchamp and Man Ray, Copley always courted controversy, never more memorably than with his infamous *X-Rated* exhibition at the New York Cultural Center in 1974. Copley's cartoonish works of the 1950s developed an overtly sexual iconography in the 1960s, which in turn prefigured his erotic and arguably pornographic work of the 1970s. Published on the occasion of Paul Kasmin Gallery's reconstruction of the 1974 show, the book includes 38 superb color plates of the paintings—many of which have not been seen since the original exhibition—as well as Copley's fascinating 1977 memoir of his early years as an exponent and gallerist for Surrealism, "Portrait of the Artist as a Young Dealer."

William N. Copley: Cply X-Rated
ISBN 978-0-9829433-1-1
Hbk, 10.75 x 10.75 in. / 140 pgs / 38 color / 8 b&w.
U.S. \$65.00 CDN \$72.00
February/Art



Also Available:

**William N. Copley:
Among Ourselves**
9783775724050
Hbk, U.S. \$55.00
CDN \$61.00
Hatje Cantz

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES



William Leavitt: Theater Objects

Text by Erik Bluhm, Ann Goldstein, Bennett Simpson, Annette Leddy.

A pioneer of Conceptual art in Los Angeles during the late 1960s and 1970s, the painter, installation artist and theater director William Leavitt (born 1941) is above all an artist of narrative devices. Since 1969, his works in all the above media have employed abrupt fragments of popular and vernacular culture and depictions of modernist architecture to construct elusive narratives of cityscapes and environments. The culture and atmosphere of Los Angeles has played a significant role in Leavitt's handling of these themes; classic southern Californian motifs of ever-present artifice and almost washed-out brightness recur throughout his work. Surveying the artist's 40-year career, this volume includes sculptural tableaux, paintings, works on paper, photographs and performances from the late 1960s to the present. Leavitt has created a remarkable oeuvre that has influenced generations of artists, and this volume is both long overdue and highly anticipated.

William Leavitt: Theater Objects
ISBN 978-1-933751-18-4
Pbk, 12.25 x 8.5 in. / 144 pgs / 105 color / 20 b&w.
U.S. \$40.00 CDN \$44.00
February/Art

Exhibition Schedule
Los Angeles: The Museum of Contemporary Art, 03/06/11–07/03/11

MUSEUM OF CONTEMPORARY ART
SAN DIEGO



Collection Applied Design: A Kim MacConnel Retrospective

Text by Robin Clark, Richard D. Marshall.

Over his four-decade career, painter Kim MacConnel (born 1946), a pioneer of the 1970s Pattern and Decoration movement, has elicited comparisons to Picasso and Matisse for his brightly hued canvases, in which abstracted glyphs spill over into pattern. "MacConnel reminds us of what every home-maker knows," Christopher Miles wrote in *Artforum*; "that decoration denotes, connotes, and implies; that it's a channel as effective as any sign system for the delivery and subversion of ideas." Of the movement he helped foment, MacConnel has said, "P&D is non-hierarchical... It is much more chaotic. It is open to different voices." This important volume contains 65 color images, plus an interview with the artist by the Museum of Contemporary Art San Diego's curator Robin Clark, and an essay by Richard Marshall.

Collection Applied Design: A Kim MacConnel Retrospective
ISBN 978-0-934418-72-0
Hbk, 9 x 9 in. / 96 pgs / 65 color.
U.S. \$24.95 CDN \$27.00
February/Art

Exhibition Schedule
San Diego: Museum of Contemporary Art,
10/09/10–01/23/11

MODERNE KUNST NÜRNBERG



Bruce Conner: The 70s

Edited by Gerald Matt, Barbara Steffen. Text by Ursula Blickle, Gerald Matt, Thomas Mießgang, Michelle Silva, Barbara Steffen, Malcolm Turvey.

Few artists have contributed seminal works to as many genres as Bruce Conner (1933–2008). An assemblage artist famed for his use of nylon stockings, he also pioneered the use of found footage and the high-speed film editing now familiar to us from MTV, and was one of the earliest filmmakers to use pop and soul music on his soundtracks. In the 1960s, Conner collaborated with Toni Basil (of "Mickey" fame) on his dance film *Breakaway*, and in the 1970s with Devo, David Byrne and Brian Eno on music videos. This survey examines the formal parallels between Conner's works as an artist and filmmaker, and looks at drawings, oil and acrylic paintings, lithographs, prints, photograms and photographs alongside three of Conner's best-known films: *Breakaway* (1966), *Crossroads* (1976), and *Marilyn Times Five* (1968–1973).

Bruce Conner: The 70s
ISBN 978-3-86984-160-1
Clth, 7.75 x 10 in. / 218 pgs / 150 color.
U.S. \$60.00 CDN \$66.00
April/Art



Also Available:

Bruce Conner: 2000 BC
9780935640618
Hbk, U.S. \$59.95
CDN \$66.00
Walker Art Center

HATJE CANTZ



Sherrie Levine: Pairs and Posses

Edited by Martin Hentschel. Text by Howard Singerman.

American Conceptualist Sherrie Levine (born 1947) took one of the central tenets of modernism—artistic originality—and systematically dismantled it. In 1979, she photographed pictures by master photographer Walker Evans directly out of catalogues and then exhibited them as her own; similar outright appropriations were made of works by Van Gogh, Léger and Duchamp. Again and again, Levine's works pose questions of aura, authoriality and, perhaps most importantly, value. *Pairs and Posses* is the first monograph to focus exclusively on the sculptural duos and trios that the artist has been making since 1992. Here, objects found on eBay and in junk or antique shops might be cast in black glass, crystal or bronze. The transposition of these objects into worthier material automatically renders kitsch objects works of "high" art. Where Levine's early work debunked modernism's aura of irrefutability, the pieces in *Pairs and Posses* perform an opposite inversion of cultural worth.

Sherrie Levine: Pairs and Posses
ISBN 978-3-7757-2775-4
Clth, 9.5 x 11.5 in. / 96 pgs / 25 color.
U.S. \$45.00 CDN \$50.00
February/Art

FRAENKEL GALLERY



Previously Announced

Mel Bochner: Photographs and Not Photographs

Edited by Jeffrey Fraenkel. Text by Mel Bochner, Jeffrey Weiss.

Mel Bochner (born 1940) coined some of Postminimalist and Conceptual art's most characteristic strategies—the gallery as subject, language as material, the photo documentation of works as the work itself, the appropriation of ephemeral materials by other artists—and directed those strategies towards a radical excavation of all that had been rendered peripheral to art's content. In the mid- to late 1960s, Bochner became deeply involved with photography, producing a groundbreaking group of photographs that hover tantalizingly between painting and photography. *Mel Bochner: Photographs and Not Photographs* presents reproductions of these early works, as well as the artist's classic 1970 essay "Misunderstandings (A Theory of Photography)" and a selection of wall drawings and paintings. Bochner has collaborated closely on the design of this beautifully produced volume, the cover of which is made of sturdy plexiglas.

Mel Bochner: Photographs and Not Photographs
ISBN 978-1-881337-28-7
Hbk, 9.5 x 10.75 in. / 80 pgs / illustrated throughout.
U.S. \$45.00 CDN \$50.00
Available/Art

WHITECHAPEL GALLERY



Walid Raad

Text by Alan Gilbert, Blake Stimson, Héléne Chouteau-Matikian.

What is a photographic image? Can a photograph ever tell the truth? These are some of the questions artist Walid Raad (born 1967) has been investigating for the past 20 years, in a practice that encompasses photography, film and video, sculpture, installation and performance. This publication brings together three major bodies of work: the photographic and video works produced under the fictional collective name The Atlas Group; various series of seemingly "straight" photography of his native Beirut titled *Sweet Talk: Commissions (Beirut)*; and his most recent project, *Scratching on Things I Could Disavow: A History of Art in the Arab World*. The publication includes an exchange between the artist and curator Achim Borchardt-Hume; an essay on conceptions of truth by poet and writer Alan Gilbert; a text on Raad's use of photography and its ties to Beirut by Blake Stimson; and an essay by Héléne Chouteau-Matikian.

Walid Raad
ISBN 978-0-85488-185-7
Pbk, 8.5 x 10.75 in. / 144 pgs / 100 color / 20 duotone.
U.S. \$37.95 CDN \$42.00
March/Art

Exhibition Schedule
London, England: Whitechapel Gallery, 10/14/10–01/02/11

LUDION



Craigie Horsfield: Confluence and Consequence

Edited by Catherine de Zegher. Text by Bart de Baere, Carol Armstrong, Craigie Horsfield.

Craigie Horsfield's incredibly moving photographic and video meditations on the phenomenon of the crowd elicit a magical sensation of life passing by at great speed, with both warmth and sadness. Horsfield grasps that the very idea of the crowd transforms itself constantly, both in specific circumstances of congregation (such as dance) and as an historical phenomenon: today we rarely envisage a crowd as a positive agency of social change, for example. Commonly identified as a photographer, Horsfield has often worked in other media—video, sound, drawing, performance and installation—but this volume broaches new terrain, reproducing a series of tapestries titled *Confluence and Consequence* (a title which might stand for the artist's fascination with crowd activity). The rich metaphors of weaving in relation to crowds, and the warmth of fabric itself, responding to Horsfield's imagery, are amply conveyed in this beautifully produced volume.

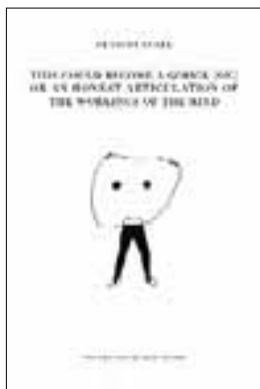
Craigie Horsfield: Confluence and Consequence
ISBN 978-90-5544-832-6
Clth, 8 x 11 in. / 248 pgs / 130 color.
U.S. \$50.00 CDN \$55.00
April/Photography

MIT LIST VISUAL ARTS CENTER

WALTHER KÖNIG, KÖLN

JRP|RINGIER

KERBER



Frances Stark: This Could Become a Gimick [sic] or An Honest Articulation of the Workings of the Mind

Edited by João Ribas. Foreword by Jane Farver.

Artist and writer Frances Stark (born 1967) addresses the doubts and anxieties of creative labor, in self-portraits that she elaborates into cross-disciplinary explorations of language as both subject matter and material. The digressive style that typifies her writing is echoed in the experience of her installations, in which themes emerge across citations from pop music and literature. Her works, often hand drawn, are executed with a vulnerability and fluency of composition that affirms the volume's title. This anthology offers a selection of the artist's writings from 1997 to 2006.

Frances Stark: This Could Become a Gimick [sic] or An Honest Articulation of the Workings of the Mind

ISBN 978-0-938437-75-8

Pbk, 5 x 7.5 in. / 200 pgs / 1 color.

U.S. \$20.00 CDN \$22.00

February/Art

Exhibition Schedule

Cambridge, MA: MIT List Visual Arts Center, 10/21/10–01/2/11



Also Available:

Frances Stark: The Collected Works

9783865602633

Pbk, U.S. \$54.00 CDN \$59.00

Walther König, Köln



Anna Maria Maiolino

Edited by Helena Tatay. Text by Ivone Margulies, Marcio Doctors, Griselda Pollack.

The Italian-born Brazilian artist Anna Maria Maiolino (born 1942) came of age amid Brazil's cultural explosion of the 1960s, which saw the country's already thriving Concrete art scene morph into New Figuration, Neo-Concretism and New Objectivism. Maiolino was a colleague of artists such as Lygia Clark and Hélio Oiticica, and later was affiliated to American Conceptualism. Accordingly, she has embraced diverse media and genres, from clay and ink to video and performance. Maiolino's strategies often seek to incorporate aspects of Brazilian folk culture: for example, a recent installation was created by manually rolling clay into hundreds of balls, to evoke both the basic shapes used in ceramics, as well as the Brazilian dough-based food known as coxinha. This volume collects over 100 images of Maiolino's works from 1967 to the present, and presents writings by Griselda Pollock, Ivone Margulies and Marcio Doctors.

Anna Maria Maiolino

ISBN 978-3-86560-913-7

Hbk, 8.5 x 10.25 in. / 256 pgs /

650 color.

U.S. \$45.00 CDN \$50.00

February/Art



Previously Announced

Ugo Rondinone: The Night of Lead

Edited by Agustín Pérez Rubio, Madeleine Schuppli. Text by Agustín Pérez Rubio, Klaus Biesenbach, Beatrix Ruf, Madeleine Schuppli.

Mixing menace and unease with buoyancy and optimism, Swiss-born, New York-based artist Ugo Rondinone (born 1963) infuses his sculptures, drawings, videos, photographs, sound art and text works with a wide repertoire of fantasies and fears. Rondinone is famed for his celebratory, rainbow-colored "Hell, Yes!" sign, emblazoned on the New Museum's frontage on the occasion of its 2007 opening. At the other end of his emotional-artistic spectrum lie his outsized monster heads and contorted trees that could be modeled from illustrations to a children's ghost story, and somewhere in between lie such works as his curiously ominous series of heavily augmented doors and his looming lightbulbs. At nearly 400 pages, and with a wealth of color plates, this enormous new monograph from JRP|Ringier surveys all of these works and more, taking full stock of Rondinone's prolific activity over the past dozen years.

Ugo Rondinone: The Night of Lead

ISBN 978-3-03764-145-3

Hbk, 9.75 x 12.5 in. / 384 pgs /

288 color.

U.S. \$90.00 CDN \$99.00

Available/Art



Mary Bauermeister: Worlds in a Box

Text by Reinhard Spieler, Kerstin Skrobanek, Alexander Eiling, Wulf Herzogenrath.

Starting out as a Fluxus-oriented maker of objects and participatory conceptual compositions, Mary Bauermeister (born 1934) had her first solo show at the Stedelijk Museum in 1962. Exhibited alongside her exhibit was a small group survey of American art, which included Robert Rauschenberg's "Goat" paint-sculpture. "I was so flabbergasted by this piece, and I knew: where this is called Art, I will and want to be!" she later recalled. Bauermeister promptly relocated to New York, and quickly fell in with artists such as Duchamp, Warhol and Johns, and also began to make works protesting the Vietnam war and critiquing consumer culture. Her "lens boxes"—wooden or aluminum boxes containing layers of often bubble-like glass with collaged elements—were soon bought up by major American museums, and have become the works for which she is best known today. Here, for the first time, Bauermeister's enigmatic objects are surveyed and contextualized.

Mary Bauermeister: Worlds in a Box

ISBN 978-3-86678-449-9

Hbk, 9.75 x 9.75 in. / 176 pgs /

72 color / 30 b&w.

U.S. \$55.00 CDN \$61.00

March/Art

IVORYPRESS



Anselm Kiefer: Die Argonauten

Edited by Elena Ochoa Foster.

Anselm Kiefer's *Die Argonauten* series was inspired by a casual dinner with friends. At the end of a meal, the artist noted the table's resemblance to a battlefield, and this quickly led him to delve into the Greek myth of Jason and the Argonauts. Despite the unlikely informality of the original prompt, Kiefer's choice to reinterpret the hero Jason's quest for the golden fleece continues central motifs in his work of violence, chauvinism and systems of power—derived, as ever, from the artist's assiduous study of poetry, mythology and cultural history. The project evolved into an installation composed of various totemic objects and weathered remnants, left over, so it appears, from Jason's quest. The third publication in Ivory Press' *Liber artis* series, *Anselm Kiefer: Die Argonauten* reproduces this ambitious series for the first time, along with a text by the artist.

Anselm Kiefer: Die Argonauten
ISBN 978-84-938340-0-5
Pbk, 4 x 6 in. / 80 pgs / 27 b&w.
U.S. \$25.50 CDN \$28.00
March/Art



Also Available:

Anselm Kiefer
9788881581306
Pbk, U.S. \$65.00
CDN \$72.00
Charta

KUKJE GALLERY



Anselm Kiefer: Geheimnis der Farne

Text by Sabine Lee. Interview by Sue Kim.

Internationally celebrated for his unsparing formal investigations into the psychology of tragedy, Anselm Kiefer's work has always been rooted fundamentally in the metaphor of rebirth, rendered through his epic-scaled vision of nature. Nowhere is this vision better illustrated than in *Geheimnis der Farne* (*Secrets of the Fern*), a monumental series of relief paintings that elaborate the motif of the world's oldest plant—the fern—amid evocations of earth and coagulated matter. This beautiful new monograph from Kukje Gallery in Seoul reproduces the series in full-color gatefolds, offering close scrutiny of this exquisite and dramatic work. Also included are reproductions of recent works on canvas that use such materials as shellac, clay and lead, and sculptures such as the sculpture of seven lead books heaped up on a rock pedestal, that was exhibited in Kiefer's acclaimed exhibition at the Louvre in 2007. Please note that only a limited quantity of this volume is available.

Anselm Kiefer: Geheimnis der Farne
ISBN 978-89-92233-18-7
Clth, 10 x 12 in. / 108 pgs / illustrated throughout.
U.S. \$55.00 CDN \$61.00
March/Art

LOUISIANA MUSEUM OF MODERN ART



Anselm Kiefer

Text by Herfried Münkler, Sean Rainbird, et al.

The innovation of Anselm Kiefer's majestic art has been to combine history painting's grandeur of scale and concept with Abstract Expressionism's emphatic materiality and worked surface. This unusual combination has made for works of Wagnerian ambition, as Kiefer draws on German history, literature and mythology to attack what Herfried Münkler, writing in the Louisiana Museum's new Kiefer monograph, describes as a uniquely German bourgeois yearning for "clear patterns of behavior defined by virtues and values." The tragic dimensions of this yearning bestow upon Kiefer's post-Holocaust canvases an immense gravity, conveyed through a sober, murky palette and scrawled poetical inscriptions. Kiefer often burns materials, or adds sand, to embellish this mood of weathered decay. This new monograph surveys works from the beginning of Kiefer's career in the late 1960s (including spreads of his early book works) to 2010.

Anselm Kiefer
ISBN 978-87-91607-83-7
Hbk, 8.5 x 10.25 in. / 136 pgs / 81 color.
U.S. \$35.00 CDN \$39.00
February/Art

ÉDITIONS DILECTA/ÉDITIONS DU MUSÉE DU LOUVRE



William Kentridge: Carnets D'Egypte

Text by William Kentridge.
Afterword by Marie-Laure Bernadac.

Carnets D'Egypte is William Kentridge's multimedia excavation of one of his favorite subjects: ancient Egypt. "Egypt has to be both believed and disbelieved at the same time," he proposes, explaining his attraction to its intermingling of myth and history in the era of the pharaohs; here, he approaches this intermingling, and attendant questions of orientalism, in works that draw on western traditions of depicting Egypt, by such artists as Carracci, Delacroix, Le Brun, Poussin and Degas. In a scrapbook dossier composed of charcoal and pen-and-ink drawings, collages, animated films and performance pieces, Kentridge investigates such mythically proportioned Egyptian roles as the scribe, the architect and the artist, often inserting himself into the dialogue as a visible presence. This beautifully made book, which includes a DVD with three films, affirms Kentridge at his eclectic and erudite best.

William Kentridge: Carnets D'Egypte
ISBN 978-2-916275-85-7
Hbk, 8.75 x 6.25 in. / 80 pgs / 85 color / DVD (PAL Only).
U.S. \$32.00 CDN \$35.00
February/Art/African Art & Culture



Also Available:

William Kentridge: Trace
9780870707797
Hbk, U.S. \$29.95
CDN \$33.00
The Museum of Modern Art, New York



Previously Announced

Roni Horn: Well and Truly

Edited by Yilmaz Dziewior. Text by Gary Indiana, Julie Ault.

Roni Horn's art engages a variety of media to elicit uplifting minimalist effects from sober materials, to scrutinize identities in the passage of time across a person's face, to make poetical effects in language and to track minute alterations in nature. These investigations often assume serial or paired formats. Among Horn's best-loved works are the "Library of Water," for which she photographed water from a number of glaciers in Iceland, and her stick casts of lines from poems by Emily Dickinson. Published for Horn's major exhibition at the Kunsthau Bregenz in Austria, and designed in collaboration with the artist, *Roni Horn: Well and Truly* gathers the artist's major works of recent years, from artist's books to drawings, photographs and sculptures, and supplies a broad overview of her career.

Roni Horn: Well and Truly
ISBN 978-3-86560-816-1
Hbk, 8.75 x 12 in. / 96 pgs / 60 color.
U.S. \$55.00 CDN \$61.00
Available/Art

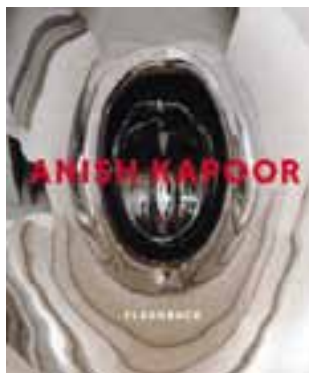


Roni Horn

Text by Elisabeth Lebovici.

Well known for her sober sculptures and photographic meditations, Roni Horn (born 1955) has spent the last 30 years developing a body of work that explores the complex relationship between the viewer and the visual experience. The artist frequently installs a single piece on opposing walls or in adjoining rooms, or conversely mounts a series of closely related images in succession, as a vehicle for investigating the issues of doubling and identical experience that inform her overall practice. This volume is published for Horn's second exhibition at Kukje Gallery in Seoul and presents over 15 works ranging from photographic installations to sculptures and drawings. It includes her most recent series such as *Portrait of an Image* (with Isabelle Huppert) and *Through 6*, plus installation shots from important exhibitions throughout the world. Accompanying the many exquisite reproductions is an insightful essay by noted critic and curator Elisabeth Lebovici.

Roni Horn
ISBN 978-89-92233-43-9
Clth, 10.5 x 12 in. / 135 pgs / illustrated throughout.
U.S. \$50.00 CDN \$55.00
April/Art



Anish Kapoor: Flashback

Text by Michael Bracewell, Andrew Renton.

Marking the artist's first solo exhibition outside London since 1999, *Anish Kapoor: Flashback* remodels the conventions of the retrospective by inviting the famous sculptor to revisit his earlier works held in the collection of the British Arts Council, and using them as springboards for reflection on subsequent practice. This premise, being artist-led rather than curator-led, takes a more intuitive path through Kapoor's career—one that leads backwards, forwards and sideways, but which greatly intensifies our experience and comprehension of the work's evolution. Along this path, we see how Kapoor's sculpture has evolved from its early celebration of large-scale forms and the use of liberally applied powdered pigment to a more recent merging with architecture, as in his transformation of the Cumana station in Naples. *Flashback* appraises the impressive ambition and achievement of this ever-popular artist.

Anish Kapoor: Flashback
ISBN 978-1-85332-288-4
Pbk, 8.75 x 10.25 in. / 96 pgs / illustrated throughout.
U.S. \$30.00 CDN \$33.00
April/Art

Exhibition Schedule
Manchester, UK: Manchester Art Gallery, 03/05/11–06/05/11
Gateshead, UK: BALTIC, 06/18/11–09/25/11
Nottingham, UK: Nottingham Castle Museum, 11/19/11–03/11/12
Wakefield, UK: Longside Gallery, 06/16/12–09/16/12



Anish Kapoor: Turning the World Upside Down in Kensington Gardens

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist.

Over the fall of 2010, visitors to the serene and stately grounds of Kensington Gardens in London encountered four monumental stainless-steel sculptures by Anish Kapoor, carefully situated to reflect and distort in their mirrored surfaces the weather, the wildlife and the changing colors of the surrounding foliage. Visible from afar, Kapoor's sculptures interact with the locale with a tremendous sensitivity, while opening up whole new vistas and indeed "turning the world upside down." A tinted "Sky Mirror" disc planted in the Serpentine lake transforms the grey London sky into a dramatic and luminous red; a fluted, conical, mirrored structure seems to suck up the earth and siphon it into the sky. Illustrated with full-color plates of these works in situ, *Turning the World Upside Down in Kensington Gardens* is also the first Kapoor monograph to offer a comprehensive overview of all of the artist's stainless steel sculptures.

Anish Kapoor: Turning the World Upside Down in Kensington Gardens
ISBN 978-3-86560-916-8
Hbk, 8.75 x 9 in. / 160 pgs / 90 color.
U.S. \$49.95 CDN \$55.00
February/Art

Exhibition Schedule
London, England: Serpentine Gallery, Kensington Gardens, 09/28/10–03/13/11

BLAFFER ART MUSEUM



Gabriel Kuri: Nobody Needs to Know the Price of Your Saab

Text by Claudia Schmuckli, Elena Filipovic, Abraham Cruzvillegas.

Over the past decade, Gabriel Kuri (born 1970) has been ransacking the paradoxes of material consumption, extracting both visual and linguistic value from the tracking systems and trivial marketing mechanisms that fill our daily lives. Kuri's sculptures and collages are often fashioned from the residue of monetary exchanges and consumed goods that the artist collects on a daily basis, but their richness lies in their unusual calibration of manual and conceptual properties: his works reward eye and mind equally. "Model for a Victory Parade," for example, consists of a conveyor belt with a crumpled energy-drink can trapped and perpetually tumbling at one end. The visual appeal of this work quickly opens out into speculations on the ironies of humankind's energy consumption. *Nobody Needs to Know the Price of Your Saab* is presented in conjunction with Kuri's survey at Blaffer Art Museum.

Gabriel Kuri: Nobody Needs to Know the Price of Your Saab
ISBN 978-0-941193-49-8
Pbk, 6.75 x 9.75 in. / 130 pgs / illustrated throughout.
U.S. \$39.99 CDN \$44.00
March/Art

Exhibition Schedule
Boston, MA: Institute of Contemporary Art,
02/03/2011–07/04/2011

EDITORA COBOGÓ



Previously Announced

Rivane Neuenschwander: A Day Like Any Other

Text by Richard Flood, Paulo Herkenhoff, Lars Bang Larsen, Yasmil Raymond, Racheal Thomas.

Brazilian artist Rivane Neuenschwander (born 1967) joyously embraces all genres from painting and sculpture to film and photography, installation and collaborative actions. Whether gathering anonymously created objects from bars and restaurants, or installing continually dripping buckets in a forest, her art is ultimately about being alive and responsive. Some of Neuenschwander's best-known works are collaborations with the public: "I Wish Your Wish" enables visitors to select from hundreds of wishes those they hope will come true, in exchange leaving new wishes behind; in "First Love," visitors are invited to describe the face of their first love to a forensic artist. *A Day Like Any Other* is the artist's first full-length monograph.

Rivane Neuenschwander: A Day Like Any Other
ISBN 978-0-915557-93-6
Pbk, 8.5 x 11 in. / 244 pgs / 210 color.
U.S. \$49.95 CDN \$55.00
Available/Art/Latin American Art & Culture

Exhibition Schedule
Scottsdale, AZ: Scottsdale Museum of Contemporary Art,
02/12/11–06/05/11
Miami, FL: Miami Art Museum,
07/18/11–10/16/11

JRP|RINGIER



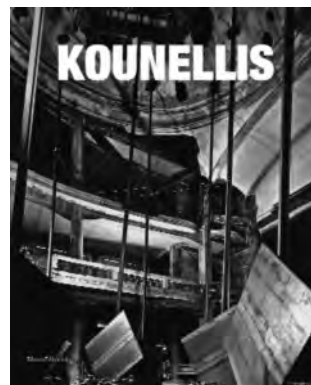
Subodh Gupta: Common Man

Edited by Sara Harrison, Michaela Unterdörfer. Text by Hans Ulrich Obrist, Martin Herbert.

Subodh Gupta (born 1964) agglomerates everyday Indian household objects such as cooking utensils into monumental entities such as mushroom clouds or skulls, often sabotaging the fiction of intrinsic value through witty inversion and conjunction. Among the fruits of his methods are sculptural works such as bronze mangos, Hindu-swastika ceiling fans and worn-out sandals placed alongside three-dimensional Mona Lisas. Gupta's mostly found materials, which range in texture from aluminum, bronze and stainless steel to fiber-glass and neon, identify themselves as Indian in origin, but are recomposed into sculptural meanings accessible to all nationalities (one implication of the title's "common man"). This monograph is published on the occasion of Gupta's first solo exhibition in London; alongside full-color reproductions, it includes an interview between Gupta and Hans Ulrich Obrist and an essay on the artist's work by Martin Herbert.

Subodh Gupta: Common Man
ISBN 978-3-03764-143-9
Hbk, 8.75 x 11.5 in. / 88 pgs / 52 color.
U.S. \$45.00 CDN \$50.00
January/Art/Asian Art & Culture

SILVANA EDITORIALE



Kounellis

Text by Bruno Corà, Annamaria Maggi, Ruggero Martines, Vito Labarile.

Working in Rome since 1956, Greek artist Jannis Kounellis (born 1936) was a seminal contributor to the Arte Povera group. Kounellis began his career as a painter; influenced by Alberto Burri and Lucio Fontana, he explored the boundaries of the medium and by 1963 was using found elements in his practice. Often monumental in scale, the artist's work unites ancient Greek themes with "poor" materials such as iron, wool, gold, jute sacks, coal, fire and even, controversially, live animals. One of his best-known works from the late 1960s incorporated 11 horses installed in the gallery. Published in conjunction with an exhibition in Bari, Italy, this monograph examines some of the artist's recent monumental evocations and explorations of the human figure and other sculptures alongside past works.

Kounellis
ISBN 978-88-366-1801-9
Hbk, 9 x 11 in. / 132 pgs / 50 duotone.
U.S. \$40.00 CDN \$44.00
February/Art



Also Available:
Jannis Kounellis
9783775721080
Hbk, U.S. \$60.00
CDN \$66.00
Hatje Cantz



John Wood & Paul Harrison: Answers to Questions

Text by Toby Kamps.

John Wood (born 1969) and Paul Harrison (born 1966) fuse their aesthetic research with existential slapstick comedy. Working together since 1993, the British duo use a wide variety of props, including furniture, household utensils and their own bodies, setting up comical interactions with objects that they record in austere video works. Describing themselves as performance artists and sculptors whose audience is the video camera, Wood and Harrison are heirs to silent film comics Charlie Chaplin and Buster Keaton and to uniquely British comedy troupes like Monty Python. Through their efforts, no matter how absurd, Sisyphian or masochistic, Wood and Harrison reveal the potential for inventive play in all scenarios. Grounded in the joys and pratfalls of the everyday, Wood and Harrison's blend of high and low, philosophical and funny, captures both a sense of wonder and the thrill of genuine experimentation.

John Wood & Paul Harrison: Answers to Questions

ISBN 978-1-933619-31-6

Flexi, 8.5 x 11.5 in. / 120 pgs / 60 color / 20 b&w.

U.S. \$24.95 CDN \$27.00

April/Art

Exhibition Schedule

Houston, TX: Contemporary Arts Museum, 02/12/11–4/24/11



Previously Announced

Richard Phillips & Adolf Dietrich: Painting and Misappropriation

Introduction by Gianni Jetzer, Markus Landert. Text by Beatrix Ruf, Dorothee Messmer.

Since 2003, American artist Richard Phillips (born 1964) has made numerous appropriations of paintings by the Swiss artist Adolf Dietrich (1877-1957). Phillips shares with Dietrich a fondness for such subjects as animals, people and landscapes, stylized into an extreme degree of artifice. Phillips' appropriations and quotations of Dietrich's motifs orient his own aims firmly within the logic of art history (specifically the modernist canon), and Dietrich, known in his day as "the German Rousseau," and winning acclaim under the constrained terms of "naïve," also proves to be a sophisticated modernist artist. In this volume, published to accompany an exhibition at the Swiss Institute in New York, Phillips' works are presented alongside Dietrich's, accompanied by an essay on Dietrich by Phillips, a conversation between Beatrix Ruf and Phillips, a text by Dietrich scholar Dorothee Messmer and an introduction by Gianni Jetzer and Markus Landert.

Richard Phillips & Adolf Dietrich: Painting and Misappropriation

ISBN 978-1-884692-08-6

Hbk, 8.5 x 11.5 in. / 84 pgs / 48 color / 9 b&w.

U.S. \$39.95 CDN \$44.00

Available/Art



McDermott & McGough: No. 26 Sandymount Avenue

Edited by Gerald Matt, Sandra Huber. Interview by Gerald Matt.

David McDermott (born 1952) and Peter McGough (born 1958) met in New York in the 1980s, and soon became known for their total embrace of and immersion in the Victorian era. Since then, McDermott and McGough have explored other time periods with equal commitment, including the 1950s and 1960s. *No. 26 Sandymount Avenue* focuses on the time-traveling duo's recent cyanotype series of photographs of their former home in Ireland, a residential *gesamtkunstwerk* furnished with extraordinary period details and still-life vignettes. With its blue leather cover, this artist's book perfectly embodies McDermott and McGough's creation.

McDermott & McGough: No. 26 Sandymount Avenue

ISBN 978-3-86984-153-3

Leather bound, 9.75 x 12.75 in. / 72 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

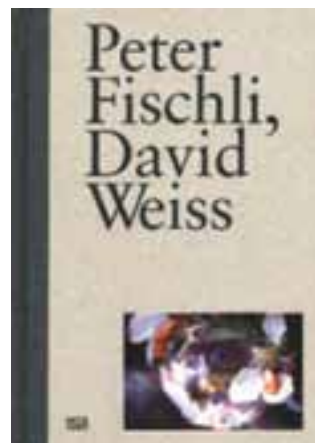
April/Art/Gay & Lesbian



Also Available:

McDermott & McGough: An Experience of Amusing Chemistry

9788881586721
Leather bound,
U.S. \$95.00 CDN \$105.00
Charta/Irish Museum
of Modern Art



Peter Fischli, David Weiss

Edited by Ingvild Goetz, Stephan Urbaschek, Karsten Löckemann.

Swiss duo Fischli & Weiss have been collaborating since 1979 on clever, charming works that turn everyday detritus—from stuffed animals and beer bottles to sausages and magazine advertisements—into witty scenarios of balance, collapse and blissful silliness. Their best-known work remains their film *The Way Things Go*, in which such items are arranged in a domino sequence to fall, catch fire and roll along, with dizzying hilarity. All of the duo's projects are permeated with this delight in testing and demonstrating the wondrousness of the world. This survey looks back at Fischli & Weiss' sculptures, installations, photographs and films of the past 30 years, presenting such early works as the photo series *Wurstserie (Sausage Series)* and their popular installation "Question Projection."

Peter Fischli, David Weiss

ISBN 978-3-7757-2735-8

Hbk, 7 x 9.75 in. / 192 pgs / 211 color.

U.S. \$55.00 CDN \$61.00

March/Art

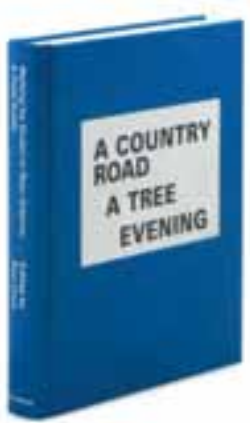


Also Available:

Peter Fischli & David Weiss: Plötzlich diese Übersicht

9783906135410
Pbk, U.S. \$58.00
CDN \$64.00
Walther König, Köln

CREATIVE TIME BOOKS



Previously Announced

Paul Chan: *Waiting for Godot* in New Orleans

A Field Guide

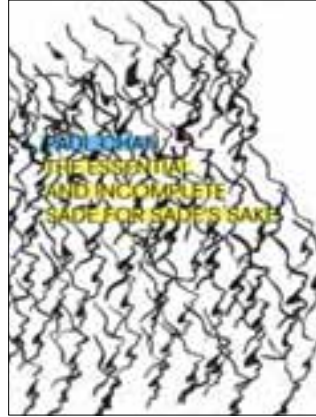
Edited by Paul Chan. Text by Kalamu Ya Salaam, Paul Chan, Nato Thompson, Christopher McElroen. Foreword by Anne Pasternak.

In November 2006, the artist Paul Chan visited New Orleans, in particular those parts of the city devastated by Katrina. "Friends said the city now looks like the backdrop for a bleak science-fiction movie. (...) I realized it didn't look like a movie set, but the stage for a play I have seen many times." That play was Samuel Beckett's *Waiting for Godot*, a play that has often been successfully staged in politically charged circumstances, such as a prison (San Quentin), and during a war (the Siege of Sarajevo, directed by Susan Sontag). In 2007, Chan staged four free outdoor performances of *Godot* in two New Orleans neighborhoods. This volume records Chan's project in essays and photographs, elucidating the terrible symmetry between *Godot* and post-Katrina New Orleans, and, as Chan writes, "the cruel and funny things people do while they wait: for help, for food, for hope."

Paul Chan: *Waiting for Godot* in New Orleans

ISBN 978-3-86560-809-3
Hbk, 7.5 x 10 in. / 352 pgs / 165 color / 46 b&w.
U.S. \$45.00 CDN \$50.00
Available/Art

BADLANDS UNLIMITED



Paul Chan: The Essential and Incomplete Sade for Sade's Sake

Paul Chan's monumental projection *Sade for Sade's Sake* takes the work of the notorious pornographer and philosopher, the Marquis de Sade (1740–1814), as a departure point for a nearly six-hour-long rhythmic study of bodily ecstasy and bodily repetition. Chan brilliantly renders the foremost quality of Sade's pornography—its fanatical appetite not just for the identifying of sexual possibilities, but for their enumeration and classification—as a rhythmic play of silhouetted bodies that fragment into parts, recombine and atomize, in a mechanized copulation poised between manic repetition and wild abandon. This artist's book brings together for the first time the drawings, writings, notes and fonts created during the production of *Sade for Sade's Sake*. It elaborates the full scope and thoughtfulness of the projection as a fascinating treatment of sex and eroticism, compulsion and joy, the social body and the sexual body.

Paul Chan: The Essential and Incomplete Sade for Sade's Sake

ISBN 978-1-936440-00-9
Pbk, 8.5 x 11 in. / 240 pgs / 232 b&w.
U.S. \$39.95 CDN \$44.00
Available/Art

BADLANDS UNLIMITED/NATIONAL PHILISTINE



Paul Chan: Sade for Fonts Sake

As a complement to his monumental digital projection *Sade for Sade's Sake*, Paul Chan created a set of 21 truetype digital fonts. Unlike conventional fonts, Chan's Sade fonts are comprised of sexual phrases and sentence fragments rather than letters, so that what is typed on the keyboard is not what appears on the screen. Some, like "Oh Bishop X" and "Oh Justine," are based on characters in novels by Sade, while others are inspired by characters from the news (Monica Lewinsky), porn stars (Michael Lucas) and poets and writers (Gertrude Stein, Hölderlin) whose work conflates sex with the rhythms and shapes of words. This special edition data CD works with all three operating systems (Mac, Windows and Linux) and includes a special font installer; it also contains a suite of drawings by Chan, and a collection of his digital pdf works made using the fonts.

Paul Chan: Sade for Fonts Sake

ISBN 978-1-936440-05-4
CD-ROM (MAC/PC/Linux).
U.S. \$70.00 CDN \$77.00
January/Art/Asian Art & Culture

CHRISTINE BURGIN/DONALD YOUNG



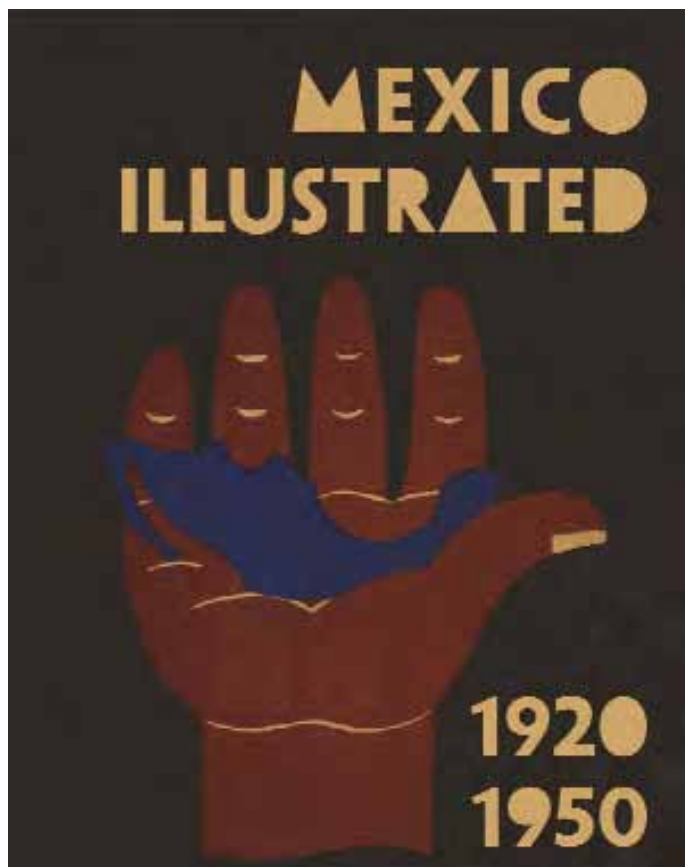
Rodney Graham: British Weathervanes

Text by Iwona Blazwick, John Slyce, Candy Stobbs, Desiderius Erasmus.

A new work by Vancouver conceptualist Rodney Graham (born 1949) is always guaranteed to surprise and amuse in equal measure. Indeed, the idea of amusement, espoused by Duchamp as an aesthetic aspiration, is expanded by Graham in *British Weathervanes* to include the idea of folly, as espoused by the sixteenth-century humanist scholar Erasmus, author of *The Praise of Folly* (1511). Graham's Erasmus weathervane, made for the cupola of the Whitechapel Gallery in London, shows the author, modeled by the artist, reading a book while riding a horse backwards (elaborating on the anecdote that Erasmus wrote *The Praise of Folly* on horseback). Erasmus' weather-blown obliviousness continues Graham's inquiry into involuntary journeys and cyclical and backward motion. This beautifully produced artist's book derives its design from the 1940s series *Britain in Pictures* and contains photographs, drawings, essays on the project alongside a letter by Erasmus.

Rodney Graham: British Weathervanes

ISBN 978-0-692-00218-6
Clth, 6.5 x 9 in. / 48 pgs / 16 b&w / 2 color.
U.S. \$30.00 CDN \$33.00
February/Art



Also Available:

Diego Rivera: Great Illustrator
9789689345008
 Hbk, U.S. \$65.00 CDN \$72.00
 Editorial RM



RM/MUSEO VALENCIANO DE LA ILUSTRACIÓN Y LA MODERNIDAD

Mexico Illustrated 1920–1950

Text by Salvador Albiñana, Juan M. Bonet, Deborah Dorotinsky, Marina Garone.

The most important study ever published on modern illustrated books in Mexico, *Mexico Illustrated 1920–1950* explores the illustration and poster work of great Mexican artists from the first half of the twentieth century, offering a selection of the finest illustrations from books, magazines and posters published in this era. Reflecting the range of aesthetic, pedagogical, political and propagandistic trends that held sway in Mexico at the time, it contains works relating to the Mexican Revolution, illustrations made for socialist writings and art drawn from novels and children's books, along with a great many contributions to magazines that oscillated between the avant garde and the construction of a new vision of Mexico. Among the artists included here are some of Mexico's greatest artistic talents—Diego Rivera, José Clemente Orozco, Rufino Tamayo, David Alfaro Siqueiros—along with lesser-known artists such as Ramón Alva de la Canal, Jean Charlot, Miguel Covarrubias, Dr. Atl, Gabriel Fernández Ledesma and Leopoldo Méndez. With more than 300 illustrations, *Mexico Illustrated* includes essays by Juan Manuel Bonet, Mercurio López Casillas, Dafne Cruz and Marina Garone, who elucidate the relations between Mexico and the European avant-garde movements, the socialist aesthetic, children's literature, graphic design and the cartography of postrevolutionary Mexico.

Mexico Illustrated 1920–1950

ISBN 978-84-92480-87-6

Hbk, 9.75 x 12 in. / 288 pgs / 240 color / 47 b&w.

U.S. \$65.00 CDN \$72.00

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

Exhibition Schedule

Mexico City, Mexico: Centro Cultural de España, 03/11

Madrid, Spain: Instituto Cervantes de Madrid: 09/29/10–01/09/11

RM/COLECCIÓN ANDRÉS BLAISTEN

Francisco Díaz de León

Text by Francisco Díaz de León, Renata Blaisten.

Francisco Díaz de León (1897–1975) looms large over the history of modern Mexican art: an outstanding engraver, illustrator, book designer, photographer, professor, founder of the Open-Air Painting School in Tlalpan and director of the School of Book Arts, the energy he brought to all of these activities has influenced several generations of Mexican artists. As a printmaker, Díaz de León's style married a bold modernist graphic pop with warmth and intimacy of lineation, and he developed this style across a vast body of work, comprising some 1,500 printworks. This monograph paints a general panorama of Díaz de León's output and career, and presents for the first time his hitherto little-known work as a photographer, as well as spreads from the many books he illustrated, previously unpublished writings and of course a wide sampling of his much-loved works in printmaking.

Francisco Díaz de León

ISBN 978-84-936123-6-8

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

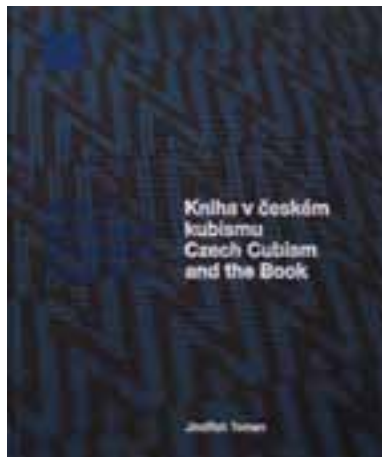
U.S. \$45.00 CDN \$50.00

February/Art/Latin American Art & Culture



From the respected Czech publisher Kant, three revelatory books on the impact of Cubism and photomontage on book design in the early twentieth century.

KANT



Czech Cubism and the Book

The Modern Czech Book 1

Edited by Jindřich Toman

Many avant-garde movements of the early twentieth century found an entirely unique expression in Czechoslovakia. Cubism was perhaps the supreme instance of this; as Czech art historian Miroslav Lamač famously commented, around 1912, “Prague became the city of Cubism with Cubist apartment blocks full of Cubist flats furnished with Cubist furniture. The inhabitants could drink coffee from Cubist cups, put flowers in Cubist vases, keep the time on Cubist clocks, light their rooms with Cubist lamps and read books in Cubist type.” Today a rich literature has arisen on Czech Cubist painting and architecture, but the role of book design in Czech Cubism has not been the subject of a study. This wonderful volume collects book designs by František Kysela, V. H. Brunner, Jaroslav Benda and Method Kaláb, tracing its impact on typography in early 1920s Czechoslovakia.

Czech Cubism and the Book

ISBN 978-80-86217-67-3

Hbk, 9 x 11 in. / 208 pgs / 211 color.

U.S. \$50.00 CDN \$55.00

March/Design & Decorative Arts

KANT



Photo/Montage in Print

The Modern Czech Book 2

Edited by Jindřich Toman.

Photomontage was pioneered as a technique in central Europe in the 1910s, where it flourished as an art form through the end of World War II. While German artists such as John Heartfield, Max Ernst and Hannah Höch used the medium to respond to the atrocities of war, other areas of Europe were simultaneously experiencing a newfound political autonomy as the Austro-Hungarian Empire collapsed. For these artists, namely Polish and Czech, photomontage manifested itself in a Surrealist approach to cut-and-paste imagery that emphasized its potential for visual poetry. *Photo/Montage in Print* traces the explosion of photomontage art in book cover design and illustrated magazines in the interwar period. Documenting the remarkable contributions of Czech artists in the creation of the visual language of modern print media, the publication includes some of the leading artists of the Czech avant garde such as Karel Teige, Jindřich Styrsky, Toyen, Ladislav Sutnar and Frantisek Muzika.

Photo/Montage in Print

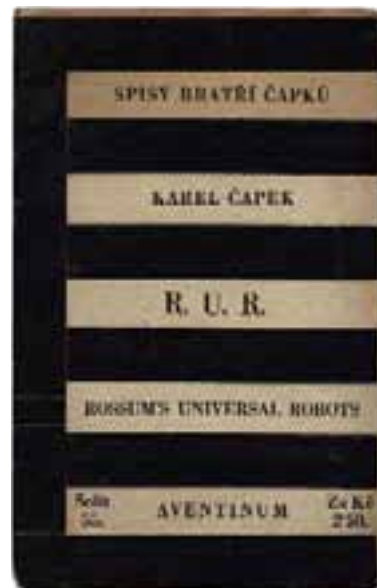
ISBN 978-80-86970-92-9

Hbk, 9 x 11 in. / 376 pgs / 412 color.

U.S. \$75.00 CDN \$83.00

March/Design & Decorative Arts

KANT



The Book Design of Josef Čapek: Seeing the Book

The Modern Czech Book 3

Text by Alena Pomajzllová.

Josef Čapek (1887–1945) was one of Czech modernism’s most formative protagonists. The artist first studied weaving before finding his métier as both a painter and designer. During a short stint in Paris, he befriended the poet Guillaume Apollinaire, who was then the leading theorist of and driving force behind Cubism. Čapek adopted the Cubist style, fusing it with moodier elements of Expressionism and Symbolism to create a uniquely Czech take on the style. Alongside his work as a painter, Čapek designed several hundred book covers from 1918 until his death in 1945 for Czech publications of early twentieth-century authors such as Apollinaire, Karel Čapek, Jan Bartos, Josef Hora, Josef Kopta, Pierre Mac Orlan, Giovanni Papini, Pirandello, Miroslav Rutte and Georg Trakl and nineteenth-century authors such as Flaubert, Goethe, Kropotkin, Sheridan Le Fanu and Arthur Machen. Čapek’s designs were much celebrated in Czechoslovakia for their simplicity and their virtuoso use of linocut. Itself a beautiful publication, *The Book Design of Josef Čapek: Seeing the Book* presents a fully-illustrated and complete survey of this rarely seen work.

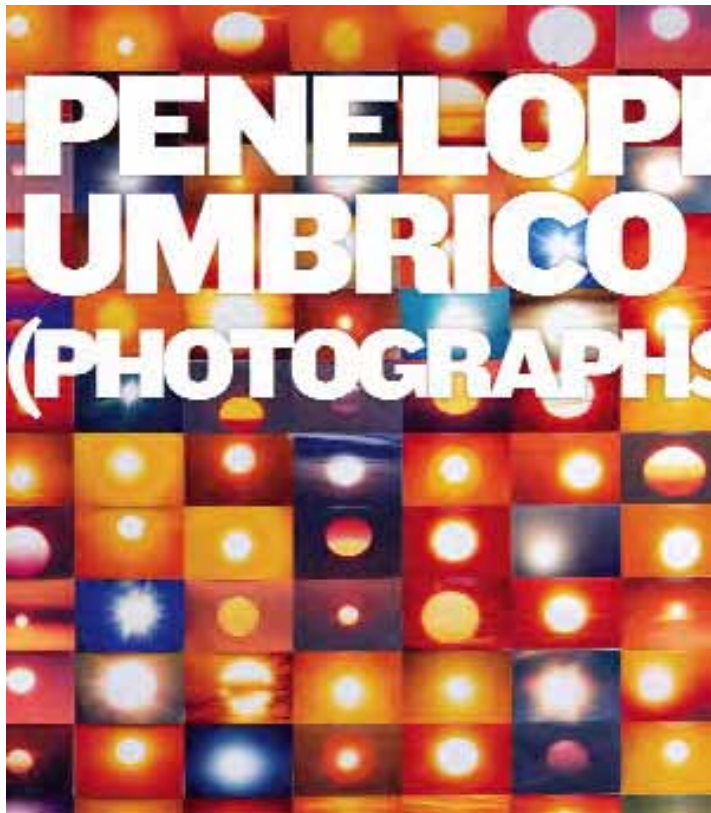
The Book Design of Josef Čapek: Seeing the Book

ISBN 978-80-7437-014-4

Hbk, 9 x 11 in. / 328 pgs / 790 color.

U.S. \$80.00 CDN \$88.00

March/Design & Decorative Arts



APERTURE

Penelope Umbrico: Photographs

Penelope Umbrico: Photographs offers a radical reinterpretation of everyday consumer and vernacular images. As the artist describes, she works “within the virtual world of consumer marketing and social media, traveling through the relentless flow of seductive images, objects and information that surrounds us, searching for decisive moments—but in these worlds, decisive moments are cultural absurdities.” Umbrico finds these moments in the printed pages of consumer product mail-order catalogues, travel and leisure brochures, and online sites such as Craigslist, eBay and Flickr. By identifying and isolating image typologies—candy-colored horizons and sunsets, books used as props—the farcical and surreal nature of the lingua franca of consumerism and recreation is brought to new light. *Penelope Umbrico: Photographs* presents a unique and challenging approach to quintessential issues of representation in contemporary culture, including how images are used to construct and communicate consumer desire, and whether or not the growing volume of images we view online fosters a critical visual literacy. This volume, Umbrico's first monograph, is accompanied by a series of essays, appendices of source material, excerpts from theoretical works and other material serving as resources for engaging further with the work and issues involved.

Penelope Umbrico: Photographs

ISBN 978-1-59711-171-3

Hbk, 9.5 x 10.75 in. / 172 pgs /

100 color.

U.S. \$65.00 CDN \$72.00

June/Photography

Also Available:

The Edge of Vision: The Rise of Abstraction in Photography
9781597111003

Hbk, U.S. \$49.95 CDN \$55.00
Aperture



APERTURE

Sanna Kannisto: Fieldwork

Text by Steve Baker.

The first major monograph by Finnish rising star Sanna Kannisto, *Fieldwork* explores the dialectics of nature and culture in both artistic and scientific contexts. Since 1997, Kannisto has spent several months per year living alongside biologists in the rainforests of Latin America. Adopting elements of her companions' scientific methods, she developed her own form of visual research, extending her depictions of flora and fauna beyond the confines of the natural sciences. Breaking away from the conventions of nature photography, which typically presents specimens in isolation, devoid of context, Kannisto's work addresses the acts of staging and image-making. Her photographs, with their biologically correct titles, show not only the breathtaking beauty of her subjects, but also the tools used to achieve the would-be image at center—the black drapes, the difficult “neutral” lighting rig, the seamless white background. Signs of a scientifically standardized process—graph paper, rulers, test field markings—are also included, appearing strangely out of place amid the lush green foliage of the rainforest. The core practice of the natural sciences is to collect in order to inspect closely in the service of public knowledge. Collecting implies taming and containment, traits shared to some extent by photography. With her gentle humor, Kannisto recognizes and utilizes the constraints of science and art alike, investigating the concept of truth in photography to challenge how we view and “know” the natural world.

Sanna Kannisto: Fieldwork

ISBN 978-1-59711-152-2

Hbk, 11 x 11 in. / 96 pgs / 100 color / 4 gatefolds.

U.S. \$50.00 CDN \$55.00

May/Photography



APERTURE

Rinko Kawauchi: Illuminance**Text by David Chandler.**

In 2001, Rinko Kawauchi launched her career with the simultaneous publication of three astonishing photobooks—*Utatane*, *Hanabi* and *Hanako*—firmly establishing herself as one of the most innovative newcomers to contemporary photography, not just in Japan, but across the globe. In the years that followed, she published other notable monographs, including *Aila* (2004), *The Eyes, the Ear* (2005) and *Semear* (2007). And now, ten years after her precipitous entry onto the international stage, Aperture has published *Illuminance*, the latest volume of Kawauchi's work and the first to be published outside of Japan. Kawauchi's photography has frequently been lauded for its nuanced palette and offhand compositional mastery, as well as its ability to incite wonder via careful attention to tiny gestures and the incidental details of her everyday environment. As Sean O'Hagan, writing in *The Guardian* in 2006, noted, "there is always some glimmer of hope and humanity, some sense of wonder at work in the rendering of the intimate and fragile." In *Illuminance*, Kawauchi continues her exploration of the extraordinary in the mundane, drawn to the fundamental cycles of life and the seemingly inadvertent, fractal-like organization of the natural world into formal patterns. Gorgeously produced as a clothbound volume with Japanese binding, this impressive compilation of previously unpublished images is proof of Kawauchi's unique sensibility and her ongoing appeal to lovers of photography.

Rinko Kawauchi: Illuminance**ISBN 978-1-59711-144-7****Clth, 8.5 x 11 in. / 352 pgs / 130 color.****U.S. \$60.00 CDN \$66.00****May/Photography/Asian Art & Culture****Exhibition Schedule****New York, The Gallery at Hermès, 05/20/11**



James Welling: Glass House
ISBN 978-88-6208-161-0
Hbk, 13 x 10 in. / 112 pgs / 45 color.
 U.S. \$50.00 CDN \$55.00
 April/Photography

DAMIANI

James Welling: Glass House

Introduction by Noam Elcott. Text by Sylvia Lavin.

Over the course of three years, from 2006 to 2009, James Welling (born 1951) photographed the Glass House, the architectural landmark estate that Philip Johnson built in New Canaan, Connecticut, in 1949. Welling's photos offer a decided departure from the familiar views of the house and grounds: using digital cameras set on a tripod and holding a variety of filters in front of the lens, he created tinted veils and distortions that transformed the image at the moment of exposure, endowing it with powerful swells of glowing color. As Welling described it in an interview with *Artforum*, the use of filters enabled his project to become "a laboratory for ideas about transparency, reflectivity and color." The 45 images presented here, which invite the viewer to draw associations between the camera's lens and the glass surfaces of the house itself, oscillate before our very eyes between photographic abstraction—a recurrent preoccupation for Welling—and depictions of architecture. With this body of work, Welling has located a wholly new approach to, and blend of, both genres.

HATJE CANTZ

Fred Herzog: Photographs

Preface by Felix Hoffmann. Text by Claudia Gochmann.

In 1952, Fred Herzog (born 1930) emigrated from Germany to Canada, and quickly found work as a medical photographer in Vancouver. But outside the lab, Herzog also devoted himself to what was, at the time, an unusual and even frowned-upon medium, at least artistically: color photography. Laboring away as a virtually anonymous pioneer in this field, some 20 years before William Eggleston's watershed show at the Museum of Modern Art, Herzog was quietly documenting in rich Kodachrome the streets of Vancouver: its supermarkets, gas stations, bars, urban scenery and above all its working class culture. Herzog used slide film to make his photographs, which limited his ability to exhibit them and further marginalized his work; but in recent decades, happily, this color pioneer has drawn great acclaim, and this volume, the largest Herzog monograph yet published, does marvelous justice to his rich oeuvre.

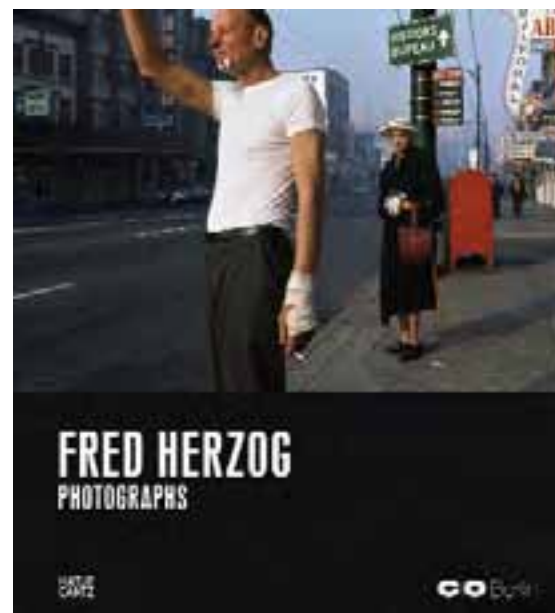
Fred Herzog: Photographs

ISBN 978-3-7757-2811-9

Hbk, 7.5 x 8.5 in. / 192 pgs / 92 color / 6 b&w.

U.S. \$45.00 CDN \$50.00

March/Photography



HATJE CANTZ

Mitch Epstein: State of the Union

Text by Christoph Schreier, Giesela Parak, Stephan Berg.

Mitch Epstein (born 1952) is among America's finest contemporary photographers. Two of the most powerful series upon which his reputation rests are *Recreation* (1973–1988) and *American Power* (2003), sequences that attempt to make fundamental statements about the U.S. by scrutinizing how its citizens spend their leisure and how its energy industry operates. This publication examines the development of Epstein's work through the example of these two very different series. *Recreation* exemplifies traditional American street photography in its sometimes ironized depiction of everyday circumstances, where *American Power* critiques the energy industry and its interventions in nature in much bolder gestures—cooling towers and oil refineries dominate the picture frame, riding roughshod over all rules of proportion and dwarfing anything in their vicinity. Here, in 80 color images selected from these series, Epstein's development is traced, from major protagonist of the American color photography boom to leading commentator on the state of the nation.

Mitch Epstein: State of the Union

ISBN 978-3-7757-2784-6

Hbk, 9.75 x 14.5 in. / 120 pgs / 59 color.

U.S. \$60.00 CDN \$66.00

March/Photography



“Photography allows and encourages me to make pictures that are multi-tiered. The challenge for me is to create layers in one photograph. I am not interested in playing only a single note. At their best, these layered pictures point to the contradictions at play in the world.” —Mitch Epstein



JOVIS

Bastienne Schmidt: Home Stills

Foreword by Vicki Goldberg.

German photographer Bastienne Schmidt (born 1961) challenges the popular idyll of household as private utopia with her *Home Stills* series. Posing in the role of lone housewife, and staging her works exclusively in Long Island, the artist recapitulates disconcertingly familiar scenarios excerpted from daytime TV. Following Highway 27 across Long Island from Patchogue to Easthampton, Schmidt recreates her interiors—from cheap motel rooms to upscale mansions—as imaginary rooms of her own, performing a dystopian twist on Virginia Woolf's eponymous idea of a feminist haven. Recalling the work of Cindy Sherman, Schmidt draws on such diverse visual influences as the films of Wim Wenders and the paintings and prints of Hokusai, Sigmar Polke, Jan Vermeer and Edward Hopper, to portray the alienated social contracts of a world of suburban fragmentation and loneliness.

Bastienne Schmidt: Home Stills

ISBN 978-3-86859-069-2

Hbk, 12 x 9.75 in. / 128 pgs / 80 color.

U.S. \$45.00 CDN \$50.00

January/Photography



Also Available:

Bastienne Schmidt: Shadow Home

9783936314519

Hbk, U.S. \$35.00 CDN \$39.00

Jovis



Deanna Templeton: Scratch My Name on Your Arm

Introduction by Stijn Huijts.

Foreword by Ed Templeton.

For the past five years, Deanna Templeton has been photographing skateboard demonstrations, surfing competitions and other beachside congregations of kids in southern California. The photographs in *Scratch My Name on Your Arm* document a sexy trend emerging in Californian youth culture for getting famous surfers and skaters to autograph bare skin and underwear. Where once the autograph of an idol served primarily as a souvenir or keepsake (a scribble in a diary, on a poster or T-shirt), nowadays autographs on skin or intimate underwear have become the preferred method for drawing the attention of both the autographer and bystanders to one's scantily-clad self. In *Scratch My Name on Your Arm*, Templeton's black-and-white photographs record both an ephemeral form of calligraphy and body art and the burgeoning customs and styles of a subculture in the making.

Deanna Templeton: Scratch My Name on Your Arm

ISBN 978-94-90624-06-4

Hbk, 8.75 x 10 in. / 132 pgs / 7 color / 127 b&w.

U.S. \$50.00 CDN \$55.00

March/Photography



Also Available:

Ed Templeton: The Cemetery of Reason

9789075679342

Pbk U.S. \$39.95 CDN \$44.00

S.M.A.K.



Mustafa Sabbagh: About Skin

Text by Patrizia Silingardi.

As image-smoothing technologies improve, photo retouching has come to play an ever more decisive role in the creation of photographic images of the human form. Italian-Jordanian photographer Mustafa Sabbagh's *About Skin* is therefore all the more striking for the close attention it pays to the variations and imperfections that inhere in its titular subject: moles, scars, reddened skin, veins, wrinkles, bruises, stretch marks, signs left by clothing. The 40 full-page color photographs presented here—which include landscapes, fashion and still lifes as well—form a kind of atlas on skin that also refers the observer, on the one hand, to Northern European painting from the 1500s and 1600s (for example, Dutch still life and Northern Renaissance portraiture) and, on the other, to contemporary photos by Wolfgang Tillmans, Juergen Teller and Rineke Dijkstra.

Mustafa Sabbagh: About Skin

ISBN 978-88-6208-148-1

Hbk, 9 x 11.5 in. / 104 pgs / 40 color.

U.S. \$39.95 CDN \$44.00

January/Fashion/Photography



Three Boys from Pasadena: A Tribute to Helmut Newton

Mark Arbeit, George Holz, Just Loomis

Interview by Karl E. Johnson.

Afterword by Matthias Harder.

Photographers Mark Arbeit, George Holz and Just Loomis met Helmut Newton in the late 1970s when they were his students at the prestigious Art Center College of Design in Pasadena, California. Over the years, as each of their careers evolved, the boys from Pasadena kept in touch with their mentor, sharing their photography with both him and his wife June. After Newton's death in 2004, June conceived the idea to host an exhibition with Arbeit, Holz and Loomis at the Helmut Newton Foundation, which was mounted in 2009. Through a collection of photographs, letters and memorabilia, *Three Boys from Pasadena* celebrates three decades of a unique mentorship and friendship, intertwining the boys and their relationship to Newton with their own photography.

Three Boys from Pasadena:

A Tribute to Helmut Newton

ISBN 978-2-915443-14-1

Hbk, 12 x 11.5 in. / 168 pgs / 82 color / 120 tritone.

U.S. \$60.00 CDN \$66.00

February/Photography/Fashion



Also Available:

Just Loomis: As We Are

9783775726368

Clth, U.S. \$60.00

CDN \$66.00

Hatje Cantz



Mauro D'Agati: Less Vegas

A Vacation Photo Album of the Fabulous Las Vegas
Edited by Rebecca Kanengiser.

Shot in April 2010 during a ten-day stay, *Less Vegas* is Italian photographer Mauro D'Agati's first American photo-project. It obliquely traces the lives of 12 Vegas residents that D'Agati met on his vacation, playing out their peculiar stories against the city's peculiar character. By focusing on the long-term residents of the notoriously transient Las Vegas, D'Agati locates a lesser-known side of the city, in lives built entirely around casinos. Linda is one such protagonist of *Less Vegas*, described by D'Agati in his lengthy postscript: "Linda was married in Vegas's own 'Little White Chapel' 14 years ago. She and her husband live in the Siegel Suites with a stray gray cat that they stumbled upon in the street. Linda may be unemployed, but she 'works' the slot machines like a CEO." Through such characters, D'Agati uncovers the textures of Vegas ordinarily obscured by neon and glitz.

Mauro D'Agati: Less Vegas

ISBN 978-0-9830181-0-0

Hbk, 6.5 x 9 in. / 168 pgs / 108 color.

U.S. \$50.00 CDN \$55.00

April/Photography

D.A.P./DISTRIBUTED ART PUBLISHERS/MOCA, LA/JRP|RINGIER

Doug Aitken: The Idea of the West

"Sunsets over the Pacific." "Surfers." "Movie stars." "Coyotes in the street." "Sex." Doug Aitken's *The Idea of the West* gathers the responses of 1,000 people on the streets who were asked "What is your idea of the West?" and assembles this amazing manifesto from their replies. Through an assortment of more than 200 color and black-and-white images juxtaposed with responses to this question, *The Idea of the West* takes the reader on a high-speed journey across space and time to trace the mythology of the New West. The volume also features conversational fragments by a host of creators based in the Pacific region, including Devendra Banhart, Bruce Brown, Charles Burnett, Exene Cervenka, Fallen Fruit, Simone Forti, Fritz Haeg, Miranda July, No Age, Raymond Pettibon, Rodarte and Ryan Trecartin. A hybrid artist's book that brings together elements from classic 1970s photo-books, agit-prop paperbacks and music zines, *The Idea of the West* reflects Aitken's always expansive approach to art-making. Known primarily for multi-screen video installations that function as immersive explorations of the experience of time and location, **Doug Aitken** has also directed many live happenings, including his "Broken Screen" happening in Los Angeles and the "99 Cent Dreams" and "Sonic" happenings in New York. In 2009, Aitken orchestrated a real-time opera that assembled auctioneers performing against the rhythms of his "Sonic Table," at Il Tempo del Postino, at Theatre Basel and presented a performance during the opening of his multichannel video installation frontier in Rome.

Doug Aitken: The Idea of the West

ISBN 978-1-935202-51-6

Hbk, 11.25 x 8.75 in. / 160 pgs / 124 color / 72 b&w.

U.S. \$55.00 CDN \$61.00

January/Art/Photography



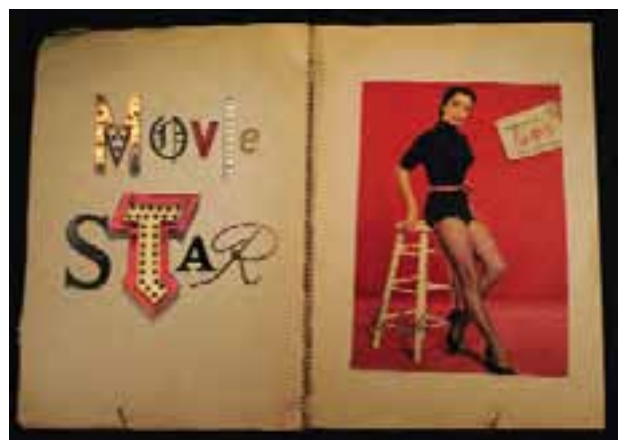
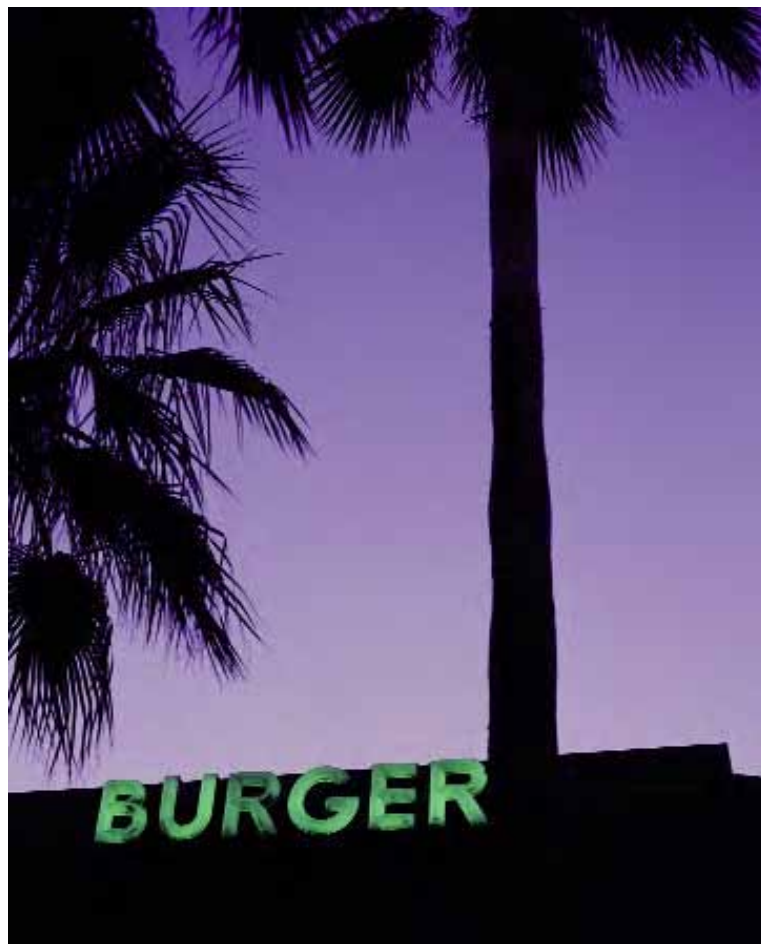
Also Available:

**Broken Screen:
Expanding the Image,
Breaking the Narrative**

9781933045269

Pbk, U.S. \$40.00

CDN \$44.00

D.A.P./Distributed Art
Publishers, Inc.

Also Available:

Jack Pierson

9788881586776

Pbk, U.S. \$59.95 CDN \$66.00

Charta/Irish Museum of Modern Art

KUKJE GALLERY

Jack Pierson: Night

Text by Bruce Benderson.

An ode to a bygone era, *Jack Pierson: Night* is a beautifully designed artist's book that counterposes the artist's signature use of found lettering with found publicity stills of Hollywood movie stars like Tony Curtis, Rock Hudson and Elizabeth Taylor. Pierson makes declarative but ambiguous statements such as "trust," "greed" and "cry," and in this volume, which is designed to evoke the scrapbook in which these headshots were found, his statements deliver an uneasy interpretation of glamour. Printed on heavy paper stock, and accompanying Pierson's 2010 exhibition at Kukje Gallery in Seoul, *Night* is further embellished with an essay by novelist and memoirist Bruce Benderson. Describing Pierson's conjunction of word and image, Benderson writes: "the mere linking of the two creates a signpost that that stands in a direct way for Pierson's ownership of it... but in this case, the sign says, 'Private property: Come and See.'"

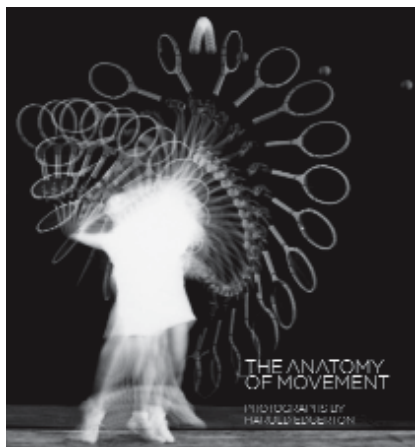
Jack Pierson: Night

ISBN 978-89-92233-40-8

Clth, 7.25 x 10.25 in. / 92 pgs / illustrated throughout.

U.S. \$35.00 CDN \$39.00

March/Art/Gay & Lesbian



Harold Edgerton: The Anatomy of Movement

Text by Gus Kayafas, José Gómez Isla.

An array of hydralike tentacles surround a ragged white ring (the immediate aftermath of a drop of milk falling onto a table); a sensuous red shape being stretched out at one end by a dense black spot (a bullet, in fact, being shot through a candle flame). MIT scientist Harold Edgerton (1903–1990) devoted much of his career to revealing images like these—moments exponentially too brief for the human eye to ever glimpse in real time, which today are a familiar part of our visual lexicon. As an inventor and electrical engineer, “Doc” Edgerton created and patented a series of high-speed electric flash mechanisms that enabled his cameras to capture the tiniest slices of time, and produced a substantial body of work almost as a byproduct of his experiments and researches. In this respect, Edgerton’s photographs can be seen as the surprising results of his adventures in mechanics, and as worthy successors to the earlier efforts of Eadweard Muybridge to divide up time and transcend the limits of the human eye. The literally arresting images collected in this survey of his career occupy a fascinating midground status between art and scientific artifact, and reveal Edgerton as a man magnificently obsessed with the paradoxes and wonders of motion.

Harold Edgerton: The Anatomy of Movement
ISBN 978-84-92841-53-0
 Flexi, 11.75 x 11 in. / 92 pgs / illustrated throughout.
 U.S. \$39.95 CDN \$44.00
 April/Photography



Andreas Feininger: A Photographer's Life, 1906–1999

Edited by Ursula Zeller, Thomas Buchsteiner.

Andreas Feininger (1906–1999) was born into the nascent photo-print culture of the early twentieth century, and joined a generation of modernist photographers emerging between the wars, who pioneered and established the dramatic visual vocabulary of cityscapes in twentieth-century photography. Feininger also extended the realm of still-life photography, making exquisitely detailed photographs of insects, flowers and shells, eliciting sculptural character from natural forms. Born in Paris and raised in Germany, Feininger was the eldest son of artist Lyonel Feininger. Beginning with his childhood, the book follows the young Feininger through his period at the Bauhaus in Weimar to his time as an émigré in Paris and Stockholm to his later years in the United States, where he built his formidable career as a photojournalist and photographer, working as a photo editor for *Life* magazine and becoming famed for his crisp and energetic photographs of the streets and buildings of Manhattan. Now, for the first time, Thomas Buchsteiner’s biography tells the story of the artist behind and beyond the camera.

Andreas Feininger: A Photographer's Life, 1906–1999
ISBN 978-3-7757-2704-4
 Hbk, 6.75 x 9 in. / 192 pgs / 129 duotone.
 U.S. \$45.00 CDN \$50.00
 January/Photography



Trude Fleischmann

Edited by Anton Holzer, Frauke Kreutler.

Text by Heike Herrberg, Astrid Mahler.

Working in the golden age of modernism in Vienna, the photographer Trude Fleischmann (1895–1990) was famed in her lifetime for her portraits of intellectuals, artists, composers and musicians such as Karl Kraus, Alban Berg, Adolf Loos, Arturo Toscanini and Max Reinhardt. One of a (very small) number of young, confident Jewish female photographers defying convention to open their own studios in Vienna after World War I, Fleischmann forged her own career in what was then considered an exclusively male profession, and was much admired by her contemporaries for doing so. Her studio became a meeting place for members of Vienna’s intellectual and cultural elite, until 1938 when she was forced to flee Nazi persecution. After brief stints in Paris and London, Fleischmann permanently relocated to New York, where she managed to open a studio and build a successful second career. This book focuses on the photographer’s Viennese period from 1920 to 1938 and contains many previously unpublished portraits, travel photos and photojournalistic works, as well as her famous motion studies of dancers and nudes.

Trude Fleischmann
ISBN 978-3-7757-2780-8
 Hbk, 8.25 x 10.5 in. / 200 pgs / 200 color.
 U.S. \$60.00 CDN \$66.00
 May/Photography

Exhibition Schedule
 Vienna, Austria: Wien Museum, 01/27/11–05/29/11

RADIUS BOOKS



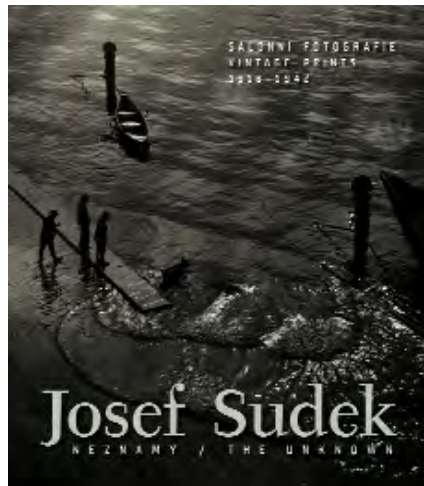
Gay Block: About Love

Text by Anne Wilkes Tucker.

Gay Block (born 1942) began photographing her own affluent Jewish community in Houston in 1973. She expanded this study to include Jewish senior citizens in south Miami Beach, focusing with affection on the “bubbies” or grandmothers that (she attests) she wished she herself had had as a child. Later, Block’s landmark work, *Rescuers: Portraits of Moral Courage in the Holocaust*, made in collaboration with writer Malka Drucker, explored the lives of non-Jewish Europeans who risked their lives to hide Jews from the Nazis. This series was exhibited at The Museum of Modern Art in 1992, and has been exhibited internationally. In 2003, Block’s 30-year series of photo-, video- and written portraits of her mother, *Bertha Alyce: Mother exPosed*, was published to great acclaim and was cited as one of “Twelve Great Books Published During the Year 2003” by *The Review of Arts, Literature, Politics and the Humanities*. Here, for the first time, *About Love* surveys more than 30 years of Block’s intimate and moving portraits. She explains the title thus: “Through photography, I have learned about love. I hadn’t learned about it at home or in school... I couldn’t have learned about love without photography, and I’m still learning.” Organized chronologically, and published in an oversize format that is designed to evoke the idea of a family album, the book offers a thorough overview of the artist’s approach to portraiture.

Gay Block: About Love
ISBN 978-1-934435-32-8
Clth, 11 x 13 in. / 160 pgs / 100 color.
U.S. \$65.00 CDN \$72.00
May/Photography/Judaica

KANT



Josef Sudek: The Unknown

Vintage Prints 1918–1942

Text by Antonín Dufek.

Josef Sudek (1896–1976) began his career in photography by submitting prints to international salons—i.e. competitions in which photographs were assessed by a jury, and the results published in a salon yearbook. From the start, Sudek’s work met with great success at the salons, alongside that of Dřitkol, Krupka and others, but it was only with the series *From My Studio Window*, which originated during World War II, that his name found wider fame. As a result, Sudek’s salon photographs, dating from his return from World War I in 1918 until around 1932 (by which time he had begun his own business), have tended to be overlooked. *The Unknown Josef Sudek* retrieves these early works: beautiful still lifes, portraits, street scenes and interiors. Presenting the largest collection of this work to date, the publication reevaluates the importance of the photographer’s earliest experiments, and demonstrates how he used the salons as a testing ground for new ideas.

Josef Sudek: The Unknown
ISBN 978-80-86970-22-6
Hbk, 9 x 10.5 in. / 132 pgs / 74 color.
U.S. \$50.00 CDN \$55.00
March/Photography



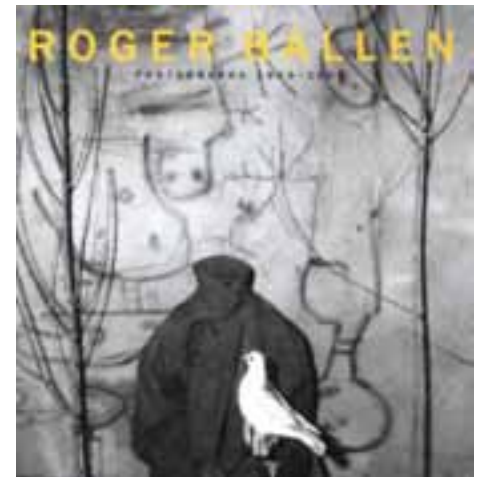
Also Available:

Josef Sudek: Still Lifes
9788072153435
Hbk, U.S. \$60.00
CDN \$66.00
Torst



Josef Sudek: Portraits
9788072153190
Hbk, U.S. \$60.00
CDN \$66.00
Torst

KERBER



Roger Ballen: Photographs

1969–2009

Text by Ulrich Pohlmann.

For more than 30 years now, American photographer Roger Ballen (born 1950) has been shooting portraits of the impoverished white population of rural South Africa. Likened to the work of master documentarians Walker Evans and Diane Arbus, Ballen’s controversial photographs can be brutal, funny, tender and appalling. His day laborers and transients eek out a seemingly wretched existence in the country’s so-called Platteland—a hermetically sealed world rarely captured on film. Ballen shoots exclusively in black and white, and portrays his subjects against the backdrop of their own living spaces, whose spartan interiors he transforms into claustrophobic, almost surrealistic stage sets, creating sculptural tableaux with wire, dilapidated furniture, animals and drawings. Published on the occasion of a retrospective at the Münchner Stadtmuseum, this monograph explores Ballen’s extraordinarily expressive brand of photographic mythmaking.

Roger Ballen: Photographs 1969–2009
ISBN 978-3-86678-462-8
Hbk, 11.75 x 11.75 in. / 148 pgs / 268 b&w.
U.S. \$55.00 CDN \$61.00
March/Photography/African Art & Culture



LA FÁBRICA

Jem Southam: Rockfalls and Ponds

Introduction by César Alierta Izuel. Foreword by Sérgio Mah.

British photographer Jem Southam (born 1950) patiently observes the topographical changes at a single location, revisiting a site over months or even years. Sometimes the recorded modifications are driven by man, as seen in his *The Pond at Upton Pyne* series, which charts a village pond as it is transformed by successive periods of neglect. At other times, the transformations seem less steered by humankind, but still suggest a delicate balance between nature and man. Southam's acute sensitivity to place is well represented by this handsomely bound monograph.

Jem Southam: Rockfalls and Ponds

ISBN 978-84-89884-95-3

Clth, 11.75 x 9.25 in. / 68 pgs / illustrated throughout.

U.S. \$39.95 CDN \$44.00

April/Photography

LA FÁBRICA



José María Rosa & María Bleda: Memoriales

Introduction by César Alierta Izuel. Foreword by Sérgio Mah.

Whether depicting an abandoned soccer field or a former battlefield, the photographs of José María Rosa and María Bleda resound with atmospheric absence. This book features 23 photographs taken in Berlin, Jerusalem and Washington, D.C., including 17 previously unpublished images, by the duo that won Spain's National Photography Prize in 2008.

José María Rosa & María Bleda: Memoriales

ISBN 978-84-89884-94-6

Clth, 11.75 x 9.25 in. / 68 pgs / 23 color.

U.S. \$39.95 CDN \$44.00

April/Photography

LA FÁBRICA/MUSEU D'ART MODERN I CONTEMPORANI DE PALMA



Alberto García Alix: The Closest I Was To Paradise

Introduction by Aina Calvo Sastre.

Formentera is the smallest of the Balearic Islands, a tranquil sandy-beach getaway. Spanish photographer Alberto García-Alix, known for his intimate portraits of fringe characters such as porn stars and drug addicts, has been visiting the Balearic Islands since 1974, and since 1981 he has been shooting pictures of the islands' denizens, visitors, landscapes and legendary leisure pursuits.

Alberto García Alix: The Closest I Was To Paradise

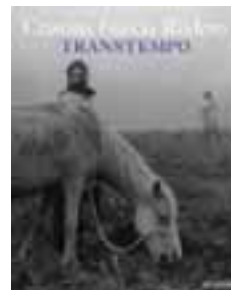
ISBN 978-84-92841-55-4

Clth, 10 x 10 in. / 140 pgs / illustrated throughout.

U.S. \$49.95 CDN \$55.00

April/Photography

LA FÁBRICA/CEGAP, CENTRO GALEGO DE ARTE CONTEMPORÁNEA



Cristina García Rodero: Transtempo

Text by Manuel Rivas, Rosa Martínez, Miguel Bonhafe.

Spanish photographer Cristina García Rodero (born 1949) documents religious and folkloric rituals. The black-and-white photographs collected in this volume were taken in Northern Spain's region of Galicia, where García Rodero documented local festivities, such as the San Xulián de Guliáns (Pontevedra) carnival, revering the devotional aspects of social culture.

Cristina García Rodero: Transtempo

ISBN 978-84-92841-83-7

Clth, 10.25 x 11.25 in. / 260 pgs / illustrated throughout.

U.S. \$55.00 CDN \$61.00

March/Photography

EDITIONS XAVIER BARRAL

Jean Gaumy: D'Après Nature

A student of modern literature, Jean Gaumy started his professional career as a newspaper editor and photographer for a daily newspaper in France. His first publication was *L'hôpital* (*The Hospital*, 1976), a stark statement on the French health system. His 1983 study of French prison life was likewise considered pioneering. In 1977 Gaumy joined Magnum and became a full member in 1986. Since then, Gaumy has made both films and photoworks. This beautiful, large-format publication is based upon Gaumy's hikes and climbs in the Occitan Piedmont and the French Pyrenees. Superbly printed in black and white on matte paper stock, Gaumy's photographs detail the pitted mountainscapes of these regions, both up close and from afar, in an austere but luxuriant document of geologic time. The volume closes with excerpts from René Daumal's great mountaineering novel *Mount Analogue* (1937). *D'Après Nature* will delight all connoisseurs of the photobook.

Jean Gaumy: D'Après Nature

ISBN 978-2-915173-58-1

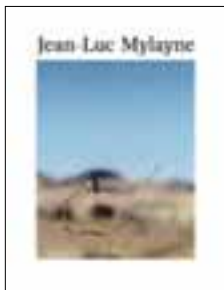
Clth, 15 x 12.25 in. / 108 pgs / 42 b&w.

U.S. \$125.00 CDN \$138.00

February/Photography



LA FÁBRICA/MUSEO NACIONAL CENTRO DE ARTE
REINA SOFÍA



Jean-Luc Mylayne: Into the Hands of Time

Edited by Lynne Cooke. Text by Matthew S. Witkovsky, Javier Montes.

Over three decades, French photographer Jean-Luc Mylayne (born 1946) has pursued a single motif: common birds in their natural habitats. But Mylayne is no documentarian or nature photographer. His works might best be described as tableaux in which avian motifs play carefully scripted roles within a larger tale of life, and themes of interdependence among species, the cycles of life and death and the depletion of natural resources.

Jean-Luc Mylayne: Into the Hands of Time

ISBN 978-84-92841-81-3

Hbk, 10.25 x 8.75 in. / 128 pgs / 85 color.

U.S. \$45.00 CDN \$50.00

March/Photography

Exhibition Schedule

Madrid, Spain; Museo Nacional Centro de Arte Reina Sofía, 11/18/10–04/14/11

RADIUS BOOKS



Janelle Lynch: Los Jardines de Mexico

Text by Deborah Klochko.

Janelle Lynch (born 1969) explores themes of death, regeneration and preservation. *Los Jardines de Mexico* unites four series of photographs taken between 2002 and 2007, three from Mexico City and one from Chiapas. Simultaneously celebratory and sad, the photographs embrace loss as a necessary facilitator of growth.

Janelle Lynch: Los Jardines de Mexico

ISBN 978-1-934435-31-1

Clth, 14 x 11 in. / 64 pgs / 37 color.

U.S. \$50.00 CDN \$55.00

May/Photography

CRYMOGEA



Ragnar Axelsson: Last Days of the Arctic

Text by Mark Nuttall.

Ragnar Axelsson is one of Iceland's best-known photojournalists. For over 15 years, he has been documenting people in the North Atlantic. In this book of nearly 200 photographs, Axelsson turns his lens on the Arctic, which is warming faster than any other region on earth. Axelsson's gorgeous photographs, mostly in black and white, show vast glaciers, sleds gliding across ice, and houses mostly buried in snow, but they also depict how the Inuit's way of life is transforming drastically as a result of climate change, prefiguring the enormous changes that are on their way to the rest of the world.

Ragnar Axelsson: Last Days of the Arctic

ISBN 978-0-9555255-2-0

Hbk, 12.25 x 11.5 in. / 272 pgs / 34 color / 126 b&w.

U.S. \$75.00 CDN \$83.00

March/Photography



An Enduring Vision: Photographs from the Lane Collection

Text by Lyle Rexer, Karen Haas.

Among private collections of fine photography, the Lane Collection stands out as one of the most remarkable. Begun in the 1960s and still ongoing, the collection shines not only for its wealth of top-quality prints by the great modernist triumvirate of Ansel Adams, Charles Sheeler and Edward Weston (including the most important single holding of Adams' work), but also for its breadth. This volume presents 120 photographic masterpieces from the Lane Collection, ranging from William Henry Fox Talbot to the Starn twins, and including along the way work by Arbus, Brancusi, Bravo, Cunningham, Frank, Fuss, Goldin, Kertesz, Lange, Michals, Modotti, Morell, Penn, Steichen, Strand, Sudek and nearly 50 others. The keynote essay by Lyle Rexer trains an acute eye on images from the collection, defining the vision behind this magnificent grouping. But it is the images themselves that place this among the most significant photography books of the year.

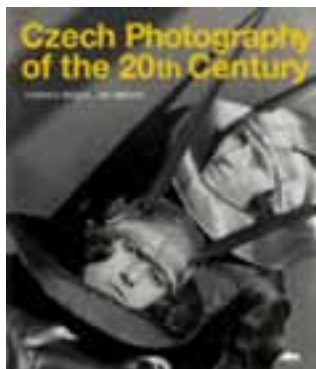
An Enduring Vision: Photographs from the Lane Collection

ISBN 978-0-87846-762-4

Clth, 9.5 x 10.5 in. / 208 pgs / 10 color / 100 duotone.

U.S. \$65.00 CDN \$72.00

June/Photography



Czech Photography of the 20th Century

Edited Vladmir Birgus, Jan Ml̨och.

It was not so long ago that one would have been hard pressed to find a single Czech name in most western European or American books on the history of photography. Today, things are very different: photographers like Josef Sudek, František Drtikol, Jaromír Funke, Josef Koudelka, Jan Saudek and Antonín Kratochvíl enjoy international acclaim, and as Czechoslovakia emerged from over half-century of totalitarian rule, the rest of the world was astounded to discover that such a small nation could boast so many talented and original photographers. Nonetheless, entire chapters of the history of Czech photography remain largely neglected. *Czech Photography of the 20th Century* is the first volume to survey the main trends, figures and masterpieces of Czech photography from the beginning to the end of the last century. Its 517 plates include not only the most historically important photographs and photomontages, but also works that have lain buried in archives and rare books, or photographs published for the first time.

Czech Photography of the 20th Century

ISBN 978-80-7437-027-4

Hbk, 9.5 x 11 in. / 396 pgs / 251 color / 36 b&w / 266 tritone.

U.S. \$85.00 CDN \$94.00

March/Photography



A New American Photographic Dream US Today After

Edited by Gilles Verneret.

Text by Gilles Morat, Jean-Louis Poitevin.

Published on the occasion of the 2010 Lyon Biennial of Photography, *A New American Photographic Dream* focuses on contemporary photography in the United States. The theme of this biennial explores the leading role that the United States continues to occupy in the global cultural imagination, for better and for worse. It highlights the work of 20 contemporary photographers: Paul Fusco, Nina Berman, Andrew Bush, Elinor Carucci, Jessica Dimmock, Terry Evans, Brad Harris, Elisabeth Heyert, Todd Hido, Alex S. Maclean, Luis Mallo, Suzanne Opton, Victoria Sambunaris, Martin Schoeller, Paul Shambroom, Alec Soth, Andrea Stern, Jonathan Torgovnik, Jeffrey A. Wolin and Katherine Wolkoff. The role that America has played in the development of modern photography is examined critically in essays by Jean-Louis Poitevin, Gilles Verneret and Gilles Morat.

A New American Photographic Dream

ISBN 978-88-366-1812-5

Hbk, 9.25 x 11.25 in. / 120 pgs / 96 color / 24 b&w.

U.S. \$40.00 CDN \$44.00

February/Photography



South African Photography 1950-2010

Edited by Delia Klask, Rolf-P. Seippel. Text by Luli Callinicos, Wiebke Ratzeburg, Andries Walter Oliphant.

Ethnically diverse, and blighted by conflict and violence for decades, South Africa has supplied photography with a great deal of subject matter. Today the country's extraordinarily rich photographic heritage is an important part of its continual effort to maintain consciousness of the injustices and crimes of the Apartheid years. *South African Photography 1950-2010* includes the work of some of the most important photographers working in the region in the postwar era: Bob Gosani, Peter Magubane, David Goldblatt, Ranjith Kally, Cedric Nunn, Santu Mofokeng, Mikhael Subotzky, Pierre Crocquet, Jodi Bieber and anonymous photographers for DRUM Magazine (BAHA Archives). Encompassing the turmoil and transformations of the past 60 years, this publication is divided into three historical periods: "Apartheid, 1950-1976"; "Struggle, 1976-1994"; and "Freedom, 1994-2010."

South African Photography 1950-2010

ISBN 978-3-7757-2718-1

Hbk, 10 x 12.5 in. / 160 pgs / 10 color / 129 duotone.

U.S. \$60.00 CDN \$66.00

January/Photography/African Art & Culture

LA MARCA EDITORA



200: Four Hundred Images Are Worth More Than Four Hundred Thousand Words

Edited by Guido Indij.

Celebrating Argentina's bicentennial, and curated by Guido Indij, *200* resembles a museum in book form. It presents images of Argentina from 1851 to the present day; each year is represented by a single image of its two most extraordinary events. By focusing on only two graphic representations per year, the publication seeks to expose Argentina as it really is: a country of extremes and contrasts. Consequently, an image of an early stock exchange meeting might be juxtaposed against one of street merchants; a vision of a mother dying of typhoid fever might appear alongside a photograph of the equatorial telescope; an image of a lone poetess contrasts a Nazi protest and a cartoon of Mafalda sets off a photograph of the sexy starlet Isabel Sarli. Through this record of unique perspectives, *200* attests to the varied voices that have built the country's common lore.

200: Four Hundred Images Are Worth More Than Four Hundred Thousand Words

ISBN 978-950-889-196-9

Clth, 8.75 x 10 in. / 528 pgs /

300 color / 100 b&w.

U.S. \$95.00 CDN \$105.00

May/Photography/Latin American Art & Culture

WEDGE CURATORIAL PROJECTS



Position as Desired

Exploring African Canadian Identity: Photographs from the Wedge Collection
Foreword by Sylvia Forni.
Introduction by Kenneth Montague. Text by Julie Crooks.

This volume broaches the complicated topic of black identity in a multicultural and diasporic country: Canada. The stories of African Canadians have been interwoven into the history of Canadian society for over 150 years, yet their presence in its dominant narratives remains marginal. Drawing on photographs from the Wedge Collection, *Position as Desired* reflects on what it means to be African Canadian. It includes depictions of largely unknown or uncelebrated African individuals in Canada as well as works that celebrate the growth and diversity of the African Canadian community today. A selection of works by photographers Buseje Bailey, Michael Chambers, Stella Fakiyesi, and David Zapparoli, all of whom established their practice in the 1990s, present overt assertions of African Canadian identity, and four emerging photographers—Christina Leslie, Megan Morgan, Dawit L. Petros and Stacey Tyrella—continue the conversation.

Position as Desired

ISBN 978-0-9783370-1-8

Pbk, 8 x 10 in. / 80 pgs / 32 color / 39 b&w.

U.S. \$25.00 CDN \$28.00

February/Photography/African American Art & Culture

Exhibition Schedule

Toronto, ON: Royal Ontario Museum, 10/02/10–03/27/11

IVORYPRESS



Genesis

C Photo Volume 1

Edited by Elena Ochoa Foster.

Text by Hans Magnus

Enzensberger, Thomas Weski, Peter Galassi, Tom Ford, Philip-Lorca diCorcia, Nobuyoshi Araki, Marina Abramovic, et al.

Ivory Press' new *C Photo* series is a five-year project that follows on the heels of *C Photo* magazine, departing from its predecessor's format by structuring each issue thematically, with guest editorships from various internationally renowned curators. This inaugural issue, edited by Elena Ochoa Foster, is devoted to early and first works by some of the biggest names in photography. These fledgling projects show budding artists striking out to discover a visual language of their own, and range from documentary photography to photography as a record of conceptual and performance art pieces. It includes works by such venerable international photographers as Nobuyoshi Araki, Danny Lyon, Marina Abramovic, Philip-Lorca diCorcia, Boris Mikhailov, William Eggleston, Henri Cartier-Bresson, Jeff Wall, Helmut Newton, Joan Fontcuberta and many more. Each of the portfolios is accompanied by texts from the photographers themselves or from well-known photography critics that contextualize and elaborate on the works.

Genesis

ISBN 978-84-938340-2-9

Flexi, 9.5 x 12 in. / 224 pgs /

52 color / 112 tritone.

U.S. \$57.00 CDN \$62.00

March/Photography

ASPEN ART PRESS



The Anxiety of Photography

Text by Matthew Thompson.

The pervasive use of photography by Conceptual artists—and a generation later by artists of the so-called Pictures Generation—effectively ended any debate about the validity of photography operating legitimately within the sphere of contemporary art. Photography's undefined, in-between status—as a medium, a tool, an object, a practice or, more often than not, some combination thereof—is still however, unresolved. *The Anxiety of Photography* examines the growing number of artists—some of whom self-identify as photographers, others for whom photography is central to their work—who embrace photography's plasticity, having internalized an expanded collage aesthetic and digested various ideas of appropriation. Among the artists included in this volume are Liz Deschenes, Roe Ethridge, Matt Keegan, Annette Kelm, Elad Lassry, Anthony Pearson, Sara Greenberger Rafferty, Erin Shirreff, Sara VanDerBeek and Mark Wyse.

The Anxiety of Photography

ISBN 978-0-934324-51-9

Pbk, 5.5 x 7.75 in. / 408 pgs / illustrated throughout.

U.S. \$25.00 CDN \$28.00

June/Photography

Exhibition Schedule

Aspen, CO: Aspen Art Museum, 05/13/11–07/17/11

WALTHER KÖNIG, KÖLN



Bernadette Corporation: The Complete Poem

The Bernadette Corporation was formed in a Manhattan nightclub in 1994, and began organizing social events that evolved into unofficial art carnivals in SoHo parking lots. From 1995 to 1997, the collective worked under the guise of an underground fashion label, later issuing the magazine *Made in USA* and authoring the collective novel *Reena Spaulings*. For this unique amalgam of poetry and fashion shoot, the Corporation alternates fashion photographer David Vasiljevic's 38 photographs of six male and female models with an epic poem structured on various formal constraints, such as (in one section) the inclusion of words beginning with the letters B and C in each line. Corporation member Jim Fletcher describes the poem's content as "A time and a place, New York... epic means, letting it in." Thus: "What's the beautiful chorus/I hear while basting my capers/It's Bellini on the CD..." *The Complete Poem* offers a rare synthesis of authors and genres.

Bernadette Corporation: The Complete Poem
ISBN 978-3-86560-870-3
Pbk, 8.5 x 11 in. / 172 pgs / 40 color.
 U.S. \$39.95 CDN \$44.00
 October/Art/Fashion

WALTHER KÖNIG, KÖLN

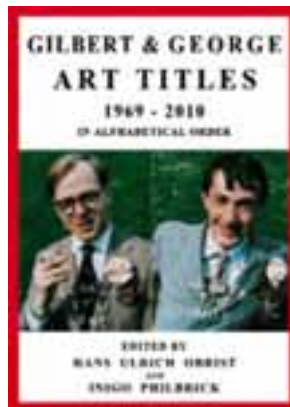


Sweethearts By Emmett Williams.

A founding member of Fluxus and the concrete poetry movement, Emmett Williams (1925–2007) made several performances and poems that stand today as defining gems of those genres. Among them is the book-length concrete poem *Sweethearts*, first published by Something Else Press (where Williams was editor in chief) in 1968, and back in print for the first time, still sporting its classic cover by Marcel Duchamp. *Sweethearts* is an anagrammatic erotic encounter between a "he" and a "she," whose entire vocabulary is derived from the word "sweethearts." The letters maintain the same spacing in every word on each page, lending the volume a flipbook dimension that Williams enhances by organizing the text to read backwards, so that the reader can flip the book with her or his left hand (thus the front cover is on the back, and vice versa). Richard Hamilton described *Sweethearts* as being "to concrete poetry as *Wuthering Heights* is to the English novel... compelling in its emotional scope, readable, a sweetly heartfelt, jokey, crying, laughing, tender expression of love."

Sweethearts
ISBN 978-3-86560-810-9
Pbk, 4.75 x 6.25 in. / 226 pgs.
 U.S. \$29.95 CDN \$33.00
 February/Literature

WALTHER KÖNIG, KÖLN



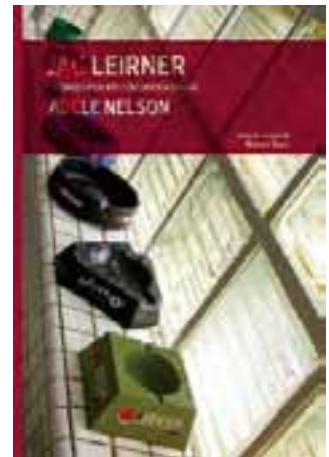
Gilbert & George: Art Titles 1967–2010 in Alphabetical Order Edited by Hans Ulrich Obrist, Inigo Philbrick.

Gilbert & George Art Titles offers a new spin on the catalogue raisonné: a complete catalogue of the titles of all of the duo's works, from 1970 to the present, in the form of a continuous poetical index. Designed by the artists, it commences with their first performance at Nigel Greenwood Gallery in 1970, "3 Living Pieces"—flanking the title with the year on the left margin and the acronym "LS" ("living sculpture") on the right—and opens out into the more poetical titles for which they are known. The catalogue of works is also printed alphabetically, and each title is identified with an acronym indicating its format. Spanning more than 40 years of exhibitions, pictures, postcards, books and other formats, this volume constitutes an epic of accidental verse.

Gilbert & George: Art Titles
ISBN 978-3-86560-880-2
Pbk, 6 x 8.5 in. / 180 pgs / illustrated throughout.
 U.S. \$44.95 CDN \$49.00
 February/Art



Also Available:
Gilbert & George:
Jack Freak
Pictures
9783775725057
 Clth, U.S. \$45.00
 CDN \$50.00
 Hatje Cantz

FUNDACIÓN CISNEROS/
COLECCIÓN PATRICIA PHELPS DE
CISNEROS

Jac Leirner in Conversation with Adele Nelson Text by Robert Storr.

This third publication in the Fundación Cisneros' *Conversaciones/Conversations* series puts Brazilian conceptual artist Jac Leirner in dialogue with art historian Adele Nelson. Leirner (born 1961) emerged in the early 1990s at the forefront of a new, transnational generation of artists looking to Brazilian art of the 1960s and 1970s as a point of departure. Leirner's meticulously constructed works carve out a place for commonplace objects, from cigarette packs and plastic shopping bags to cutlery and currency. In this, the first in-depth study of Leirner's creative process, Nelson interviews the artist about more than two decades of production.

Jac Leirner in Conversation with Adele Nelson
ISBN 978-0-9823544-4-5
Hbk, 6 x 9.25 in. / 220 pgs / 46 color / 15 b&w.
 U.S. \$25.00 CDN \$28.00
 June/Art/Nonfiction & Criticism/Latin American Art & Culture



Also Available:
Carlos Cruz-Diez in
Conversation with
Ariel Jiménez
9780982354421
 Hbk, U.S. \$25.00 CDN \$28.00
 Fundación Cisneros

EDICIONES POLIGRAFA



Donald Judd: Specific

Text by Guillermo Zuaznabar.

Perhaps the foremost representative of American Minimalism, Donald Judd (1928–1994) undertook a radical and revolutionary analysis of objects in space with his confluences of architecture, sculpture and painting. Employing steel, wood, aluminum and Plexiglas, Judd refused the nomenclatures of art history, instead describing these works as “specific objects,” a term he coined in a 1965 essay of the same name. Judd advocated structures that did not attempt to resemble yet further objects in the world, or aspire to anything beyond their own verifiable limits. “A shape, a volume, color, a surface is something itself,” he stated; “it shouldn’t be concealed as part of a fairly different whole.” In *Donald Judd: Specific*, Guillermo Zuaznabar assesses Judd’s legendary essay—perhaps the most influential text by an artist made in the past century—and ranges across the entirety of Judd’s output to examine the ways in which he applied his conception to actual “specific objects.”

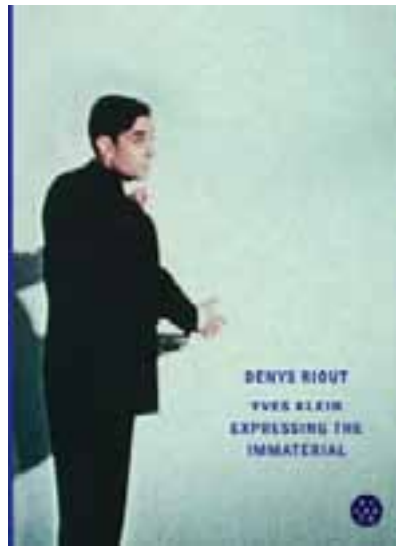
Donald Judd: Specific
ISBN 978-84-343-1267-8
Hbk, 6 x 8.5 in. / 128 pgs / 12 color / 28 b&w.
 U.S. \$30.00 CDN \$33.00
 March/Art/Nonfiction & Criticism



Also Available:

Donald Judd: The Complete Writings 1959–1975
9780919616424
 Pbk, U.S.\$55.00 CDN\$61.00
 The Press of the Nova Scotia College of Art and Design

ÉDITIONS DILECTA



Yves Klein: Expressing the Immaterial

By Denys Riout.

In April 1958, Yves Klein presented an exhibition in a white room at the Iris Clert gallery in Paris, devoid of all objects save for an empty cabinet. This milestone show, later known as the “exhibition of the void,” debuted Klein’s “immaterialization of painting”: “an ambience, a pictorial climate that is invisible but present.” Shortly afterward, Klein upped the stakes even further by offering ritualized sales of “zones of immaterial pictorial sensibility”—i.e., “zones” of nothing—in exchange for a certain weight of fine gold, half of which he then in turn dispatched into the Seine (the other half was used to make gold monochromes). Denys Riout’s illustrated study is the first devoted entirely to Klein’s immaterial works. Drawing on both known and newly discovered documentation, Riout portrays this development in Klein’s thought against its cultural backdrop and attendant postwar philosophic and religious discussions on the idea of the void.

Yves Klein: Expressing the Immaterial
ISBN 978-2-916275-74-1
Hbk, 6.5 x 8.75 in. / 208 pgs / 1 color / 71 b&w.
 U.S. \$31.00 CDN \$34.00
 February/Art



Also Available:

Yves Klein By Himself
9782916275734
 Hbk, U.S.\$29.00 CDN\$32.00
 Editions Dilecta

RICHTER VERLAG



Jean Dubuffet: Writings

The chief theorist of Art Brut and what has come to be known as Outsider art, Jean Dubuffet (1901–1985) created a genre and a moniker for a whole realm of previously ignored art—by the insane and the mentally ill, by children and by those simply too compulsive to move smoothly through the official channels of the art world. Dubuffet arrived at his conception of a “raw art” in 1942, after passing through and sloughing off Surrealism and other early twentieth-century avant gardes, and after a spell as a wine seller and puppet maker. By 1945 he was collecting examples of Art Brut, and had begun to write polemical essays attacking the cultural logic of post-Renaissance western art, instead advocating the potencies of a visceral primitivism. This beautifully designed clothbound edition of Dubuffet’s influential writings gathers the artist’s essays and interweaves them with reproductions of his late maquettes for his monumental walk-in pieces.

Jean Dubuffet: Writings
ISBN 978-3-941263-18-5
Clth, 6.5 x 9.25 in. / 144 pgs / 88 color / 24 b&w.
 U.S. \$40.00 CDN \$44.00
 February/Art



Also Available:

Jean Dubuffet: Works, Writings, Interviews
9788434309494
 Hbk, U.S. \$45.00 CDN \$50.00
 Poligrafa

HATJE CANTZ



Goodbye to London Radical Art and Politics in the Seventies

Edited by Astrid Proll. Text by Sacha Craddock, Peter Cross, Homer Sykes, Jon Savage, Andrew Wilson.

A decidedly edgy tenor permeated London's counterculture in the 1970s. Pitched against the backdrop of massive unemployment, racism and IRA bombing campaigns, the city took on a bleak look that informed the aesthetics of Derek Jarman's first Super-8 films, Homer Sykes' photographs of the Grunwick strikes, the confrontational eroticism of Margaret Harrison's drawings and Peter Kennard's photomontages for Workers Press. These artists and others are examined in *Goodbye to London*, a collage of text and image that revisits the radical politics of that decade and the arts informed by them. It approaches the salient themes of the 1970s through chapters on "Squatters," "Gays," "Workers" and "Art," with archival photographs, and examines the work of the above artists as well as the performances of Stuart Brisley, the photographs of Jo Spence and the films of Marc Karlin. Andrew Wilson contributes an illuminating appraisal of "radical art practices in the Seventies."

Goodbye to London
ISBN 978-3-7757-2739-6
Hbk, 7 x 9.25 in. / 208 pgs / 51 color / 68 b&w.
U.S. \$45.00 CDN \$50.00
January/Art

WHITECHAPEL GALLERY



This Is Tomorrow

Foreword by Iwona Blazwick, Nayia Yiakoumaki.

This Is Tomorrow was a seminal exhibition of art, architecture, music and graphic design that took place at London's Whitechapel Gallery in August 1956. At its core was a room given over to the Independent Group, the proto-Pop collective comprised of (at various stages) the theorists Reyner Banham and Lawrence Alloway, photographer Nigel Henderson and the artists Eduardo Paolozzi, Richard Hamilton, William Turnbull and John McHale. The Independent Group's room premiered works of Op art alongside film posters, collages, murals, films and a jukebox, and was Britain's introduction to the phenomenon later named Pop. The spiralbound catalogue for *This Is Tomorrow* was designed by Edward Wright and published by Lund Humphries; out of print since 1957, it has since become a much sought-after rarity and a classic of graphic design and postwar visual culture. This facsimile edition is published for the Whitechapel's 2010–11 reconstruction of the 1956 show.

This Is Tomorrow
ISBN 978-0-85488-186-4
Spiral bound, 6.5 x 6.5 in. / 132 pgs / 100 b&w.
U.S. \$24.95 CDN \$27.00
March/Art

Exhibition Schedule
London, England: Whitechapel
Gallery, 09/09/10–03/06/11

WALTHER KÖNIG, KÖLN/
AFTERALL BOOKS



Exhibiting the New Art

'Op Losse Schroeven' & 'When Attitudes Become Form' 1969
Edited by Christian Rattemeyer.

Texts by Wim Beeren, Charles Harrison, Harald Szeemann, Tommaso Trini, Claudia Di Lecce, Steven ten Thije. Introduction by Teresa Gleadowe.

Walther König's new *Exhibition Histories* series responds to an increased interest in exhibition history with its inaugural volume on two of the most famous exhibitions of the 1960s: Wim Beeren's *Op Losse Schroeven* (Stedelijk Museum, 1969) and Harald Szeemann's *When Attitudes Become Form* (Kunsthalles Berne, also 1969). Installation photographs allow the reader to envision the exhibitions, and chronologies detail the negotiations that steered them. Also provided are reprinted reviews, bibliographies and texts from the exhibitions, newly commissioned essays and interviews with artists Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra, and curators Wim Beeren, Charles Harrison, Harald Szeemann and Tommaso Trini. This volume is produced in association with the Academy of Fine Arts, Vienna, and Van Abbemuseum, Eindhoven.

Exhibiting the New Art
ISBN 978-3-86560-859-8
Pbk, 6.25 x 8.75 in. / 280 pgs / 15 color / 106 b&w.
U.S. \$27.50 CDN \$30.00
February/Art/Nonfiction & Criticism

DUMONT BUCHVERLAG



Previously Announced

The 80s Revisited From The Bischofberger Collection

Edited and with text by Thomas Kellein.

The 1980s saw a vibrant overhaul of both figurative and abstract painting, intensified by the raw energies of street art and magnified by the booming art economy and a larger culture of glitz and brashness. The Swiss art dealer Bruno Bischofberger dedicated himself to the art of this young, "wild" generation and thus assembled one of the most significant collections of 1980s art, acquiring key works by John Armleder, Miquel Barcelo, Jean-Michel Basquiat, Mike Bidlo, Francesco Clemente, George Condo, Enzo Cucchi, Jiri Georg Dokoupil, Rainer Fetting, Peter Halley, Keith Haring, McDermott & McGough, Mühlheimer Freiheit, David Salle, Salomé, Kenny Scharf, Julian Schnabel, Philip Taaffe and Andy Warhol. It is around Bischofberger's unsurpassed collection of these works that this massive volume is built. Assembled by Thomas Kellein, *The 80s Revisited* contains nearly 300 color plates of works by these artists, and thus provides a definitive guide to that lively decade.

The 80s Revisited
ISBN 978-3-8321-9348-5
Hbk, 9.5 x 11.25 in. / 448 pgs / 299 color / 15 b&w.
U.S. \$80.00 CDN \$88.00
October/Art

HATJE CANTZ

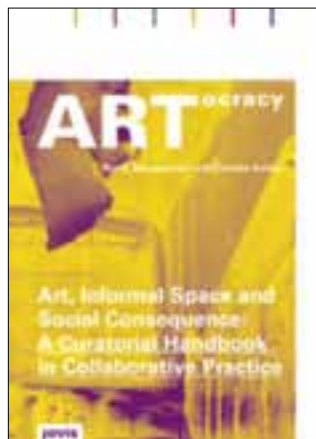


Art for Sale A Candid View of the Art Market By Dirk Boll.

How is an English auction different from a Dutch auction? What distinguishes a vintage print from a period, modern or estate print? Dirk Boll, Managing Director of Christie's in Zurich, explains these and other technical terms, providing invaluable insights into the machinations of the art market: the increasingly symbiotic relationship between auction houses and art dealers, the strategies used by the big auction houses, recognizing and creating trends, the profiles of the various art fairs, promising new areas for collectors and the future development of the art market are just some of *Art for Sale's* fascinating themes. As a doctor of law, Boll is as competent at shedding light on the legal parameters regulating the acquisition of art, as he is in elucidating the difficulties surrounding looted art and restitution procedures. *Art for Sale* unpacks the art market in a knowledgeable, humorous style, and from a true insider's perspective.

Art for Sale
ISBN 978-3-7757-2815-7
Pbk, 5 x 7.5 in. / 192 pgs.
U.S. \$25.00 CDN \$28.00
June/Art/Nonfiction & Criticism

JOVIS



ARTocracy Art, Informal Space and Social Consequence: A Curatorial Handbook in Collaborative Practice Text by Claudia Zeiske, Nuno Sacramento.

Art, public space and town planning: what comes to mind if you put these words together? Perhaps not the most positive images: pompous monuments in squares, weary abstractions on roundabouts, oversize gestures in metal in parks, and so on, from memorable landmarks to architectural embellishments. *ARTocracy* explores the sometimes awkward relationship between art and public space, looking specifically at contemporary instances of the genre. Also functioning as a curatorial handbook on the subject, *ARTocracy* tracks how projects are initiated and implemented—from the inception of a theme to the invitation of an artist and from funding a project to marketing it—and includes a wealth of information in the form of interviews with cultural practitioners, budgeting charts and detailed schedules. Through these useful examples and a range of methodologies, *ARTocracy* provides a first hand look at the many successive stages of organizing collaborative public art projects.

ARTocracy
ISBN 978-3-86859-064-7
Pbk, 5.25 x 7.25 in. / 192 pgs / 45 col.
U.S. \$35.00 CDN \$39.00
May/Art/Nonfiction & Criticism

FILLIP EDITIONS/ARTSPEAK



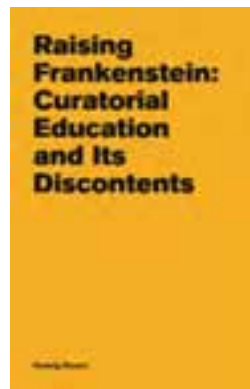
Judgment and Contemporary Art Criticism

Edited by Melanie O'Brian, Jeff Khonsary. Text by Jeff Derksen, Diedrich Diederichsen, James Elkins, Maria Fusco, Sven Lütticken, Tom Morton, Kristina Lee Podesva, William Wood, Tirdad Zolghadr.

Matters of value and judgment are the subject of recently intensified debate within art criticism. Has art criticism suffered a collective failure of nerve as names and styles boom and bust with increasing rapidity? Conversely, does a discourse that traffics in value judgments risk being coopted into serving—or perhaps even serve outright—as a consumer guide to a bloated contemporary art market in which commerce and critical discourse frequently seem to be at odds with each other? Growing out of a forum that was held in Vancouver, Canada, *Judgment and Contemporary Art Criticism* includes transcripts of the forum's discussions, an extensive bibliography on art criticism, as well as newly commissioned texts by Jeff Derksen, Diedrich Diederichsen, James Elkins, Maria Fusco, Sven Lütticken, Tom Morton, Kristina Lee Podesva, William Wood and Tirdad Zolghadr.

Judgment and Contemporary Art Criticism
ISBN 978-0-9738133-6-4
Pbk, 4.5 x 7.5 in. / 176 pgs.
U.S. \$20.00 CDN \$22.00
February/Art/Nonfiction & Criticism

WALTHER KÖNIG, KÖLN

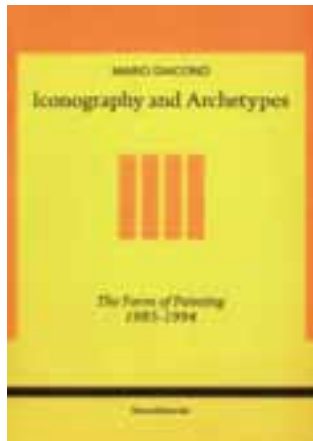


Raising Frankenstein Curatorial Education and its Discontents

Edited and with introduction by Kitty Scott. Texts by Barbara Fischer, Teresa Gleadowe, Francesco Manacorda, Cuauhtémoc Medina, Lourdes Morales.

The postwar ascent of the curator as both cultural broker and creative participant in the work of art has seen the discipline acquire a brief but rich history of its own, peopled with names that already seem the stuff of legend (Johannes Cladders, Pontus Hulten, Harald Szeemann). *Raising Frankenstein: Curatorial Education and Its Discontents* unites curatorial studies with the increasingly debated subject of “the educational turn.” Edited by Kitty Scott, whose own career as a curator of contemporary art has taken her from the National Gallery in Ottawa to the Serpentine Gallery in London and the Banff Centre in Alberta, it presents a collection of essays that explores the education and formation of curators. Writings on curatorial pedagogy by Barbara Fischer, Teresa Gleadowe, Francesco Manacorda, Cuauhtémoc Medina and Lourdes Morales offer an overview of recent thought on curatorial pedagogy, elucidating, defining and building on current debates surrounding this subject.

Raising Frankenstein
ISBN 978-3-86560-918-2
Pbk, 5 x 7.5 in. / 112 pgs / 20 b&w.
U.S. \$24.95 CDN \$27.00
February/Art/Nonfiction & Criticism



Iconography and Archetypes The Form of Painting 1985-1994 By Mario Diacono.

Gallerist and art writer Mario Diacono (born 1930) has been among postwar painting's liveliest advocates, espousing, exhibiting and writing about the work of Alex Katz, Julian Schnabel, Francesco Clemente, Mimmo Paladino, Sigmar Polke, Georg Baselitz and hundreds of others, through his eponymous galleries in Bologna, Rome, Boston and New York. This enormous compendium gathers Diacono's writings from 1985 to 1994—dates that bookend a period in which a succession of “-isms,” such as Neo-Expressionism, Neo-Geo Abstractionism and Appropriationism, followed one another. Diacono's efforts supplied crucial international venues for these movements, and were aided over the years by cultural brokers and gallerists such as Peter Blum, Mary Boone, Raymond Foye and Bob Nickas. Among the touchstone artists Diacono revisits in several essays are Alex Katz, Eric Fischl, David Salle, Ray Smith, Peter Halley, Ross Bleckner, Philip Taaffe, Richmond Burton and Annette Lemieux.

Iconography and Archetypes
ISBN 978-88-366-1633-6
Flexi, 6.75 x 9.5 in. / 488 pgs / 90 color.
U.S. \$45.00 CDN \$50.00
February/Art/Nonfiction & Criticism



Web Aesthetics How Digital Media Affect Culture and Society By Vito Campanelli.

The rise of social media and digital networks has been so dizzyingly swift that any cogent appraisal of the aesthetics of the web has, until now, been almost impossible to propose. A much-anticipated book, *Web Aesthetics* sets aside current debate about digital culture by directly addressing this neglected facet of the discipline. Here, the Italian media theorist and free-lance curator Vito Campanelli examines social networks, peer-to-peer networks and our contemporary “remix culture,” tracing their cultural precedents and explicating an aesthetics based on digital social exchange, cut-and-paste, the viral dissemination of concepts, the proliferation of digital platforms and other properties of the web. Campanelli's thesis is not primarily concerned with web design, but with the idea of aesthetics as a non-utilitarian element negating the commercial drive of the web. *Web Aesthetics* therefore proposes a uniting of communication and a rarely espoused ideal of beauty.

Web Aesthetics
ISBN 978-90-5662-770-6
Pbk, 5.5 x 8.25 in. / 276 pgs.
U.S. \$30.00 CDN \$33.00
February/Design & Decorative Arts



Aware: Art Fashion Identity

Edited by Gabi Scardi. Text by Lucy Orta, Joanne Entwistle.

Through clothing, we celebrate or suppress identity, indicate allegiances and communicate our positions, aspirations and desires. Little wonder, then, that so many contemporary artists are invested in exploring the role of clothing in the construction of self and society. *Aware: Art Fashion Identity* reflects on these artists and their work, and what it says about our physical covering and our constructed personal environments. Essayists Gabi Scardi, Lucy Orta and Joanne Entwistle consider issues of belonging, nationality, displacement and political and social confrontation in the artwork of Yinka Shonibare, Sharif Waked, Alicia Framis, Meschac Gaba, Dai Rees and Vito Acconci. Personal accounts of the role of clothing are drawn out through the work of Helen Storey, Marie-Ange Guilleminot and Claudia Losi, while the art and designs of Hussein Chalayan, Gillian Wearing and Andreas Gursky offer a platform for a discussion of the connection between fashion, clothing and performance.

Aware: Art Fashion Identity
ISBN 978-88-6208-162-7
Pbk, 6.5 x 9.25 in. / 256 pgs / 200 col.
U.S. \$40.00 CDN \$44.00
January/Art/Fashion

Exhibition Schedule
London, UK: The Royal Academy of Arts, 12/02/10-01/30/11



A Pocket History of 20th-Century Chinese Art By Lü Peng.

A landmark text for novices and scholars alike, *Pocket History of 20th-Century Chinese Art* presents Lü Peng's comprehensive and definitive account of Chinese art in a new, more portable format. The nation's foremost art expert traces the accelerated development of Chinese art in the last century, tackling its emergence not only in mainland China, Taiwan and Hong Kong, but also in such important expat centers as Paris and Tokyo. Offering the same unprecedented scope and detail as the larger edition, this scaled-down volume guides the reader through the transformation of a visual culture that today sits at the helm of contemporary innovation. As the Chinese economic age dawns, the art that has emerged over the course of that nation's turbulent rise reveals a complex evolution with broad cultural implications. Among the many artists discussed are Huang Yongping, Gu Wenda, Xu Bing, Zhang Xiaogang, Wang Guangyi, Fang Lijun, Yue Minjun, Zhou Chunyu and over 200 others.

A Pocket History of 20th-Century Chinese Art
ISBN 978-88-8158-796-4
Pbk, 4.5 x 7.5 in. / 1,124 pgs / illustrated throughout.
U.S. \$59.95 CDN \$66.00
March/Art/Nonfiction & Criticism/Asian Art & Culture

WALKER ART CENTER

The Spectacular of Vernacular**Text by Darsie Alexander, Andy Sturdevant, John Brinckerhoff Jackson.**

The Spectacular of Vernacular addresses the role of vernacular forms in the work of 26 artists who utilize craft, folklore and roadside kitsch to explore the role of culturally specific iconography in the increasingly global world of art. Drawing inspiration from such sources as local architecture, amateur photographs and state fair banners, their work runs the spectrum from the sleek to the handcrafted. Inspired by Mike Kelley's observation that "the mass culture of today is the folk art of tomorrow," these artists embrace the totems and neon signs of roadside America. Thus, alongside the visibly handcrafted works of Matthew Day Jackson and Dario Robleto we find the dense and day-glo paintings of Lari Pittman, the glittering trophy heads of Marc Swanson and the urban relics of Rachel Harrison. These works and others suggest a long road trip through the emblems and eyesores of tourist destinations and outmoded hotels. The photography component includes work by William Eggleston, whose color-saturated images gravitate toward the tawdry palette of faded billboards and road signs. This fully-illustrated catalogue includes an essay by exhibition curator Darsie Alexander exploring artists' interest in the vernacular as a means to address aspects of folk ritual, amateur craft and sense of place in their work; a reprint of John Brinckerhoff Jackson's "Vernacular" from his seminal 1984 reader *Discovering the Vernacular Landscape*; and a reflection by artist and curator Andy Sturdevant on the evolution of roadside vernacular, and attendant histories of heartland America where it is so abundant. Also included is a reading list gathered from a cross section of art criticism and cultural studies.

The Spectacular of Vernacular**ISBN 978-0-935640-99-1****Pbk, 5.5 x 8.5 in. / 128 pgs / 50 color.**

U.S. \$19.99 CDN \$22.00

February/Art

Exhibition Schedule

Minneapolis, MN: Walker Art Center, 01/29/11–05/22/11

Houston, TX: Contemporary Arts Museum Houston, 07/23/11–09/18/11

Montclair, NJ: Montclair Art Museum, 10/08/11–01/01/12

Chapel Hill, NC: Ackland Art Museum, 01/12–03/12

**Previously Announced**

WALKER POSTSCRIPT/WALKER ART CENTER

Abstract Resistance**Text by Yasmil Raymond, Marcus Steinweg, Thomas Hirschhorn, Simon Baier.**

Abstract Resistance considers the metaphor of resistance as a political and compositional force defining the art of the past half-century. Starting with Michel Foucault's assertion that "where there is power, there is resistance," it explores art made since World War II that has been shaped by traumatic historical events in complex ways. Rather than creating an explicit art of social protest, artists have responded to violence and upheaval with art that rejects the comfort of moral certainty. Such art withholds information and evades identification. Exhibition curator Yasmil Raymond provides an overview of the exhibition's themes and artworks; art historian Simon Baier traces the origins and development of nonobjective art through the writings of critics such as Charles Baudelaire and Meyer Schapiro; and philosopher Marcus Steinweg draws on the ideas of Theodor Adorno and others to provide a theoretical framework for artistic resistance.

Abstract Resistance**ISBN 978-0-935640-95-3****Pbk, 6 x 9 in. / 96 pgs / 3 color / 24 b&w.**

U.S. \$9.99 CDN \$11.00

Available/Art

WALTHER KÖNIG, KÖLN

NAI PUBLISHERS

JRP|RINGIER

HATJE CANTZ



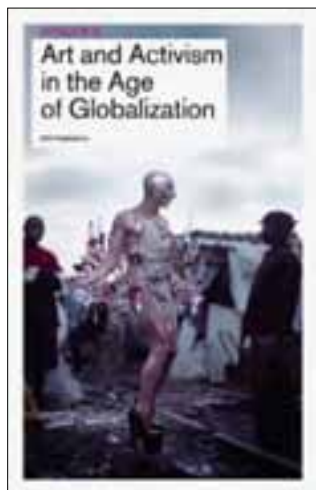
Gender Check: A Reader

Art and Theory in Eastern Europe since the 1960s

Edited by Bojana Pejic.

Following the collapse of the Berlin wall and the Soviet Bloc in 1989, gender studies and the theorization of feminism boomed in eastern Europe, from the Baltics to the Caucasus. Bojana Pejic's substantial companion volume to *Gender Check* (which compiled paintings, sculptures, photographs, posters, installations, films and videos by over 200 artists) offers a coherent picture of this previously unmapped terrain, analyzing the visual arts before and after 1989 in relation to the relative absence and then explosion of feminist debate. How were workers depicted on Socialist posters? How were male "heroes" portrayed in officially sanctioned art in Romania in the 1960s? How did female artists see themselves during the transition period after 1989? How do images impact our view of the sexes? *Gender Check: A Reader* reflects on ideas of masculinity and femininity in the former Communist Bloc.

Gender Check: A Reader
ISBN 978-3-86560-883-3
Pbk, 7 x 9.75 in. / 380 pgs.
U.S. \$39.95 CDN \$44.00
February/Art/Nonfiction &
Criticism



Art & Activism in the Age of Globalization

Reflect No. 8

Edited by Ruben De Roo, Karel
Vanhaesebrouck, Lieven de
Cautier.

What roles can art and activism play in a post-Fordist "society of the spectacle"? Can activist art effect real change? *Art & Activism in the Age of Globalization* asks these and other pressing questions facing contemporary activist art, through case studies by established artists and filmmakers such as Steven Cohen and Christoph Schlingensiefel, as well as emerging voices such as Renzo Martens and Les Chiens de Navarre. It investigates issues of urban activism and the activism of anonymous networks, giving special consideration to the effects of the War on Terror upon the activist agenda. In our era of unchecked globalization and the extreme crisis of global warming, this indispensable reader concludes by proposing a theoretical scaffolding for modern-day activism, making a passionate appeal for a truly political art.

**Art & Activism in the Age of
Globalization**
ISBN 978-90-5662-779-9
Pbk, 5.75 x 9 in. / 352 pgs /
illustrated throughout.
U.S. \$35.00 CDN \$39.00
February/Art/Nonfiction &
Criticism



Atlas of Transformation

Edited by Zbynek Baladrán,
Vit Havránek.

What happens to a country when it undergoes change on a revolutionary scale? And how does one grasp such monumental transformation? In over 200 entries, the *Atlas of Transformation* offers a massive glossary of key terms for the effects and consequences of social political change, based on the transformations seen over the past two decades in Eastern Europe. These terms are explicated in extended essayistic entries, and describe themes obviously associated with large-scale change, such as adaptation, collectivity, demolition, ecology, immigration, ownership and privatization—but also explore somewhat more oblique themes such as iconoclasm, pornography, punishment and schizophrenia. Including relevant historical texts alongside new writing, among the authors contributing to the *Atlas* are Timothy Garton Ash, Hakim Bey, Homi K. Bhabha, Deleuze and Guattari, Boris Groys, Karl Holmqvist, Frederic Jameson, Franz Kafka and Slavoj Žižek.

Atlas of Transformation
ISBN 978-3-03764-147-7
Pbk, 6.25 x 8.75 in. / 724 pgs /
54 color / 82 b&w.
U.S. \$45.00 CDN \$50.00
January/Art/Nonfiction & Criticism



(Re)Designing Nature

Edited by Florian Matzner,
Susanne Witzgall, Iris Meder.

Zones in which nature can offset the tyranny of the built environment are an essential part of any satisfying urban experience, aesthetically and ecologically. *(Re)Designing Nature* presents innovative design concepts for enhancing the presence and presentation of nature in cities. Inspiring its readers to contemplate our current relationship to nature, it animates debates about ecologically sustainable and aesthetically intelligent environmental design. In particular, the twin phenomena of rapidly shrinking cities and rapidly expanding megacities call for new models for the intercession and housing of urban nature. Artists and landscape architects offer proposals for alternative uses of empty city lots and old industrial areas, designing parasitical gardens in the middle of the city or utopian visions for a greater symbiosis of culture and nature. Maria Auböck, Susanne Hauser, Florian Matzner, Iris Meder, Bruno De Meulder, Kelly Shannon and Susanne Witzgall discuss various aspects of the project.

(Re)Designing Nature
ISBN 978-3-7757-2799-0
Pbk, 8.25 x 9.75 in. / 208 pgs /
204 color.
U.S. \$45.00 CDN \$50.00
April/Architecture & Urban
Studies/Sustainability

HATJE CANTZ



Done. Book
Picturing the City of Society
Edited by Wolfgang Scheppe.

In his previous project *Migropolis*, Wolfgang Scheppe proposed Venice, Italy, as a prototype of the increasingly globalized city. Here, the German philosopher reexamines the city from another perspective. *Done. Book* is an “inquiry into the depth of visual archives,” and how the archives of a city can aid an understanding of its society. Under this rubric, Scheppe compares two obsessive attempts at archiving or summing Venice: the Venetian notebooks of English art critic John Ruskin (1819–1900), compiled for his classic study *Stones of Venice*, and previously unseen photographs assembled by Alvio Gavagnin (born 1944), a contemporary resident of the city’s working-class district. Despite their differences, both projects stem from a similar self-imposed commitment on the part of their makers: to provide a comprehensive representation of the details of an urban network, whose truth can be glimpsed in the minutiae and hidden particulars.

Done. Book
ISBN 978-3-7757-2773-0
Hbk, 6.75 x 9.5 in. / 368 pgs /
14 color / 385 duotone.
U.S. \$45.00 CDN \$50.00
January/Architecture & Urban
Studies

HATJE CANTZ



Urban Future
Manifestos
Edited by Peter Noever, Kimberli
Meyer. Text by Saskia Sassen, Zvi
Hecker, Ai Weiwei.

Urban Future Manifestos invites contributors from around the world to respond to the current and impending challenges facing the urban environment. Calling on planners, artists, architects, designers, activists and myriad other cultural practitioners, this publication offers a set of interdisciplinary statements that respond to urgent issues of growth and migration, economic and political theory, and gender dynamics and ecology, as they relate to contemporary cities across the globe. Contributors present their varying practices and intellectual approaches to the problems that are affecting them most. The project is inspired by the MAK Urban Future Initiative Fellowship (UFI), which was launched by the MAK Center for Art and Architecture at the Schindler House in Los Angeles in 2008. Echoing UFI’s mission, this publication aims to promote meaningful exchange between creative thinkers from diverse nations in order to cultivate visionary conceptions of the urban future.

Urban Future Manifestos
ISBN 978-3-7757-2731-0
Pbk, 6.5 x 9.5 in. / 168 pgs / 105 color.
U.S. \$40.00 CDN \$44.00
January/Architecture & Urban
Studies

NAI PUBLISHERS



Towards a New Kind
of Building
A Designer's Guide for
Non-Standard Architecture
By Kas Oosterhuis.

Today’s buildings are designed with digital tools and produced by digitally controlled methods. This construction technology now requires us to reevaluate our conception of the realization and the look of architecture, since these means enable a degree of bespoke design that was previously impossible. Alongside the issue of the paradigm shift entailed by this evolution, a simple aesthetic question arises: will formal variation and uniqueness become the preferred mode as the economic rationale for repetition becomes obsolete? In this guidebook for “non-standard architecture,” Kas Oosterhuis considers his own practice in the context of recent developments in the field of design and communication technologies. He focuses on two particular paradigm shifts: the movement from architecture based on mass production to architecture based on industrially produced made-to-measure components; and the related transition from a static architecture to a dynamic and interactive architecture.

Towards a New Kind of Building
ISBN 978-90-5662-763-8
Pbk, 6.75 x 9.5 in. / 240 pgs /
200 color / 100 b&w.
U.S. \$37.50 CDN \$41.00
February/Architecture & Urban
Studies

NAI PUBLISHERS

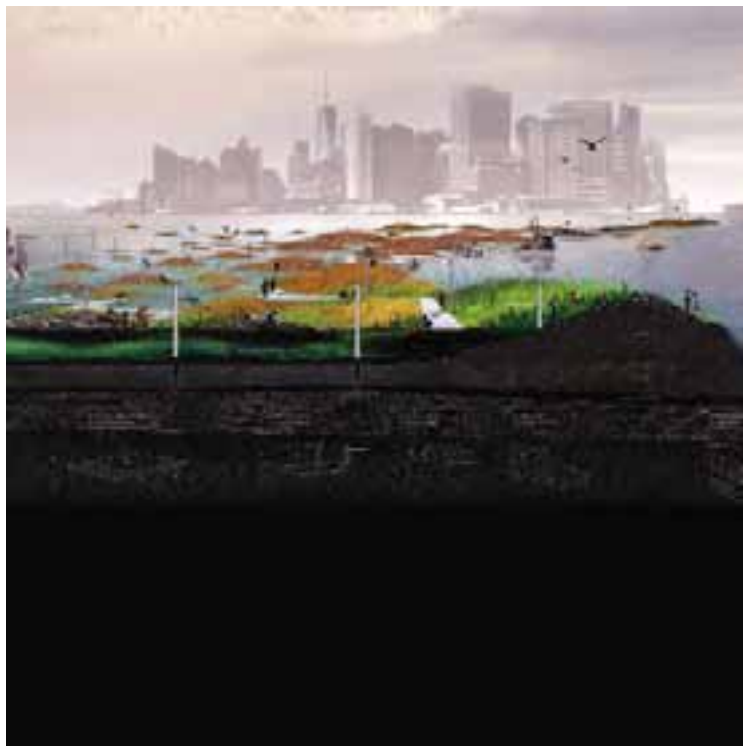


The Berlage Institute
Platform for Architecture
Culture, Practice and
Education 1990–2010
Text by Rob Docter, Alejandro
Zarea-Polo, Wiel Arets.

Celebrating the twentieth anniversary of the Berlage Institute—the Netherlands’ international training ground for architecture—this publication investigates how architectural models, insights and principles create a global architectural culture. With contributions by both prominent and up-and-coming architects, theorists, critics, historians and lecturers, *The Berlage Institute* examines the various fields that factor in the emergence of an architecture culture: education, practice, discourse and media. By means of critical reflection on the projects, theories, buildings and writings that have dominated the culture over the last three decades, the authors in this book preview the trends that will be decisive for architecture discourse in the coming years. Key texts address architecture policy in the Netherlands since the 1980s, the internationalization of Dutch architecture since the 1990s, the development and dissemination of Dutch expertise and the need for appropriate architectural visions for a globalized world.

The Berlage Institute
ISBN 978-90-5662-765-2
Pbk, 6.75 x 9.5 in. / 240 pgs /
320 color.
U.S. \$45.00 CDN \$50.00
July/Architecture & Urban Studies

“The solutions [*Rising Currents*] proposes are impressively imaginative, ranging from spongelike sidewalks to housing projects suspended over water to transforming the Gowanus Canal into an oyster hatchery.” —Nicolai Ouroussoff, *The New York Times*



THE MUSEUM OF MODERN ART, NEW YORK

Rising Currents

Projects for New York's Waterfront

Edited by Berry Bergdoll. Foreword by Judith Rodin. Text by Barry Bergdoll, Michael Oppenheimer, Guy Nordenson.

In the fall of 2009, The Museum of Modern Art and MoMA PS1 selected five interdisciplinary teams of architects, engineers and landscape designers to propose solutions to the effects of climate change on New York's waterfront. The resulting proposals, exhibited at MoMA in 2010 in the exhibition *Rising Currents: Projects for New York's Waterfront*, emphasize “soft” infrastructure interventions that would make New York City and its surrounding areas more ecologically sound and more resilient in responding to rising sea levels and storm surges. These innovative projects include the creation of salt- and freshwater wetlands, a Venice-like aqueous landscape, habitable piers and man-made islands, and a protective reef of living oysters. Published to document the exhibition, *Rising Currents: Projects for New York's Waterfront* presents these five projects in detail through essays that summarize the innovative workshop and exhibition, the dialogues they engendered with outside experts and political figures involved in regional planning, and the climate change and urban planning implications of the proposed solutions.

Rising Currents

ISBN 978-0-87070-807-7

Pbk, 8 x 10 in. / 112 pgs / 106 color.

U.S. \$29.95 CDN \$33.00

June/Architecture & Urban Studies/
Sustainability



DESIGNMATTERS AT ART CENTER COLLEGE OF DESIGN

Safe Agua

Edited by Mariana Amatullo, Liliana Becerra, Dan Gottlieb, Penny Herscovitch, Elisa Ruffino.

Preface by Lorne M. Buchman. Introductions by Mariana Amatullo, David Mocarski. Text by Peter H. Gleick, Patrice Martin, Adlai Wertman.

Safe Agua addresses a basic necessity easily taken for granted by those of us who have it at our fingertips, at the turn of a tap. In developing countries and impoverished communities around the world, obtaining clean running water is a daily struggle, and every drop of it is precious. For this project, a team of students from Art Center College of Design in Pasadena collaborated with Un Techo para mi País in Chile to bring clean water to the people of the Campamento San José. Among the many challenges facing the team were the economic and logistical sustainability of their solutions—to avoid the mere “parachuting of aid”—and the achievement of design solutions with minimal ecological impact. Assessing local needs, habits, transport and other resources, the book profiles the project's design methodologies and solutions, providing an inspiring case study for implementation elsewhere.

Safe Agua

ISBN 978-0-9618705-4-6

Pbk, 8 x 10 in. / 164 pgs / 200 color.

U.S. \$30.00 CDN \$33.00

January/Design & Decorative Arts/Sustainability





MARQUAND BOOKS

Max Gordon: Architect for Art

Text by Nicholas Serota, David Gordon, Jonathan Marvel, Kenneth Frampton.

Whether creating enormous exhibition spaces or designing living quarters for collectors and homes and studio facilities for artists, the acclaimed architect Max Gordon (1931–1990) shaped the physical settings of art in the world's major metropolises during his influential career. Following several decades of work with leading architectural firms in New York and London (during which he designed the headquarters of New Scotland Yard), in 1972 Gordon began working with New York's Museum of Modern Art, and went on to become celebrated and sought after as the art world's architect of choice, designing spaces for artists Elizabeth Murray, Jennifer Bartlett, Richard Serra and Joel Shapiro, and gallerists Paula Cooper, Brooke Alexander, Maeght-Lelong and Lorence-Monk in New York and Anthony d'Offay and Annely Juda in London. This first monograph offers a detailed overview of Gordon's projects for the art world, from the 100,000-square-foot exhibition space he designed for the Museo Nacional Centro de Arte Reina Sofia in Madrid to the SoHo home he remodeled for Richard Serra, demonstrating throughout his elegant use of light, space and minimal decoration, and displaying his gift for always highlighting the art.

Max Gordon: Architect for Art

ISBN 978-0-615-39579-1

Clth, 10 x 11 in. / 144 pgs / 80 color / 12 b&w.

U.S. \$40.00 CDN \$44.00

April/Architecture & Urban Studies

IVORYPRESS

Norman Foster: Drawings 1958–2008

Edited by Elena Ochoa Foster. Text by Norman Foster, Luis Fernández-Galiano, Deyan Sudjic, Not Vital.

From his student days to the present, star architect Norman Foster (born 1935) has used drawing as an analytical and pedagogical tool, as a conduit for dialogue between eye and mind. Foster's earliest drawings for projects such as Creek Vein and Waterfront Housing are almost picturesque in their integration of building and landscape; in the 1970s, he uses drawing to devise and then explain such typological subversions as the Hong Kong and Shanghai Bank headquarters. In the 1980s, Foster's sketches for Stanstead airport make plain his revolutionary effect on airport architecture, paving the way for a new generation of aerated terminals with luminous roofs; plans for the Carré d'Art in Nîmes exemplify his reinvention of how we envision and construct heritage sites today. From buildings of the past two decades, highlights include a fantastic sequence of drawings for the Collserola Tower, glorious sketches of the Reichstag dome, the Millennium bridge, the library at Berlin's Free University, the Expressionist penumbras of Abu Dhabi's Masdar City and the Sierra Leone school, where scarcity of resources necessitated and produced great conceptual elegance and clarity. In this magnificently produced, slipcased and linen-bound two-volume collection, spanning a half-century of works across over 200 drawings, each of Norman Foster's projects is seen to command its own graphic style, and is narrated eloquently by the architect's pen.

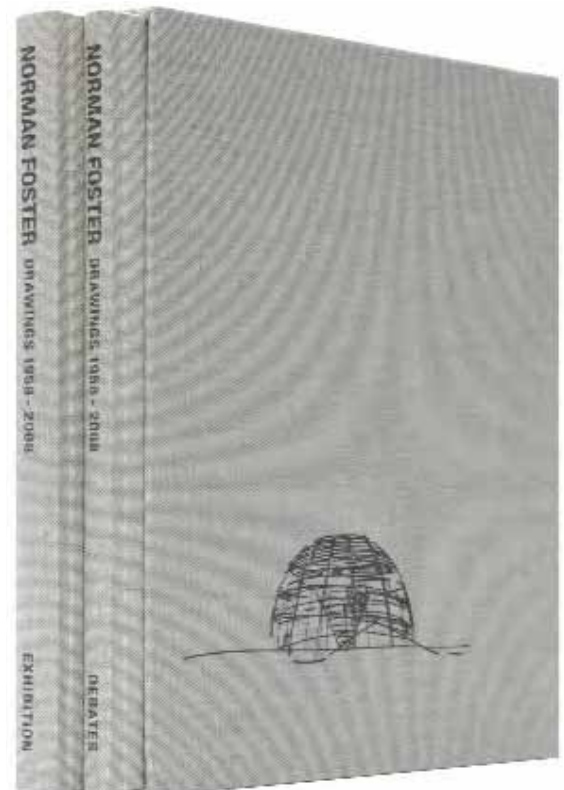
Norman Foster: Drawings 1958–2008

ISBN 978-0-9564339-2-3

Slip, Clth, 2 vols, 9.75 x 11.75 in. / 232 pgs / 217 color.

U.S. \$150.00 CDN \$165.00

February/Architecture & Urban Studies





Jean Prouvé: The Tropical House

Text by Olivier Cinqualbre,
Robert M Rubin.

Jean Prouvé designed “The Tropical House” in 1949 as a prototype for inexpensive, easily assembled housing to transport to France’s African colonies. Fabricated in the designer’s French workshops, the components for the house were completed in 1951 and flown disassembled to Africa. The house was erected in the town of Brazzaville, Congo, where it remained for nearly 50 years. *Jean Prouvé: Tropical House* is an in-depth look at the early French modernist’s applied theories of prefabricated architecture. Copiously illustrated, this book studies the development of Prouvé’s demountable buildings and houses and includes never-before-seen archival materials from the extensive collections of the Centre Pompidou and the designer’s estate. The final chapter traces architectural historian Robert Rubin’s voyage of discovery as he restored and prepared an exhibition of this iconic experiment in prefabricated housing, along with an appendix of press articles from the period to position the work in its contemporary context.

Jean Prouvé: The Tropical House
ISBN 978-1-935202-49-3

Pbk, 8.75 x 11.75 in. / 160 pgs / 110 color.

U.S. \$40.00 CDN \$44.00

February/Architecture & Urban Studies



Jean Nouvel: Red Summer in Kensington Gardens

Edited by Kathryn Rattee.

Text by Paul Virilio, Samantha Hardingham. Interview by Julia Peyton-Jones, Hans Ulrich Obrist.

Renowned French architect Jean Nouvel designed the Serpentine Gallery’s pavilion for 2010, and created a commanding, eye-catching all-red structure designed to mimic the moment “when the summer sun catches you full in the eyes and, as you blink, the world dissolves into red.” Also inspired by London’s red buses and telephone boxes, this dramatic and seductive pavilion consists of a cantilevered glass wall supporting a central frame, with retractable red canvas awnings, a red rubber floor and, to accommodate its many visitors, a red café bar, red table tennis tables and red hammocks, tables and chairs. “It’s architecture on holiday,” Nouvel has joked, also describing the pavilion as a “big sunglass.” This similarly striking publication, designed by Nouvel, records the project in documentation, eight foldout posters and an interview with Nouvel by Julia Peyton-Jones and Hans Ulrich Obrist.

Jean Nouvel: Red Summer in Kensington Gardens

ISBN 978-3-86560-860-4

Pbk, 9 x 10.25 in. / 44 pgs / illustrated throughout.

U.S. \$44.95 CDN \$49.00

February/Architecture & Urban Studies



Richard Meier: Museu d'Art Contemporani de Barcelona, MACBA Museum Building Guides

Photographs by Aleix Bagué. Published in Polígrafa’s new series on museum architecture, this volume is devoted to the Museu d’Art Contemporani de Barcelona—widely known by its acronym “MACBA”—designed by American architect Richard Meier (born 1934). Located in the Raval neighborhood of Barcelona, MACBA forges a dialogue with the historic urban quarter. The neighborhood’s labyrinthine streets are reflected in the building’s organization, most notably in the main entry, as well as a parallel pedestrian walkway that connects the museum’s rear garden to a recently created plaza in front of the museum. As befits an institution devoted to modern and contemporary art, the museum synthesizes the striking innovation of its rationalist architecture and the accrued history of its context. Offering detailed information on every aspect of the project, this publication features a full-page photographic essay by renowned Spanish photographer Aleix Bagué, as well as an in-depth interview with Meier.

Richard Meier: Museu d’Art Contemporani de Barcelona, MACBA
ISBN 978-84-343-1255-5

Pbk, 5.75 x 8.5 in. / 80 pgs / 44 color.

U.S. \$25.00 CDN \$28.00

March/Architecture & Urban Studies



Raimund Abraham & The Austrian Cultural Forum New York

Edited by Andreas Stadler,
Andres Lepik, Text by Lebbeus Woods, Kenneth Frampton.

Architectural historian Kenneth Frampton called the Austrian Cultural Forum, designed by Austrian architect and theorist Raimund Abraham (1933–2010), the most spectacular modern structure built in New York since the Seagram Building and the Guggenheim Museum. With a width of just seven and a half meters and a depth of 25 meters, the 24-story tower fits perfectly into Manhattan’s 52nd Street, with its symmetrical glass façade. Despite or because of the exceedingly restrictive conditions of the location, Abraham succeeded in producing extraordinary stylistic elements while meeting utilitarian criteria (“my intention with the building was to resolve the extreme condition of smallness of the site, its void, its lateral compression,” he later wrote). The first publication devoted solely to this architectural marvel, *Raimund Abraham & The Austrian Cultural Forum New York* features contributions on a range of political, historical and aesthetic issues related to the building and its creator.

Raimund Abraham & The Austrian Cultural Forum New York

ISBN 978-3-7757-2725-9

Hbk, 8.5 x 8.5 in. / 128 pgs / 86 color.

U.S. \$45.00 CDN \$50.00

January/Architecture & Urban Studies

SILVANA EDITORIALE



Pier Luigi Nervi: Architecture as Challenge

Edited by Cristiana Chiorino, Carlo Olmo. Text by Christoph Pourtois, Marcelle Rabinowicz, Elisabetta Margiotta Nervi.

The Italian engineer, architect and builder Pier Luigi Nervi (1891–1979) is responsible for some of the world's architectural masterpieces including St. Mary Cathedral in San Francisco, George Washington Bus Terminal in New York and Victoria Square Tower in Montreal. *Pier Luigi Nervi: Architecture as a Challenge* provides a complete overview of this prolific and versatile master of twentieth-century architecture, examining his career from its outset in the early 1920s up to the 1970s. In addition to a range of Nervi's buildings and public projects, the publication presents his pioneering research into technologies and construction materials. For example, during the 1940s, Nervi developed uses for a reinforced concrete, which aided in the rebuilding of many buildings and factories throughout Western Europe following World War II. The catalogue features a range of specific case studies, plus a comprehensive biography and bibliography.

Pier Luigi Nervi: Architecture as Challenge
ISBN 978-88-366-1756-2
Pbk, 9 x 11 in. / 240 pgs / 120 color.
U.S. \$45.00 CDN \$50.00
February/Architecture & Urban Studies

NAI PUBLISHERS



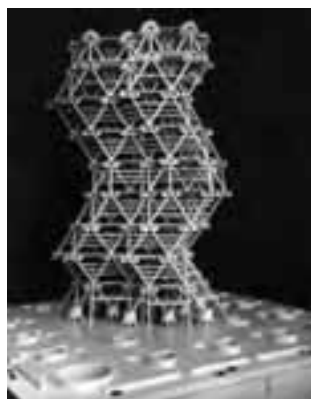
Bureau B+B: Urbanism and Landscape Architecture

Collective Genius 1977-2010
Text by Marinke Steenhuis, Esther Darley, Noël van Dooren, Lodewijk Wiegersma, Lilli Licka, Lara Voerman.

Established by Riek Bakker and Ank Bleeker in 1977, the Bakker & Bleeker Bureau has functioned as a laboratory for the landscape design and urban planning community. Operating as Bureau B+B since 1990, the office has always taken an interdisciplinary approach, employing not just landscape architects and urban planners but also land development experts, architects and industrial designers. It has served as an incubator for some of the Netherlands' leading creative professionals: Winy Maas, Adriaan Geuze, Michael van Gessel, West 8, Karres en Brands and Rietveld Landscape. This volume presents a generous selection from B+B's 1,500 projects, including the Dutch Pavilion for the World Expo 2000 in Hanover, the Waldpark in Potsdam and the Wollefoopenpark in Rotterdam.

Bureau B+B: Urbanism and Landscape Architecture
ISBN 978-90-5662-756-0
Pbk, 6.75 x 9 in. / 592 pgs / 450 color / 140 b&w.
U.S. \$70.00 CDN \$77.00
February/Architecture & Urban Studies

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA



Anne Tyng: Inhabiting Geometry

Text by William Whitaker, Ingrid Schaffner, Claudia Gould, Srdjan Jovanović Weiss.

Anne Tyng (born 1920) explores the potentials of geometry through her architectural and teaching practices. Since the 1950s, when she worked closely with Louis Kahn and independently pioneered space-frame construction, Tyng has applied natural and numeric systems to built forms on all scales, from urban plans to domestic spaces. She believes that geometry is a metaphor for thought and the creative process—as a spatial demonstration of how the mind generates associations through the combination of pattern and chance. This volume documents a new project by the visionary architect and theorist. Commissioned by the Institute of Contemporary Art Philadelphia, Tyng has created an installation-scale model that realizes the ambition of all of her work: to inhabit geometry. Exploring her life-long fascination with the Platonic solids, the book also features related models and documentation of past projects, including Tyng and Kahn's never-built design for City Tower in Philadelphia (1952–1956).

Anne Tyng: Inhabiting Geometry
ISBN 978-0-88454-121-9
Pbk, 8 x 10 in. / 64 pgs / 20 color / 20 b&w.
U.S. \$20.00 CDN \$22.00
April/Architecture & Urban Studies

Exhibition Schedule
Philadelphia, PA: Institute of Contemporary Art,
01/13/11–03/20/11

HATJE CANTZ



LAR/Fernando Romero: Simplicity

Text by Hans Ulrich Obrist, Raymund Ryan, Pedro Reyes.

Marking the ten-year anniversary of Fernando Romero's Laboratory of Architecture, this publication celebrates the work of the young Mexican architect. After working at the offices of Rem Koolhaas in Rotterdam from 1997 to 2000, Romero started his own practice, the Laboratory of Architecture (LAR). The firm has produced a vast collection of designs and buildings ranging from the orthogonal to the fluid and organic. With offices in Mexico City and Los Angeles, the firm has consistently lived up to its name, demonstrating a willingness to experiment with new materials and methods while serving a diverse international clientele. LAR has worked to create luxury apartments and low-cost housing projects, museums and banks, schools and bridges. Presenting a selection of projects combining master planning, cultural exchange and socio-political research, *LAR/Fernando Romero: Simplicity* provides an overview of the architect's visions, designs and buildings.

LAR/Fernando Romero: Simplicity
ISBN 978-3-7757-2711-2
Hbk, 8.75 x 9.25 in. / 672 pgs / 1,000 color.
U.S. \$85.00 CDN \$94.00
February/Architecture & Urban Studies/Latin American Art & Culture

HATJE CANTZ



Previously Announced

Walter Niedermayr: Recollection

Walter Niedermayr (born 1952) is among Europe's finest contemporary photographers, a virtuoso in the portrayal of contemporary architecture and Alpine landscapes whose subtle handling of scale, diffuse light effects and desaturated color has been much imitated in recent years. Between 2005 and 2008, Niedermayr traveled in Iran, visiting Tehran, Isfahan, Yazd, Shiraz and other smaller cities and historical sites. His travels spurred the undertaking of a new series examining Iranian architecture in its cultural and historical context. The resulting photographs reveal a wild mingling of east and west as older buildings jostle with colorful billboards, beltways and apartment blocks that look as if they could be located anywhere in the world. As with Niedermayr's famous winter landscapes, the majestic, pale color composition of these photographs transports them far beyond mere documentary, towards a sense of tremendous scale and implied political narrative. Like the photographer's previous monographs (which include *Titlis* and *Civil Operations*), *Recollection* was developed by Niedermayr in close collaboration with its designers and publisher, and will prove to be a highlight of photo-book-making.

Walter Niedermayr: Recollection
 ISBN 978-3-7757-2738-9
 Hbk, 10 x 11.75 in. / 170 pgs / 90 color.
 U.S. \$75.00 CDN \$83.00
 January/Photography

NAI PUBLISHERS



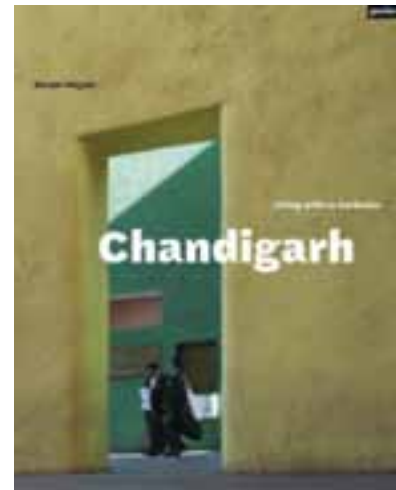
Hans Eijkelboom: Good Intentions and Modern Housing

Photo Notes on an Amsterdam Suburb
 Edited by Hans Eijkelboom, Sabrina Kamstra.
 Text by Hans den Hartog Jager.

Dutch photographer Hans Eijkelboom (born 1949) is fascinated by the clash between the idealistic constructions and aspirations of modernism and the harsh fact of his own living environment. In 2008 the Art Foundation of Amsterdam's Academic Medical Center (AMC) commissioned the artist to document the Bijlmer, a district in southeast Amsterdam, which both he and the AMC call home. Eijkelboom took 12 photos every month over a period of one and a half years and displayed the steadily expanding series on a temporary wall at the AMC hospital. His photos capture the diversity of the area, telling the story of the place and the varied people who live there. This special album of photographs from the series is accompanied by an essay by art critic Hans den Hartog Jager. The publication also includes a textual collage by the photographer himself, which traces the turbulent genesis and development of the Bijlmer since the 1970s.

Hans Eijkelboom: Good Intentions and Modern Housing
 ISBN 978-90-5662-758-4
 Pbk, 8 x 10.25 in. / 208 pgs / 150 color.
 U.S. \$55.00 CDN \$61.00
 February/Photography

JOVIS



Chandigarh: Living with Le Corbusier

Text by Clemens Kroll, Arno Lederer, Arthur Rüegg. Photographs by Bärbel Högner.

In the early 1950s, many in the architectural profession turned their gaze towards India, where an ideal modern city seemed to be becoming a reality. When star architect Le Corbusier and his team started work in February 1951 in Chandigarh, American planner Albert Mayer and his young principal architect Matthew Nowicki had already completed a land development plan for the site. The challenge Le Corbusier then faced was to demonstrate how a city designed from the drawing board could feel humane, functional and viable once built. Once the home of public officials, Chandigarh has become a vibrant garden city and a magnet for the booming Indian software industry. Attracted to the idea of a possible dialogue and contradiction between European architecture and Indian lifestyle, German ethnographer Bärbel Högner began photographing the city. *Chandigarh: Living with Le Corbusier* surveys Le Corbusier's contribution to India's first planned city, while simultaneously revealing Högner's passionate interest and impeccable eye for architectural detail.

Chandigarh: Living with Le Corbusier
 ISBN 978-3-86859-137-8
 Hbk, 8.5 x 11.25 in. / 144 pgs / 150 color.
 U.S. \$45.00 CDN \$50.00
 May/Photography/Architecture & Urban Studies

GSAPP BOOKS



Architects' Journeys

Expanding the Field

Text by Rubén A. Alcolea, Beatriz Colomina, Kenneth Frampton, Héctor García-Diego, Karin Jaschke, Carlos Labarta, José Angel Medina, Juan Miguel Otxotorena, Spyros Papapetros, José Manuel Pozo, Galia Solomonoff, Jorge Tárrago, Mark Wigley.

Architects' Journeys brings together a cross section of contemporary architects, historians and theorists to reconsider the role that travel has played in architectural practice from the early twentieth century to the present. Looking beyond the model of enlightened tourism based on the legacy of the Grand Tour, the book's contributors investigate travel as a form of displacement, prefiguring the emergence of the figure of the global architect in the late twentieth century. Designed by the award-winning design studio Project Projects, the book features writings by an international group of innovative thinkers in the field including Rubén A. Alcolea, Beatriz Colomina, Kenneth Frampton, Héctor García-Diego, Carlos Labarta, José Angel Medina, Juan Miguel Otxotorena, Spyros Papapetros, José Manuel Pozo, Galia Solomonoff, Jorge Tárrago and Mark Wigley.

Architects' Journeys

ISBN 978-1-883584-67-2

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

U.S. \$29.95 CDN \$33.00

February/Architecture & Urban Studies

JOVIS



3 Stadia 2010

Architecture for an African Dream

Edited by Falk Jaeger. Text by Hubert Nienhoff, Knut Goeppert, Volkwin Marg, Thomas Scheen, Richard Klug, Wolfgang Drechsler.

In June and July of 2010, the eyes of the world turned to South Africa, as it became the first African nation to host the FIFA World Cup. Three of the ten stadiums envisaged for this international spectacle were planned and realized by German architectural firm Von Gerkan, Marg und Partner in conjunction with the engineers Schlaich Bergermann und Partner. Their dramatic sense of gesture and luminous glow have placed these stadiums among the most beautiful contemporary sports architecture around the globe. *3 Stadia 2010* presents these three stadiums—with their unique challenges and triumphs—through stories and photographs from throughout their development process. Calling on a range of voices from the world of architecture, the publication describes how these new landmarks have transformed the South African coastal towns of Durban, Port Elizabeth and Cape Town into architectonic locations of the African dream.

3 Stadia 2010

ISBN 978-3-86859-063-0

Hbk, 9.5 x 12.75 in. / 176 pgs / 157 color / 12 b&w.

U.S. \$59.95 CDN \$66.00

March/Architecture & Urban Studies

JOVIS



Best Highrises

2010–11

The International Highrise Award 2010

Edited by Peter Cachola Schmal, Michaela Busenkell.

Based on nominations worldwide, The International Highrise Award is bestowed every two years jointly on the developer and planner of a completed building. Finalists are chosen by an esteemed jury of architects, engineers and property specialists who judge on the basis of a building's special aesthetics, pioneering design, sustainability, cost efficiency, integration into its urban context and use of innovative technology. Presented by Deutsches Architekturmuseum and DekaBank Deutsche Girozentrale, the prestigious award consists of a monetary prize of 50,000 Euro and is accompanied by a certificate and a sculpture by renowned German artist Thomas Demand. *Best Highrise 2010–11* presents the 27 nominated projects encompassing a range of uses in cities throughout the world: Bangkok, Barcelona, Brisbane, Cádiz, Chicago, Doha, Dubai, Frankfurt am Main, Hong Kong, London, Luxembourg City, Munich, New York, Osaka, Paris, Philadelphia, Rotterdam, Seoul, Shanghai, Tokyo and Winnipeg.

Best Highrises 2010–11

ISBN 978-3-86859-089-0

Flexi, 8.5 x 10.75 in. / 112 pgs / 100 color.

U.S. \$34.95 CDN \$38.00

May/Architecture & Urban Studies/Sustainability

CALIFORNIA COLLEGE OF THE ARTS



Architecture for a Hybrid Landscape

Proposals for the California Delta

Edited with Introduction by Kathrine Rinne. Text by Jennifer Cambra, Erik Bloom, Charles Goodnight.

The California Delta is the hub of the complicated water infrastructure that serves much of the state. The landscape is rife with tension—both historically and geologically—in the interplay between water and land, now heavily altered by human intervention. The delta is currently encountering a new crisis: climate change, which promises to disrupt the levee system currently in place and the delicate balance of fresh water and salt water. In the face of this highly unstable situation, Katherine Rinne asked the students in her 2007 Architecture for a Hybrid Landscape studio course at the California College of the Arts to design a hypothetical new California Water Research and Interpretive Center facility on a delta site. *Architecture for a Hybrid Landscape* showcases the students' innovative designs, along with essays, artworks and photography.

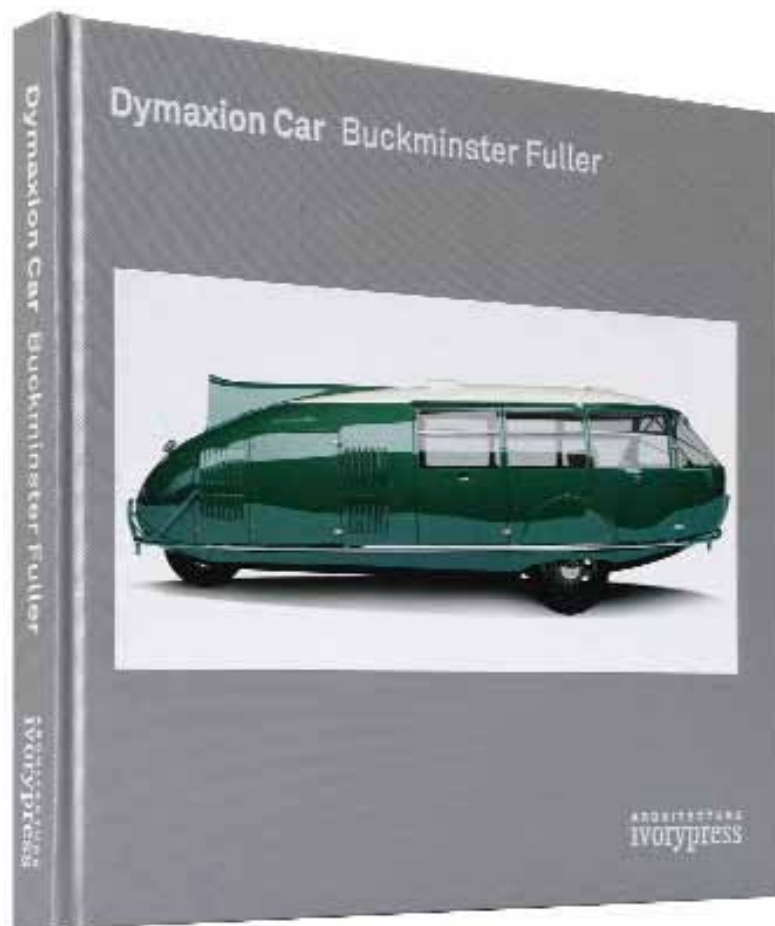
Architecture for a Hybrid Landscape

ISBN 978-0-9753507-9-9

Hbk, 5.25 x 7 in. / 112 pgs / 36 color / 10 b&w / 4 duotone.

U.S. \$32.50 CDN \$36.00

February/Architecture & Urban Studies



IVORYPRESS

Buckminster Fuller: Dymaxion Car

Edited by Hsiao-Yun Chu, David Jenkins. Text by Jonathan Glancey, Norman Foster.

In 1933, the visionary architect, engineer and designer Buckminster Fuller (1895–1983) built a car that was at that time the world's most fuel-efficient car. The Dymaxion Car ran on 35 miles per gallon, while every other car on the road struggled to manage half that amount; zeppelin-like in appearance, it was streamlined to minimize wind resistance and was capable of carrying six to eight passengers. Fuller designed two more Dymaxion Cars over the following year, though none of the three saw production. In his book *Everything I Know* (1975), Fuller remembered: "Many people said to me, after I built three of these cars, 'I'm sorry your car wasn't a success.' And I'd say 'What do you mean?' They said, 'Well you didn't get it into production.' I said, 'I wasn't going into business, I was producing a vehicle. And it was extremely successful. I learned an incredible amount.'" Today the Dymaxion Cars look dynamic, beautifully designed and several paradigm shifts ahead of their time, and Norman Foster has taken up their legacy with a new vehicle of his own. This monograph reconstructs the history of Fuller's first three models for the Dymaxion Car through detailed plans and archival photographs, and relates the production process of Dymaxion #4, a new prototype produced by Norman Foster, which was launched on the street in 2010.

Buckminster Fuller: Dymaxion Car

ISBN 978-0-9564339-3-0

Cloth, 10 x 10.25 in. / 224 pgs / 111 color / 135 b&w.

U.S. \$75.00 CDN \$83.00

February/Design & Decorative Arts/Transportation

DUMONT BUCHVERLAG

Porsche in America

Ferdinand Porsche, the founder of the legendary car company, famously said: "I couldn't find the sports car of my dreams, so I built it myself." Established in 1931 in Germany, Porsche has since become synonymous with luxury, speed and performance—truly the stuff of automotive dreams. The first shipment of the Porsche 356 model was transported to the United States in the fall of 1950. The importer, automobile dealer Max Hoffman, who built his reputation introducing premium European vehicles to America, was integral to the company's success. By the mid 1950s, more than half of Porsche's annual production was sold in the United States. Sixty years later, the company continues to top sales targets, as one of the most prestigious automotive manufacturers in the world. *Porsche in America* tells Porsche's story of ascendancy in this country, featuring numerous unpublished photographs and documents from the Historisches Archiv der Porsche AG Collectible.

Porsche in America

ISBN 978-3-8321-9324-9

Hbk, 8.25 x 5 in. / 200 pgs / 150 color.

U.S. \$22.95 CDN \$25.00

March/Design & Decorative Arts/Transportation



Also Available:

**Porsche Museum:
The Cars**

9783832192976

Hbk, U.S. \$22.95

CDN \$25.00

Dumont Buchverlag



**Ferdinand Porsche and
the Volkswagen**

9783832192983

Hbk, U.S. \$22.95

CDN \$25.00

Dumont Buchverlag



**Porsche Turbo
Stories**

9783832192990

Hbk, U.S. \$22.95

CDN \$25.00

Dumont Buchverlag

CORRAINI EDIZIONI



Art in Process

A Work of Persol

Text by Achille Bonito Oliva. Drawings by Harriet Russell.

The legendary Italian eyewear company Persol invited 17 young artists to make works that lay bare the creative process. *Art in Process* charts the projects' development through interviews, photographs and art by Harriet Russell, Anne Hardy, Mustafa Hulusi, Wilfrid Almendra, Guillaume Leblon and Amanda Ross-Ho, among others.

Art in Process

ISBN 978-88-7570-247-2

Pbk, 7.5 x 9.5 in. / 144 pgs / 230 color / 30 b&w.

U.S. \$45.00 CDN \$50.00

March/Design & Decorative Arts

SILVANA EDITORIALE



Low Cost Design

Edited by Daniele Pario Perra. Text by Emiliano Gandolfi, Daniele Pario Perra, Pierluigi Sacco, Francesco Morace, Beppe Finessi.

Low Cost Design is based on the principle that the most innovative design ideas are probably not the ones passing through patent offices. Functioning as a visual dictionary of everyday ingenuity, and spanning Northern Europe and the Mediterranean, *Low Cost Design* catalogues inspiring examples of the creative repurposing of detritus and overlooked land, by ordinary people.

Low Cost Design

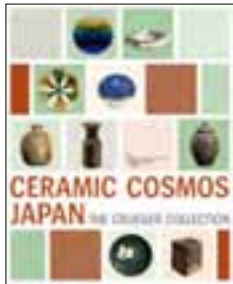
ISBN 978-88-366-1665-7

Flexi, 8.75 x 11 in. / 216 pgs / 320 color.

U.S. \$50.00 CDN \$55.00

February/Design & Decorative Arts

WASMUTH



Ceramic Cosmos Japan

The Crueger Collection

Introduction by Anneliese Crueger, Wulf Crueger. Text by Merle Walter. Photographs by Thomas Naethe.

For over three decades, Anneliese and Wulf Crueger have devoted themselves to Japanese ceramics. Their collection also includes works by contemporary studio artists, as well as state-designated "Living National Treasures." *Ceramic Cosmos Japan* presents the complete collection.

Ceramic Cosmos Japan

ISBN 978-3-8030-3349-9

Pbk, 8.25 x 10.25 in. / 192 pgs / 420 color.

U.S. \$55.00 CDN \$61.00 **FLAT40**

March/Design & Decorative Arts/Asian Art & Culture

SILVANA EDITORIALE



Kaitag

Art For Life, Embroidered Textiles from Daghestan

Edited by Carlo Scaramuzza. Text by Robert Chenciner, Luigi Molinis, Moshe Tabibnia.

Daghestan is a largely inaccessible and mountainous part of the Caucasus region. Its multi-ethnic population have created a remarkably vibrant textile tradition known as Kaitag: rectangular fabric panels embroidered with vividly colored silks and incorporating Zoroastrian, Muslim, Christian, Jewish and pagan symbolism. *Kaitag* presents 60 examples of these rare textiles from the seventeenth to the nineteenth centuries.

Kaitag

ISBN 978-88-366-1799-9

Hbk, 9.5 x 10.75 in. / 152 pgs / 100 color.

U.S. \$40.00 CDN \$44.00

February/Design & Decorative Arts

MFA PUBLICATIONS



Now in Paperback!

Lethal Elegance

The Art of Samurai Sword Fittings

Text by Joe Earle.

As the "soul of the samurai," the sword is famously both the symbol and instrument of Japanese military prowess. Less known, at least in the west, is its role as a fashion accessory or status symbol. More than the weapon itself, it was the sword's metal fittings—from the hand guard to the small decorative plates on the hilt—that reflected the complexities of samurai life. Some fittings were meant to convey the honor and self-control expected of a samurai, while other, more flamboyant fittings reflected the samurai's leisure-time persona as "man about town." Later, when the wearing of swords spread beyond the samurai class, both the decorative function of the fittings and the variety of their designs increased, leading to some of the most accomplished metalwork ever created. Now in paperback for the first time, *Lethal Elegance* presents 150 of these remarkable sword fittings, and is one of the few books to focus on their styles and techniques. It discusses the visual effects achieved with different alloys, the evolution of fittings following changes in warfare, symbolism and standards for connoisseurship. Though these objects were created for violent ends, their variety and beauty also reveal them as wonders of self-expression.

Lethal Elegance

ISBN 978-0-87846-775-4

Pbk, 8.25 x 9.5 in. / 256 pgs / 300 color.

U.S. \$37.50 CDN \$41.00

April/Art/Design & Decorative Arts/Asian Art & Culture



Also Available:

Netsuke

9780878466757

Pbk, U.S. \$35.00 CDN \$39.00

MFA Publications



Graphis Annual: The Essential 1952–1986

Edited by Thierry D. Hausermann.

From 1952 to 1986, the Swiss design powerhouse Graphis published a yearly volume under the title *Graphis Annual*, presenting a survey of graphic design work from the past year. Taken together, these 35 volumes highlight some of the most impressive and innovative design work that was being done in advertising globally during that period. *Graphis Annual: The Essential 1952–1986*, edited by *idPure* magazine editor in chief Thierry D. Hausermann, culls the strongest and most surprising examples of graphic-design prowess from the series' three-decade-plus run. The 400 images—half black and white, half color and all bold and lively—are presented in fantastic double-page spreads that have been reproduced directly from the original publications. These selections were made with an eye toward illuminating themes that have already experienced revivals in recent years, and as a result the visual language of this volume feels especially current and fresh. *Graphis Annual* is beautifully bound, an exquisite design object in and of itself. It constitutes an important addition to the shelf of any designer and lovers of this golden age of graphic innovation.

Graphis Annual: The Essential 1952–1986

ISBN 978-2-8399-0599-2

Cloth, 9.5 x 12 in. / 240 pgs / 200 color / 200 b&w.

U.S. \$65.00 CDN \$72.00

February/Design & Decorative Arts



IdN Extra 02: New York Midnight Sessions

Introduction by Victor M. Newman.

What if anime had begun in America instead of Japan? What would an anime native to America look like? Here, *IdN* asks 50 artists and illustrators what the landscape of New York might look like through the lens of anime, if the genre had originated Stateside. Would it resemble what we know as anime today? Artists and illustrators participating in this project include Ami Suma, Andres Rivera (Nook), Anna Wieszczyk, ANTZ, Barnaby Ward, Bodie Chewning, Brandon Graham, Brian Drucker, Bruno Werneck, Camilla d'Errico, Cuson Lo, Damien Cho, David Ellis, Dennis "Bagger43" Brown, Devin Clark, Devin McGrath, Diane Stevenson, Donyun Lee, Edward Chow (Edatron), Edwin Ushiro, Entae Kim, Erol M. Gunduz, Euralis Weekes, Foon Foono, Francisco Perez (Pac23), George Harbeson, Helen Hyungin Choi, Hyeondo Park, Ian Brauner, James Jirat Patradoon, Jason Wong, John Lee, Jonathan Jay Lee, Juan Delcan, Justin "Moritat" Norman, LeSean Thomas, Luke Chueh, Matt Huynh, Michael Kutsche, Michael Wandelmaier, Motomichi Nakamura, Nivanh Chanthara (D132), Ron Wimberly, Tatiana Arocha, Tavish, Teuvo Heikkila, Victor M. Newman, Vincent Diga, William Chua (Xiaobaosg) and Masaki Yokobe (YKBX).

IdN Extra 02: New York

ISBN 978-988-18470-3-4

Pbk, 8.5 x 10.75 in. / 132 pgs / illustrated throughout.

U.S. \$25.00 CDN \$28.00

February/Design & Decorative Arts



IdN Extra 03: Society 6 The New Twenties

Introduction by Justin Cooper.

In this third special edition, *IdN* collaborates with Society6, one of the largest online platforms for up-and-coming designers, to showcase the talent of 58 young artists raised in the internet boom of the late twentieth century, whose paradigms for design, networking and self-promotion differ radically from those of previous generations. Among the "twentysomethings" featured here are Andrea Forgacs Andreco, Andrew Groves, Anthony Zinonos, Ben Chlapek, Blaine Fontana C86, Matt Lyon, Cayetano G. Valenzuela, Charles Clary, Chow Martin, Chris Piascik, Chris Thornley, Clemens Behr, Colin Jenkinson, Craig Matchett, Crayon Dreamer, Daniel Lucas, Daryll Peirce, Dean West, Emory Allen, Famous When Dead, Gemma Correll, Geoffrey Agrons, Glenn Arthur, Heroes & Villains, Jacopo Rosati, Jacqueline Kari Bos, Jennifer Daniel, Jerzy Goliszewski, Jesse Draxler, Joe Van Wetering, Jon MacNair, Jonny Wan, Joshua Agerstrand, Julia Sonmi Heglund, Julian Callos Keflione, Laura Gee, Laura McKellar, Lillianna Pereira, Lloyd Eugene, Winter IV, Marco Puccini, Matt Scobey, Matt Taylor, Max-o-matic, Mete Yafet, mrYen, Natalie Nicklin, Nazario Graziano, Oh Yeah Studio, Onesidezero, Overture, Pascal Hoayek, Paul Octavious, Stephen Chan, Steven Bonner and Visual Narcotics:20mg.

IdN Extra 03: Society 6

ISBN 978-988-18470-4-1

Pbk, 8.5 x 10.75 in. / 148 pgs / illustrated throughout.

U.S. \$25.00 CDN \$28.00

February/Design & Decorative Arts

AMILUS INC.



American Photography 26

American Photography 26 presents the best photographic images of 2009 and celebrates the craft and passion of the photographer as communicator, artist and documentarian. From over 9,000 images submitted by over 1,000 photographers, magazines, agencies and schools, only 301 were selected. The jury included curator Gail Buckland; Scott Dadich, Creative Director of *Wired*; Janet Froelich, Creative Director at Real Simple; Luke Hayman, Partner, Pentagram; Steven Kasher of Steven Kasher Gallery; Michael Norseng, Photo Editor at *Esquire*; and Kira Pollack, Director of Photography at *Time*. In a year that brought an historic presidential inauguration, the end of a political dynasty, the first Latina supreme court justice, the crash of the housing market, swine flu, the largest federal stimulus since the 1930s, Taylor Swift, Bernie Madoff and Lady Gaga, no subject was off limits and each is brought to brilliant light in this deluxe volume. *American Photography 26* includes a fashion portfolio by Terry Richardson for *GQ*; a series on troops in Afghanistan by Adam Ferguson and a final portrait of Ted Kennedy by Brigitte Lacombe, both for *Time*; Obama's administration in a portfolio by Nadav Kander for *The New York Times Magazine*; and Ruth Madoff through the window of her New York penthouse as her husband stood trial, for *Vanity Fair*—to name just a few of the many compelling moments from the last year in the first decade of the new millennium.

American Photography 26
ISBN 978-1-886212-34-3
Hbk, 9.5 x 12.5 in. / 368 pgs / 301 color.
 U.S. \$75.00 CDN \$83.00
 February/Photography

AMILUS INC.



American Illustration 29

American Illustration turns 29 this year, and celebrates by presenting artist Sam Weber on the cover of its latest issue, in a oversize, double-sided, foldout jacket-as-poster featuring a sensual fantasy painting and a honeycomb embossed cover. This issue showcases 354 of the year's best images from a submission of over 8,000 by more than 1,100 illustrators, art directors, designers, animators, magazines, agencies and schools. This year's distinguished panel of art and design professionals included Rodrigo Corral, Principal at Rodgigo Corral Design; Irene Gallo, Art Director at Tor, Forge & Starscape Books; Rob Hewitt, Principal, Curious Outsider Design Studio; Kory Kennedy, Design Director, Runner's World; Grammy-award winning designer Gail Marowitz, Creative Director, Roadrunner Records; Siung Tjia, Creative Director, *ESPN The Magazine* and Jason Treat, Art Director, *The Atlantic*. This jury highlighted the topics that defined the year and chose the work that elevates and challenges our visual culture. The 200 illustrators they selected collectively represent the widest range of styles utilized in today's print and digital media. From the *New Yorker* to the latest self-published web zine, editors and creative professionals participate in a constant struggle against shortened attention spans and proliferating choices for news and entertainment. *American Illustration* delivers page after page of superb, thoughtful work and affirms that the still image reigns supreme as the most effective tool of communication.

American Illustration 29
ISBN 978-1-886212-33-6
Hbk, 9.5 x 12.5 in. / 400 pgs / 354 color.
 U.S. \$75.00 CDN \$83.00
 February/Design & Decorative Arts

ESOPUS FOUNDATION LTD.



Esopus 16

Edited by Tod Lippy.

Twice-yearly *Esopus* features contributions from a cross-section of creative disciplines presented with minimal editorial "framing" and no advertising. Each issue includes three contemporary artists' projects—one by an established artist (past contributors have included Richard Tuttle, Jenny Holzer and Robert Therrien) and two by emerging figures. Previous projects have taken the form of removable posters, fold-outs and hand-assembled sculptures, and have often utilized complex printing processes, unique paper stocks and special inks. Along with a sampling of short plays, visual essays, poetry and fiction by never-before-published authors, issues contain new installments of two series: "Modern Artifacts," for which undiscovered treasures from The Museum of Modern Art Archives are reproduced in facsimile, and "Guarded Opinions," which features museum guards' commentaries on the art they oversee. Each issue concludes with an audio CD, for which musicians are invited to contribute a new song based on a particular theme.

Esopus 16
ISBN 978-0-9815745-5-4
Pbk, 9 x 11.5 in. / 172 pgs / 400 color / Audio CD.
 U.S. \$14.00 CDN \$15.00
 May/Journals



Also Available:

Esopus 14: Projects
9780981574530
 Pbk, U.S. \$20.00
 CDN \$22.00
 Esopus Foundation Ltd.



Esopus 15: Television
9780981574547
 Pbk, U.S. \$14.00
 CDN \$15.00
 Esopus Foundation Ltd.



Aperture 202

Spring 2011

Edited by Melissa Harris.

Aperture magazine was founded in 1952 by a small circle of photographers—Ansel Adams, Minor White, Barbara Morgan and Dorothea Lange—and the photography historians Beaumont and Nancy Newhall. These individuals wished to foster the development and appreciation of the photographic medium, as well as communicate with “serious photographers and creative people everywhere, whether professional, amateur, or student.” Today the magazine maintains the founders’ spirit, presenting a diversity of historical work, photojournalism and portfolios by emerging photographers, thematic articles, as well as interviews with important figures at work today. *Aperture* has published the work of many iconic and emerging artists including Diane Arbus, Walead Beshty, Shannon Ebner, JH Engström, William Eggleston, Nan Goldin, Paul Graham, Josef Koudelka, Sally Mann, Richard Misrach, Stephen Shore, Sara VanDerBeek and James Welling. The magazine has also showcased leading writers and curators in the field including Vince Aletti, John Berger, Geoffrey Batchen, David Company, Charlotte Cotton, Geoff Dyer, Mary Panzer, Luc Sante, Abigail Solomon-Godeau, David Levi Strauss, among many others.

Aperture 202: Spring 2011

ISBN 978-1-59711-185-0

Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.

U.S. \$14.95 CDN \$16.00

February/Journals/Photography

Aperture 203: Summer 2011

ISBN 978-1-59711-182-9

Pbk, 9.5 x 11.25 in. / 80 pgs / illustrated throughout.

U.S. \$14.95 CDN \$16.00

May/Journals/Photography



Also Available:

Aperture 200: Fall 2010

ISBN 9781597111508

Pbk, U.S. \$14.95

CDN \$16.00

Aperture



Also Available:

Aperture 201: Winter 2010

ISBN 9781597111515

Pbk, U.S. \$14.95

CDN \$16.00

Aperture



Also Available:

Fantom No. 4

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Pbk, U.S. \$20.00

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Boiler Corporation



Also Available:

Fantom No. 5

ISBN 9788896677070

Pbk, U.S. \$20.00

CDN \$22.00

Boiler Corporation



Fantom No. 6: Winter 2011

Photographic Quarterly

Edited by Cay Sophie Rabinowitz, Selva Barni.

Founded in Milan and New York in 2009, *Fantom Photographic Quarterly* is a premium international magazine nourishing contemporary perspectives in photography and the visual arts, delivering a unique view on the art of photography and contemporary creativity. Edited by Selva Barni and Cay Sophie Rabinowitz, its content is divided into recurring thematic sections: “Eye to Eye,” in which two photographers converse; “Sample Size,” where artists and curators discuss their visual references; “By Appointment Only,” which looks to a particular collection; “Eye of the Beholder,” where gallerists discuss the talents they expose; “Means to an End,” about the side effects of non-artistic image production. With a radical blend of arresting images, print quality and distinctive design, *Fantom* is the only magazine in the market fostering photography as the medium crossing all creative industries and practices—advertising, art, design, fashion, media—aiming at the core of our imagination.

Fantom No. 6: Winter 2011

ISBN 978-88-96677-09-4

Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

April/Journals/Photography

Fantom No. 7: Spring 2011

Photographic Quarterly

ISBN 978-88-96677-10-0

Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

August/Journals/Photography

Fantom No. 8: Summer 2011

ISBN 9788896677117

Pbk, 9 x 11 in. / 120 pgs / illustrated throughout.

U.S. \$20.00 CDN \$22.00

August/Journals/Photography

BARD COLLEGE



**Conjunctions: 56,
Terra Incognita**
The Voyage Issue
Edited by Bradford Morrow.

Imaginary voyages are as old as literature itself. In the spirit of the ancient mythographer Euhemerus and such imaginary voyagers as Jonathan Swift, Italo Calvino, Daniel Defoe and Bruce Chatwin, *Conjunctions 56: Terra Incognita, Imaginary Voyages* gathers the outlandish testaments and peripatetic observations of contemporary writers who have been Elsewhere. Through stories, travel diaries, poems, postcards, new ancient legends, epic quests, mind trips, manipulated histories and dispatches from a wide range of innovative authors, readers will travel to places they have surely never visited before. Contributors include Charles Bernstein, Jonathan Carroll, Peter Gizzi, Elizabeth Hand and James Morrow.

Conjunctions, 56: Terra Incognita
ISBN 978-0-941964-72-2
Pbk, 6 x 9 in. / 360 pgs.
U.S. \$15.00 CDN \$17.00
June/Journals



Also Available:
**Conjunctions: 55,
Urban Arias**
9780941964715
Pbk, U.S. \$15.00
CDN \$17.00
Bard College

PARKETT



**Parkett No. 88:
Sturtevant, Andro
Wekua, Paul Chan,
Kerstin Brätsch**
Edited by Bice Curiger.

Parkett 88 contains special features on four contemporary artists: painter, designer and performance artist Kerstin Brätsch (born 1976), with essays by Massimiliano Gioni, Fionn Meade and Beatrix Ruf; artist and film-maker Paul Chan (born 1973), with essays by Carrie Lambert Beatty, Alan Gilbert and Boris Groys; the pioneer of appropriationism Elaine Sturtevant (born 1930), with essays by Roger Cook, Paul McCarthy and Stéphanie Moisdon; and the photographer and sculptor Andro Wekua (born 1977), with essays by Daniel Baumann, Douglas Fogle and Claire Gilman. Also in the issue are an essay by Juri Steiner and conversations between art historians Herbert Lachmeyer and Jacqueline Burckhardt, and poet Marcella Durand and painter Suzan Frecon.

**Parkett No. 88: Sturtevant, Andro
Wekua, Paul Chan, Kerstin Brätsch**
ISBN 978-3-907582-48-0
Pbk, 8 x 10 in. / 300 pgs /
illustrated throughout.
U.S. \$32.00 CDN \$35.00
Available/Journals



Also Available:
**Parkett No. 87: Cerith Wyn Evans,
Katharina Fritsch, Annette Kelm,
Kelley Walker** 9783907582473
Pbk, U.S. \$32.00
CDN \$35.00
Parkett

CABINET



Cabinet 40: Hair
Edited by Sina Najafi.

As Roland Barthes observed of Abbé Pierre's "zero" haircut, even the most neutral of hairstyles offers a forest of signs. The capacity of hair to attract and radiate meaning permeates not just the history of hairstyles—from the Pharaonic beard of the Egyptians to the ironic mullet of the hipster—but also the rituals, technologies and products that define the world of hair. A sourcebook of ideas for artists and others interested in the curiosities of culture at large, *Cabinet 40*, with its special section devoted to "Hair," features Jeffrey Kastner on the visual language of the barber pole, Laurel Braitman on the laboratory behavior of "barber mice," Mats Bigert on the ritual of shaving the left leg of a prisoner before electrocution and Janet Connelly on the disappearing pubic hair of the porn star, as well as artist projects by Julia Jacquette and Susan Hiller.

Cabinet 40: Hair
ISBN 978-1-932698-38-1
Flexi, 7.75 x 9.75 in. / 112 pgs /
60 color / 60 b&w.
U.S. \$12.00 CDN \$13.00
February/Journals

CABINET



**Cabinet 41:
Infrastructure**
Edited by Sina Najafi.

Invisible but indispensable, infrastructure is the unsung hero of modernity. A term originally coined in the early twentieth century to refer to the combination of logistics and material necessary for any military operation, the word has come to encompass all the various physical and organizational systems necessary to maintain urban environments, transportation and communication networks, and global commerce. In addition to its regular columns and insightful texts on a range of topics, *Cabinet 41* includes a special section on "Infrastructure," featuring Sina Najafi on the history of the intermodal container, Jeffrey Kastner on hospital kitchens, Sandra Dering on the wonders of the portable toilet, Simone Béart on the abandoned subway tunnels beneath Paris and Zoe Beller on mathematical models for optimizing packing and storage. Known for its beautifully produced artist projects, this issue of the award-winning quarterly highlights the work of Alessandra Galatia.

Cabinet 41: Infrastructure
ISBN 978-1-932698-40-4
Flexi, 7.75 x 9.75 in. / 112 pgs /
60 color / 60 b&w.
U.S. \$12.00 CDN \$13.00
May/Journals

Robert Landau, "Golf Resort Advertisement in the Desert," 1979. Palm Springs, California, USA. © Robert Landau/Corbis. See *Doug Aitken: The Idea of the West*, published by D.A.P./Distributed Art Publishers/MOCA, L.A./JRP|Ringier, page 95.





WALTHER KÖNIG, KÖLN



Gerhard Richter: Sindbad

Since publishing *War Cut* in 2004, Gerhard Richter has made an increasing number of artist's books, produced autonomously from his ostensibly more conventional exhibition catalogues. *Sindbad* is the title of a series of 98 lacquer pictures made in 2008, painted on the back of 12 x 10-inch panes of glass. For their first public exhibition, Richter paired them as 49 diptychs, which resembled 49 book-page spreads, pointing towards the possible ideal incarnation of these works as a large-format artist's book. Using silkscreen printing, this volume reproduces all 98 of the pictures at their original dimensions. Seven texts, on the theme of Sindbad the Sailor (in German only), are interleaved with these magnificent images, and a bellyband around the book offers a concise introduction to the work. Please note that only limited copies of this title are available.

Gerhard Richter: Sindbad
ISBN 978-3-86560-819-2
Hbk, 10.25 x 12.5 in. / 116 pgs / illustrated throughout / limited edition of 800 copies.
 U.S. \$200.00 CDN \$220.00 **SDNR30**
 February/Art

GRAPHIC MATTER



Previously Announced

Luc Tuymans: Dead Skull

Text by Kate Mayne.

On May 17, 2010, the Museum aan de Stroom (MAS) in Antwerp unveiled a 40-square-meter stone mosaic by the renowned Belgian artist Luc Tuymans (born 1958). The mosaic was based on Tuymans' 2002 painting "Dead Skull," now owned by the National Gallery of Art in Washington, D.C. This painting was in turn based on a seveneenth-century plaque at the foot of Antwerp Cathedral's north tower, commemorating Quentin Metsys (1466–1530), founder of the Antwerp school of painting. On the occasion of the inauguration of Tuymans' mosaic, and under the close supervision of the artist, Graphic Matter in Belgium has published this boxed *Dead Skull* edition. It contains a screenprint on Somerset Velvet 250-gram paper and a hardback book—available only within this edition—with an introductory essay by Kate Mayne. The edition is limited to 60 copies, numbered and signed by the artist.

Please note that this item is not warehoused in the United States and will ship directly from Europe. The shipping cost is U.S. \$270.00 (regardless of location in North America).

Luc Tuymans: Dead Skull
ISBN 978-90-5544-848-7
Boxed Hbk, 15.75 x 15.75 in. / 240 pgs / signed, numbered edition of 60 copies.
 U.S. \$4,000.00 CDN \$4,400.00
SDNR20
 Available/Limited & Special Editions/Art

MARY BOONE GALLERY



Lee Friedlander: Recent Western Landscape 2008–09

Text by Klaus Kertess.

Shot in locations such as Glen Canyon, Death Valley and the Mojave Desert, the black-and-white photographs in this handsomely produced volume locate tangles of foreground brush, craggy mountainscape walls and snowy landscapes festooned with leaves. Friedlander's photographs often suit large-format publication, and this 12 x 12.75-inch monograph, with its linen binding and tipped-on cover image, amply houses their magnificent sense of austere scale and intense detail. In his foreword to the volume, Klaus Kertess writes: "The heterogeneous organic mesh so often experienced in the foreground of these landscapes imbue forests and mountains with a kind of intimacy and immediacy ordinarily reserved for those actually trekking through the photographed terrain... The muffled silence of the snowbound landscape, the fragile delicacy of the leaves, and the trees almost dissolving in the misty atmosphere envelop the plane in lyrical reverie seldom equaled in painting or photography."

Lee Friedlander: Recent Western Landscape 2008–09
ISBN 978-0-9801715-3-2
Clth, 12 x 12.75 in. / 30 pgs / 25 duotone / limited edition of 600 copies.
 U.S. \$125.00 CDN \$138.00
 February/Photography

SOUNSCREEN DESIGN



Rock Paper Show: Flatstock Volume One, Limited Edition

Edited by Geoff Peveto.

Introduction by Clay Hayes.

Against the backdrop of the digital music revolution, the rock poster has suddenly reemerged as an art form, and as a memento or calling card of a remarkably talented group of artists and design studios. *Rock Paper Show: Flatstock Volume One* presents an editorial and visual history of Flatstock—the American Poster Institute's ongoing, nomadic series of rock poster exhibitions. Since its inception in 2002, Flatstock has evolved into the definitive showcase for the most heralded and innovative poster artists working today, among them Yee-Haw studio and Jason Munn, for bands such as Modest Mouse, Wilco and Spoon. This limited deluxe edition of *Rock Paper Show* comes with 20 originally designed, hand printed 11 x 17-inch posters from the most prominent artists and studios featured in the book, including Aesthetic Apparatus, Burlesque, Crosshair, Patent Pending, The Small Stakes, The Bird Machine and more.

Rock Paper Show: Flatstock Volume One, Limited Edition
ISBN 978-0-9843028-1-9
Boxed, 18 x 11.75 in. / 372 pgs / 566 color / 20 prints / limited edition of 500 copies.
 U.S. \$200.00 CDN \$220.00 **SDNR20**
 February/Limited & Special Editions/Music

WALTHER KÖNIG, KÖLN



Wade Guyton: Drawings for a Big Picture

This artist's book reproduces 60 "print-painting" works by Wade Guyton, in which he layers reproductions from books and art magazines, tweaking the act of stacking into a painterly gesture. The pile of pictures and magazine snippets on the first page grows ever smaller as the pages are turned, leading the reader through the titular big picture: a book reenactment of Guyton's "print-painting" process.

Wade Guyton: Drawings for a Big Picture
ISBN 978-3-86560-814-7
Pbk, 7.75 x 10.75 in. / 128 pgs / 62 color.
 U.S. \$49.95 CDN \$55.00
 February/Art

JRP|RINGIER

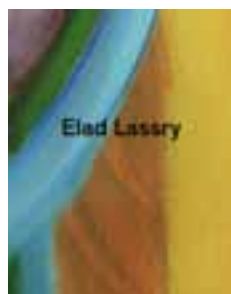


Olaf Breuning: Queen Mary II

On a journey from England to New York, aboard the Queen Mary II cruiser, Olaf Breuning made 73 drawings, laced with the references to popular culture and consumerism found in his multimedia installations, photography and videos. These themes are concentrated in Breuning's drawings, which are also characterized by a spirit of humor and subversion.

Olaf Breuning: Queen Mary II
ISBN 978-3-03764-160-6
Pbk, 8.5 x 11 in. / 152 pgs / 75 b&w.
 U.S. \$29.95 CDN \$33.00
 January/Art

JRP|RINGIER



Elad Lassry

Edited by Beatrix Ruf. Text by Bettina Funcke, Fionn Meade, Liz Kotz.

Drawing on the language and conventions of media and advertizing, Israeli-born artist Elad Lassry (born 1977) focuses his attention on the surfaces and histories of the things and people he captures. The first monograph devoted to his work, this volume surveys Lassry's visually seductive photographs and films, which thematize the relationship between the image and the picture as an object.

Elad Lassry
ISBN 978-3-03764-152-1
Hbk, 8 x 10 in. / 112 pgs / 64 color / 11 b&w.
 U.S. \$35.00 CDN \$39.00
 January/Art

HATJE CANTZ



Kirstine Roepstorff: Dried Dew Drops. Wunderkammer of Formlessness

Text by Nikola Dietrich, Rebekka Ladewig, Scott Cameron Weaver.

Kirstine Roepstorff (born 1972) uses materials such as felt, fabric, sequins and glass beads for her collages, in a process she terms "appropriating." This publication features a series of large-scale collages and a wunderkammer.

Kirstine Roepstorff: Dried Dew Drops. Wunderkammer of Formlessness
ISBN 978-3-7757-2748-8
Hbk, 10.25 x 8.25 in. / 112 pgs / 60 color.
 U.S. \$55.00 CDN \$61.00
 March/Art

WALTHER KÖNIG, KÖLN



Elmgreen & Dragset: Celebrity

The One and the Many
Edited by Andreas F. Beitin, Peter Weibel. Text by Tony Benn, Hubert Burda, Tom Mole, Mehdi Belhaj Kacem, Nicolaus Schafhausen, Wolfgang Ullrich, et al. Interview by Hans Ulrich Obrist with Elmgreen & Dragset. Interview by Sacha Goldmann with Paul Virilio.

In their latest monograph, the Danish-Norwegian duo Elmgreen & Dragset address the world of celebrity: rumor-mongering, life in the public eye, the mechanisms of the media, its formation of myths and how those myths endlessly bombard us with staged presentations of the self. Two allegorical installations on celebrity and its implications of "the one" (the celebrity) and "the many" (the rest of us) were devised for the duo's exhibition at the ZKM | Center for Art and Media in Karlsruhe, and are here documented across 100 color plates. In one of the museum's atriums, Elmgreen & Dragset installed a full-scale high-rise apartment block; the other atrium was converted into a neoclassical ballroom. Also documented in this volume are *The Welfare Show* and the widely acclaimed 2009 Venice Biennale project, *The Collectors*. The book includes interviews with the duo and with French philosopher Paul Virilio.

Elmgreen & Dragset: Celebrity
ISBN 978-3-86560-908-3
Pbk, 7.75 x 9.75 in. / 320 pgs / 100 color.
 U.S. \$59.95 CDN \$66.00
 April/Art

Exhibition Schedule:
 Karlsruhe, Germany: ZKM | Center for Art / Media,
 11/07/10–03/27/11.

PAUL KASMIN GALLERY



Deborah Kass: More Feel Good Paintings for Feel Bad Times

Text by Robert Storr.

In Deborah Kass's bright and Pop-ish word paintings, the glass is always half-full—in fact it's brimming over. Her texts call upon the viewer over and over, "c'mon get happy!" while others exhort more sober demands: "save the country now. Robert Storr's verdict: "Glitzzy? You bet! And schmaltzy? Yeah!! Wanna make something of it? Kass does—and how!!!"

Deborah Kass: More Feel Good Paintings for Feel Bad Times

ISBN 978-0-9829433-0-4

Pbk, 9.25 x 11 in. / 32 pgs / 17 color.

U.S. \$25.00 CDN \$28.00

February/Art

MODERNE KUNST NÜRNBERG



Klaudia Schifferle: Sumsum im Universum

Edited by Simon Maurer. Text by Simon Maurer, Ludmila Vachtova.

After early international success with her all-female punk band Kleenex (later Liliput), Klaudia Schifferle (born 1955) recently returned to Zurich and has thrown herself with prolific zest into painting and drawing. Schifferle, a longstanding creative presence in Zurich, uses oil, acrylic, lacquer and marker pen to create images of mythical beasts and hybrid humans in dreamworld backdrops.

Klaudia Schifferle: Sumsum im Universum

ISBN 978-3-86984-155-7

Clth, 9.5 x 12.5 in. / 108 pgs / 102 color.

U.S. \$45.00 CDN \$50.00

March/Art

HATJE CANTZ



Rosa Loy: Manna

A leading member of the Leipzig school, painter Rosa Loy (born 1958) integrates tropes of femininity and romanticism to produce layered narrative paintings at once utopian and dystopian. This monograph presents paintings and works on paper dating from 1996 to the present.

Rosa Loy: Manna

ISBN 978-3-7757-2762-4

Hbk, 9.5 x 11.75 in. / 240 pgs / 135 color.

U.S. \$60.00 CDN \$66.00

June/Art

MITCHELL-INNES & NASH



Roy Lichtenstein Reflected

Text by Graham Bader, David Salle.

Roy Lichtenstein Reflected presents a selection of paintings that treat ideas of reflections and doubling. A strategy that spanned Lichtenstein's career, mirroring was explored in his *Reflections* series of the 1980s, in which he used his early work as subject matter, fracturing it with mirrored glass. *Reflected* also includes drawings, source materials and exclusive clippings from the artist's notebooks.

Roy Lichtenstein Reflected

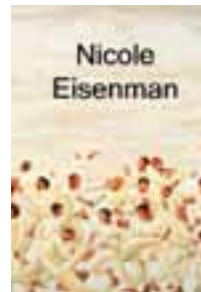
ISBN 978-0-9814578-6-4

Hbk, 11 x 10 in. / 64 pgs / 47 color.

U.S. \$40.00 CDN \$44.00

February/Art

JRP|RINGIER



Nicole Eisenman

Edited by Beatrix Ruf. Text by Nicole Eisenman, Beatrix Ruf, Lynne Tillman, Nicola Tyson, Laurie Weeks.

Gleaning from the gamut of western figurative painting—Surrealism, Social Realism, Expressionism, Fauvism, Impressionism and Renaissance—French-born and America-based painter Nicole Eisenman (born 1965) renders her subjects with magnificently painterly gestures, but maroons them in the visual conventions of advertising, comics and pornography.

Nicole Eisenman

ISBN 978-3-905770-78-0

Hbk, 8 x 10 in. / 96 pgs / 100 color.

U.S. \$35.00 CDN \$39.00

May/Art

KUKJE GALLERY



Aaron Young: Repeat Offender

Interview by Dann Gaymer.

Famed for his "burnout" works, in which a team of motorcyclists ride roughshod over a floor of painted boards, Aaron Young (born 1972) has found all kinds of ways to make art from the props of the cityscape, spraying surfer tags on enameled-bronze rocks and gold-plating urban fixtures such as chain link fences and traffic barricades. *Repeat Offender* reproduces in full-bleed plates the artist's recent works, including the burnout pieces, the gold-plated barricades, cast wrecking balls and his burnout text pieces on glass.

Aaron Young: Repeat Offender

ISBN 978-89-92233-42-2

Clth, 8.5 x 11 in. / 67 pgs / illustrated throughout.

U.S. \$35.00 CDN \$39.00

March/Art

MODERNE KUNST NÜRNBERG



Stephen Willats: Art Society Feedback

Edited by Anja Casser, Philipp Ziegler. Text by Ute Meta Bauer, Brigitte Franzen, et al.

Art Society Feedback is the first comprehensive survey of the great English Conceptual pioneer Stephen Willats (born 1943). This enormous volume reproduces works from the 1960s to the present, with critical commentary by several long-standing Willats scholars, as well as Willats' own writings. Many previously unpublished works are gathered here, often drawn from Willats' archive.

Stephen Willats: Art Society Feedback

ISBN 978-3-86984-124-3

Pbk, 8.25 x 10.75 in. / 558 pgs / 200 color / 50 b&w.

U.S. \$96.00 CDN \$106.00

April/Art

TURNER



Gabriel de la Mora

Text by Willy Kautz, Robert C. Morgan, Miguel González Virgen, Gilbert Vicario, Pamela Echeverría.

Steeped in obsessions with mortality and identity, the work of Mexican artist Gabriel de la Mora (born 1968) ranges from sculptures of himself that he then performs by demolishing, to drawings of skulls and experiments with human and non-human hair. This volume surveys de la Mora's investigations in abjection.

Gabriel de la Mora

ISBN 978-84-7506-965-4

Clth, 8 x 10 in. / 224 pgs / 224 color.

U.S. \$50.00 CDN \$55.00

June/Art/Latin American Art & Culture

WITTE DE WITH



Cosima von Bonin: Source Book 9

Edited by Zoë Gray, Nicolaus Schafhausen.

Foreword by Nicolaus Schafhausen.

Introduction by Zoë Gray. Text by Mami Kataoka, Dirk von Lowtzow, Marc von Schlegell.

Accompanying an exhibition that takes sloth as one of its central themes, Cosima von Bonin's newest monograph also reproduces an anthology of texts on laziness and sloth that were first published by Brooklyn-based *Cabinet* magazine.

Cosima von Bonin: Source Book 9

ISBN 978-90-73362-91-8

Pbk, 5 x 8 in. / 208 pgs / 26 color.

U.S. \$15.00 CDN \$17.00

February/Art

WALTHER KÖNIG, KÖLN



Christopher Williams

Foreword by Karola Kraus. Text by Mark Godfrey.

Christopher Williams began his career in the late 1980s appropriating advertising imagery; more recently he has begun to mimic such imagery himself, or at least adapt its capacity for pristine presentation and technical precision. Williams' prints of industrial products, animals, plants, modernist architecture and people pull the rug from under commercial photography with the lightest of tugs.

Christopher Williams

ISBN 978-3-86560-844-4

Pbk, 8.75 x 11 in. / 208 pgs / 42 color / 22 b&w.

U.S. \$35.00 CDN \$39.00

February/Art

KUNSTHAUS BREGENZ



Cosima von Bonin: The Fatigue Empire

The International Wool Secretary

1989–2010

Edited by Yilmaz Dzeiwior. Text by Mark von Schlegell, John Welchman.

One of today's most prominent conceptual artists, Cosima von Bonin (born 1962) uses a wide range of media but is particularly known for her work with textiles. This volume compiles the most comprehensive index of von Bonin's oeuvre to date.

Cosima von Bonin: The Fatigue Empire

ISBN 978-3-86560-817-8

Clth, 7.25 x 9.25 in. / 320 pgs / 200 color / Audio CD.

U.S. \$65.00 CDN \$72.00

February/Art

DUMONT BUCHVERLAG



Artists Anonymous: The Apocalyptic Warriors

Text by Eugen Blume.

The first monograph on the Berlin- and London-based collective Artists Anonymous, this publication examines the group's magnum opus, *The Apocalyptic Warriors*, which updates for our times the themes of famine, war and death traditionally associated with the Four Horsemen theme. Depicting drugs, environmental damage and AIDS, the work is incarnated in paintings, photographs, sculptures and videos.

Artists Anonymous: The Apocalyptic Warriors

ISBN 978-3-8321-9222-8

Clth, 9.5 x 16.5 in. / 264 pgs / 356 color.

U.S. \$59.95 CDN \$66.00

March/Art

JRP|RINGIER



Gitte Villesen: The Story Is Not All Mine, Nor Is It Told By Me Alone

Works 1994–2010

Edited by Christoph Keller. Text by Jan Verwoert, Breet Bloom, Hanne Loreck.

Meetings and conversations are central to Gitte Villesen's work, documented in videos, photographs and installations. "All my works start with a curiosity toward a specific person—and how each person approaches their life..."

Gitte Villesen: The Story Is Not All Mine, Nor Is It Told By Me Alone

ISBN 978-3-03764-005-0

Pbk, 8.75 x 11.75 in. / 192 pgs / 120 color / 60 b&w.

U.S. \$45.00 CDN \$50.00

May/Art

HATJE CANTZ



Henrik Olesen

Edited by Nikola Dietrich, Jacob Fabricius. Text by Frank O'Hara.

Henrik Olesen (born 1967) is one of Denmark's most important contemporary artists. This publication features a selection of his works from the past 15 years. Through his collages, demontages and three-dimensional interventions, and drawing on materials from architecture, law, economics, the natural sciences and art history, Olesen examines the history of homophobia and the persecution of homosexuals.

Henrik Olesen

ISBN 978-3-7757-2842-3

Hbk, 11.75 x 8.25 in. / 224 pgs / 150 color.

U.S. \$60.00 CDN \$66.00

March/Art

JRP|RINGIER



Heidi Specker & Theo Deutinger: Help Me I Am Blind

Edited by Christoph Keller. Text by Theo Deutinger, Heidi Specker.

Help Me I Am Blind records an exchange of photographs and writings between Heidi Specker in Australia and Theo Deutinger in Rotterdam. Published in Christoph Keller's project series, Specker and Deutinger's artist's book articulates sensations of distance and proximity for the internet era.

Heidi Specker & Theo Deutinger: Help Me I Am Blind

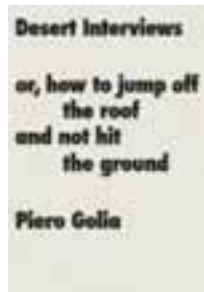
ISBN 978-3-03764-129-3

Hbk, 5.25 x 7.75 in. / 224 pgs / 70 color.

U.S. \$29.95 CDN \$33.00

January/Art

JRP|RINGIER



Piero Golia: Desert Interviews Or How to Jump Off the Roof and Not Hit the Ground

Edited by Lisa Mark. Texts by John Armleder, Andrew Berardini, Piero Golia, Pierre Huyghe, Richard Jackson, Emilie Renard, Eric Wesley.

In 2005, Italian artist Piero Golia (born 1974) founded the Mountain School of Arts in Los Angeles with Eric Wesley. This limited-edition book, composed of discussions between artists, explores the development of the school and its methods.

Piero Golia: Desert Interviews

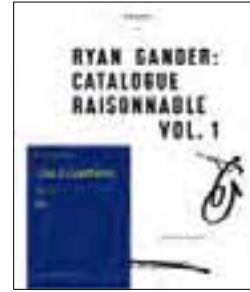
ISBN 978-3-03764-106-4

Pbk, 5.75 x 8.25 in. / 100 pgs / 9 color / 11 b&w.

U.S. \$28.00 CDN \$31.00

January/Art

JRP|RINGIER



Ryan Gander: Catalogue Raisonné Vol. 1

Edited by Abake, Ryan Gander, Dorothea Strauss.

Ryan Gander: Catalogue Raisonné Vol. 1 was conceived by graphic design collective Åbåke as a "reasonable alternative" to a catalogue raisonné for British conceptual artist Ryan Gander (born 1976). Documenting over 500 works made over ten years, the publication is intended to be navigated in a non-linear fashion by its reader, echoing Gander's own associative methodologies.

Ryan Gander: Catalogue Raisonné Vol. 1

ISBN 978-3-03764-146-0

Hbk, 10 x 12 in. / 368 pgs / 640 color / 280 b&w.

U.S. \$90.00 CDN \$99.00

January/Art

JRP|RINGIER



Philipp Lachenmann: Some Scenic Views

Edited by Christoph Keller. Text by Russell Ferguson.

Presenting 80 photographs of seemingly unspectacular views in various degrees of focus, Philipp Lachenmann's first monograph reveals a world laced with hidden activity and motive, cohered into a speculative novelistic reverie by Lachenmann's captions. *Some Scenic Views* is published in Christoph Keller's series of artist's projects.

Philipp Lachenmann: Some Scenic Views

ISBN 978-3-03764-131-6

Hbk, 8.5 x 11.75 in. / 160 pgs / 95 color.

U.S. \$44.95 CDN \$49.00

January/Art

HATJE CANTZ



Timm Ulrichs

Text by Ulrich Krempel, Ludwig Seyfarth, Ute Stuffer, Beat Wyss.

My breast is inhabited by twin souls: the one a dadaist and the other a constructivist, German artist Timm Ulrichs jokes, and his colossal oeuvre, spanning a half-century, does indeed oscillate between irreverent performance and bright, Pop-ish take on the rigors of Constructivism. This volume surveys his works, from film to sculpture and painting.

Timm Ulrichs

ISBN 978-3-7757-2794-5

Hbk, 7.75 x 10.25 in. / 160 pgs / 50 color.

U.S. \$60.00 CDN \$66.00

April/Art

HATJE CANTZ



Arne Quinze: Modern Contemporary

Text by Jean-Pierre Frimbois.

Belgian artist Arne Quinze (born 1971) uses "poor" materials to fashion makeshift dwellings presented as sculptural installations. In their extreme precariousness, Quinze's *Stilt Houses* and *Bidonvilles* parody the haste with which residential buildings are often erected today, and point to the alienated character of citydwelling in their gapingly dehisced state.

Arne Quinze: Modern Contemporary

ISBN 978-3-7757-2693-1

Hbk, 9.25 x 11 in. / 300 pgs / 287 color.

U.S. \$70.00 CDN \$77.00

January/Art

KERBER



Thorsten Passfeld: It's Me Again

Edited by Alexander Sairally. Text by Ludwig Seyfarth, Jaques Palminger, Tom Stromberg, Sven Amsberg, Alexander Posch.

Thorsten Passfeld (born 1975) constructs wooden cabins and interiors that both exploit and refute the comforts of dwelling. As extensions of the domestic idiom, he also constructs colorful wooden assemblages that resemble demented cuckoo clocks or neo-folk art. *It's Me Again* presents Passfeld's recent wall objects and his temporary wooden houses.

Thorsten Passfeld: It's Me Again

ISBN 978-3-86678-408-6

Hbk, 6.75 x 9.75 in. / 128 pgs / 110 color / 4 b&w.

U.S. \$39.95 CDN \$44.00

March/Art

WALTHER KÖNIG, KÖLN



Eva Rothschild

Edited by Stuart Shave. Text by Michael Archer. Interview by Laura Hoptman.

One of Britain's leading young sculptors, Eva Rothschild reworks the austerities and textures of Minimalism into more fetish-inflected terrain. Sometimes emphatically geometric, sometimes resembling a Surrealist object, her works revolve around a now established repertoire of materials: metal, wood, Perspex, ceramic and leather. This volume, the only monograph in print, surveys her work to date.

Eva Rothschild

ISBN 978-3-86560-910-6

Clth, 11.5 x 12 in. / 164 pgs / 112 color.

U.S. \$75.00 CDN \$83.00

February/Art

KERBER



Herbert Hamak

Edited by Martin Hentschel. Text by Luca Massimo Barbero, Ulrich Look.

Herbert Hamak (born 1952) has evolved a somewhat alchemical approach to painting: he mixes pigments with a binding agent of artificial resin and wax. Before the substance solidifies, he emerges his stretched canvas into a mold, while the image remains invisible. This publication presents Hamak's latest series developed specifically for Mies van der Rohe's Museum Haus Lange.

Herbert Hamak

ISBN 978-3-86678-419-2

Hbk, 6.75 x 9.75 in. / 110 pgs / 67 color.

U.S. \$39.95 CDN \$44.00

March/Art

KERBER



Albrecht Schäfer: One Day

Edited by Stefanie Kreuzer. Text by Ben Carter, Clemens Krümmel, Markus Heintelmann.

This publication surveys the work of German artist Albrecht Schäfer (born 1967) and in particular his site-specific creations for the Museum Morsbroich—a neo-Baroque castle surrounded by a moat. Drawing on the museum's architecture, the artist plays with daylight, movement and visibility in works that range from text-based installations to graceful wooden constructions.

Albrecht Schäfer: One Day

ISBN 978-3-86678-392-8

Hbk, 8 x 11 in. / 160 pgs / 72 color / 10 b&w.

U.S. \$55.00 CDN \$61.00

March/Art



Mirosław Balka: Wir Sehen Dich

Edited by Pia Müller-Tamm. Text by Julian Heynen, Regine Heß, Holger Jakob Friesen.

Famed for his bold interventions in art institutions such as Tate Modern, Polish painter and sculptor Mirosław Balka (born 1958) here tackles the spatial experience of the Kunsthalle Karlsruhe, and its collection of old German master painting. Balka constructed a corridor through the collection rooms with a system of paths to steer and renew visitors' perceptions of these works.

Mirosław Balka: Wir Sehen Dich

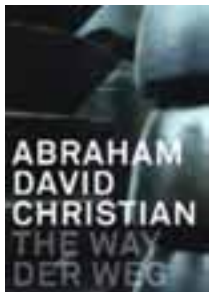
ISBN 978-3-86984-112-0

Hbk, 7.25 x 9.75 in. / 152 pgs / 54 color.

U.S. \$40.00 CDN \$44.00

April/Art

KERBER



Abraham David Christian: The Way

Edited by Walter Smerling. Text by Tsutomu Mizusawa, Peter Iden, Bazon Brock.

Abraham David Christian's diverse points of reference for his sculpture range from African totems to the refined representations of goddesses in southeast Asia, as well as European modernists such as Brancusi and Giacometti. *The Way* presents his new monumental bronze sculptures, which synthesize these precedents into architecturally inflected, stacked, columnar forms.

Abraham David Christian: The Way

ISBN 978-3-86678-412-3

Hbk, 9 x 13 in. / 148 pgs / 72 color / 32 b&w.

U.S. \$49.95 CDN \$55.00

March/Art

CHARTA



Lydia Venieri: Theogony

Text by Nadja Argyropoulou, Anastasia Aukeman, Lydia Venieri.

Greek artist Lydia Venieri (born 1964) erects entire mythologies and symbolic systems from the already phantasmagoric world of news media. Her stories are played out using dolls and child-like imagery to counter media dementia, in painting, drawing, photography, video and the internet. *Theogony* explicates Venieri's universe surveying two decades of work.

Lydia Venieri: Theogony

ISBN 978-88-8158-792-6

Pbk, 6.75 x 9.25 in. / 152 pgs / 151 color / 13 b&w.

U.S. \$37.50 CDN \$41.00

February/Art

MODERNE KUNST NÜRNBERG



Mathilde ter Heijne: Any Day Now

Edited by Ellen Seifermann. Text by Mathilde ter Heijne, Harriet Zilch, Stella Rollig.

Using plaster casts of her own face and hands, Dutch artist Mathilde ter Heijne produces life-sized doppelgängers of herself, which she delegates to handle social conflicts and extreme emotional experiences. In sculptures, installations and audio and video works, ter Heijne conducts research into patriarchy, trauma therapy and suicide bombers.

Mathilde ter Heijne: Any Day Now

ISBN 978-3-86984-130-4

Flexi, 6.75 x 8.75 in. / 104 pgs / 70 color.

U.S. \$40.00 CDN \$44.00

April/Art

MODERNE KUNST NÜRNBERG



Barbara & Katharina Grosse: Installations and Works on Paper

Text by Christiane Grathwohl-Scheffel, Isabel Herda, Jochen Ludwig.

Renowned German painter and installation artist Katharina Grosse is joined by her mother, the printmaker Barbara Grosse, for their first joint catalogue. Barbara Grosse's etchings keep company with Katharina Grosse's fluorescent-colored spray painted sculptures and panel paintings.

Barbara & Katharina Grosse: Installations and Works on Paper

ISBN 978-3-86984-127-4

Flexi, 9 x 12.75 in. / 124 pgs / illustrated throughout.

U.S. \$50.00 CDN \$55.00

April/Art

MODERNE KUNST NÜRNBERG



Brigitte Kowanz: Now I See

Text by Edelbert Köb, Rainer Fuchs, Anton Zeilinger, Peter Weibel.

Since the early 1980s, Austrian artist Brigitte Kowanz (born 1957) has been exploring neon light effects in works for walls and room installations. Her earliest light works were three-dimensional pictures made of neon, which emitted a phosphorescent light that caused the picture to appear to expand. This volume surveys her considerable body of work.

Brigitte Kowanz: Now I See

ISBN 978-3-86984-141-0

Hbk, 9.25 x 12 in. / 294 pgs / 400 color.

U.S. \$60.00 CDN \$66.00

April/Art

WALTHER KÖNIG, KÖLN



Rudolf Stingel: Neue Nationalgalerie Berlin

Edited by Udo Kittelmann, Joachim Jäger.

Invited to install an intervention in the Neue Nationalgalerie, Rudolf Stingel (born 1956) covered the entire floor of the large museum hall with a carpet, the pattern of which stems from an original nineteenth-century Indian rug, and whose sensual opulence and design counters Mies van der Rohe's severe architecture. Designed in an oversized format, this artist's book also introduces four new paintings by Stingel.

Rudolf Stingel: Neue Nationalgalerie Berlin

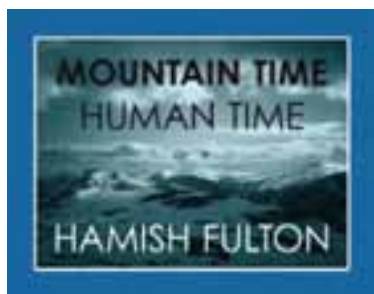
ISBN 978-3-86560-878-9

Hbk, 14 x 17.75 in. / 48 pgs / 20 color.

U.S. \$45.00 CDN \$50.00

February/Art

CHARTA



Hamish Fulton: Mountain Time Human Time

Text by Jim Crumley, Jay Griffiths, Hamish Fulton.

At the invitation of Deveron Arts, British artist Hamish Fulton (born 1946) spent 21 days in the Cairngorms National Park in Scotland with only a backpack, tent, and cooking and art supplies. This project extends his commitment since 1977 to only make "art resulting from the experience of individual walks." The book documents the 21-day walk in photographs and diary pages by the artist.

Hamish Fulton: Mountain Time Human Time

ISBN 978-88-8158-791-9

Pbk, 10.75 x 8.5 in. / 80 pgs / 45 color.

U.S. \$29.95 CDN \$33.00

March/Art

MASSACHUSETTS MUSEUM OF
CONTEMPORARY ART



Iñigo Manglano-Ovalle: Gravity Is a Force to Be Reckoned With

Foreword by Joseph C. Thompson.

Introduction by William Baker. Text by Denise Markonish, Lisa Dorin.

"Gravity Is a Force to Be Reckoned With" is an installation consisting of a glass house based on Mies van der Rohe's (unbuilt) 1951 House With Four Columns. This house becomes the stage for a narrative based on the 1921 sci-fi novel *We*.

Iñigo Manglano-Ovalle: Gravity Is a Force to Be Reckoned With

ISBN 978-0-9764276-8-1

Pbk, 8.25 x 8.25 in. / 88 pgs / 47 color / 15 b&w.

U.S. \$25.00 CDN \$28.00

February/Art

WALTHER KÖNIG, KÖLN



Thomas Demand: Von Poll zu Presidency

Text by Edelbert Köb, Thomas Demand, Karl Schlögel.

This volume records two recent Demand projects: *Embassy* (2007) and *Presidency* (2008). For both series, Demand used images of an embassy interior and the Oval Office at the White House, and laboriously reconstructed the rooms as life-size models. After Demand photographed them, the rooms were destroyed, but this volume examines the entire process, from photograph to sculpture to photograph.

Thomas Demand: Von Poll zu Presidency

ISBN 978-3-86560-882-6

Pbk, 5.75 x 7.25 in. / 140 pgs / 100 color.

U.S. \$29.95 CDN \$33.00

February/Photography

IRISH MUSEUM OF MODERN ART



Romuald Hazoumè

Text by Enrique Juncosa, Seán Kissane, Gerard Houghton, Yacouba Konatè, André Magnin.

Romuald Hazoumè (born 1962), one of Africa's leading visual artists, has worked with many media throughout his career, but it is for his assemblage-masks that he is best known. These masks consist of discarded oil cans ubiquitous objects in Benin, which Hazoumè repositions to resemble faces. The use of oil cans implicitly criticizes the presence of multinational oil companies in west Africa.

Romuald Hazoumè

ISBN 978-1-907020-52-0

Pbk, 7.5 x 9.5 in. / 160 pgs / illustrated throughout.

U.S. \$40.00 CDN \$44.00

April/Art/African Art & Culture

WALTHER KÖNIG, KÖLN



Tatiana Trouvé

Edited by Heike Munder. Text by Heike Munder, Maria Caugh.

Tatiana Trouvé (born 1968) works with staged rooms, architectonic interventions and snake-like metal sculptural objects. This publication is the first devoted exclusively to Trouvé's drawings, which at first resemble classic architectural sketches, and on closer inspection appear to collapse vanishing points and blur interior and exterior.

Tatiana Trouvé

ISBN 978-3-86560-858-1

Hbk, 8.5 x 11.5 in. / 228 pgs / 188 color.

U.S. \$75.00 CDN \$83.00

February/Art

KERBER



Ulrike Möschel

Edited by Ulrike Möschel. Text by Isabel Meixner, Annette Urban, Gudrun Bott.

Ulrike Möschel's sculptures sensitize us to the emotional temperature of spaces and things. Taken out of context, everyday objects like windows, slides and swings are made to seem provisional, dangerous or fragile—shards of glass pour from a door left ajar, a rope swing hangs, perilously frayed and about to snap, a children's slide is broken into inutile segments. This monograph surveys Möschel's recent gallery installations.

Ulrike Möschel

ISBN 978-3-86678-435-2

Hbk, 9.5 x 13 in. / 70 pgs / 51 color / 12 b&w.

U.S. \$45.00 CDN \$50.00

March/Art

NAI PUBLISHERS



Daan Roosegaarde: Interactive Landscapes

Edited by Adele Chong. Text by Adele Chong, Timo de Rijk.

Artist and architect Daan Roosegaarde designs extraordinary interactive environments that respond to sound and movement, in a situation of high-tech tactility that Roosegaarde describes as "techno poetry." This publication presents a complete overview of Roosegaarde's work, which has been shown at the Tate Modern in London and the National Museum in Tokyo.

Daan Roosegaarde: Interactive Landscapes

ISBN 978-90-5662-754-6

Pbk, 8 x 10.5 in. / 160 pgs / 115 color.

U.S. \$45.00 CDN \$50.00

February/Art/Architecture & Urban Studies

CHARTA



Marco Fantini: Antilogia

Text by Marco Vallora, Stephen Danzig, Angela Tecce, Massimo Recalcati, Federico Mazzonelli.

The art of painter, sculptor, photographer and director Marco Fantini (born 1965) is unified by two recurrent concerns: doubt and contradiction. "I doubt everything and tend to conceive opposing possibilities for every situation," Fantini attests, lending his work a restlessness that, over the 15-year course of his career, has produced one of the most oxymoronic bodies of work in contemporary Italian art.

Marco Fantini: Antilogia

ISBN 978-88-8158-802-2

Pbk, 8 x 10.25 in. / 176 pgs / 115 color / 16 b&w.

U.S. \$39.95 CDN \$44.00

April/Art

CHARTA



Regina Silveira

Text by Arlindo Machado, Adolfo Montejó Navas, Luciana Brito, Dan Cameron, Regina Silveira.

The genre-defying artist Regina Silveira (born 1939) has long been among the most respected artists in Brazil, though she remains largely unknown in America. This book distills Silveira's work since 1996, during which time she has become a master of distortion, using hand-rendered marks and shaped prints to create impossible anamorphic shadows and the eerie footprints of unseen wildlife.

Regina Silveira

ISBN 978-88-8158-799-5

Hbk, 8.25 x 10.5 in. / 200 pgs / 114 color / 12 b&w.

U.S. \$55.00 CDN \$61.00

March/Art/Latin American Art & Culture

WALTHER KÖNIG/KOENIG BOOKS, LONDON



Charles Avery: Onomatopoeia The Port

Text by René Zechlin.

For over ten years, the visionary Scottish artist Charles Avery has been using drawings and sculptures to create and populate a philosophical allegory called *The Islanders*. In 2008, Avery published an introduction to this project, and part two is this new artist's book, which reproduces as its centerpiece Avery's huge drawing "View of the Port at Onomatopoeia."

Charles Avery: Onomatopoeia

ISBN 978-3-86560-840-6

Hbk, 9 x 12.75 in. / 80 pgs / 22 b&w.

U.S. \$39.95 CDN \$44.00

February/Art

WALTHER KÖNIG, KÖLN



Dirk Schmidt: The Division of the Earth

Tableaux on the legal synopsis of the Berlin Africa conference

In 1884, the governments of western Europe and the U.S.A. met in Berlin to prepare the division of the entire African continent through an international act of law. Dierk Schmidt's recuperation and visual elaboration of the documents attending this act is based on years of research, and is compiled in this volume—a clear-eyed response to the clear-eyed brutality of this decisive occasion.

Dirk Schmidt: The Division of the Earth

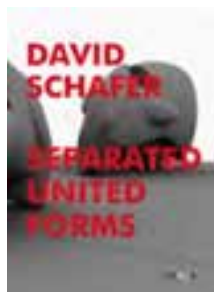
ISBN 978-3-86560-802-4

Hbk, 9.75 x 15 in. / 312 pgs / 110 color / 140 b&w.

U.S. \$59.95 CDN \$66.00

February/Art/African Art and Culture

CHARTA



David Schafer: Separated United Forms

Text by Jan Tumlir, David Schafer.

Using three-dimensional imaging technology, artist David Schafer (born 1955) scanned a small Henry Moore sculpture from the Norton Simon Museum in Pasadena. The data was then manipulated and remixed to cast a large-scale bronze sculpture, which was installed at a nearby hospital. This volume records Schafer's extraordinary process.

David Schafer: Separated United Forms
ISBN 978-88-8158-794-0
Pbk, 6.5 x 9 in. / 128 pgs / 66 color.
U.S. \$34.95 CDN \$38.00
February/Art

CHARTA



Federico Díaz: Geometric Death Frequency 141

Text by Joseph Thompson, Federico Díaz, Jeffery Kipnis, Alanna Heiss.

Experimenting with new modes of computer-based production, Czech artist Federico Díaz (born 1971) created a massive installation at MASS MoCA in which more than 400,000 black spheres were milled and assembled by robots, according to advanced software analysis of a digital photograph at the museum's entrance.

Federico Díaz: Geometric Death Frequency 141
ISBN 978-88-8158-793-3
Pbk, 5.75 x 8.5 in. / 136 pgs / 101 color / 2 b&w.
U.S. \$34.95 CDN \$38.00
January/Art

LA FÁBRICA/MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA, MADRID



Antoni Miralda: De Gustibus non Disputandum

Text by Manuel J. Borja-Villel, Daniela Tilkin, Marc Dachy, Néstor García Canclini, Cecilia Novero, Celeste Olalquiaga, Isabel Tejada, et al.

This retrospective of the witty and pioneering art of Antoni Miralda (born 1942) surveys the artist's 1960s "Eat Art" sculptures, and his development of sculpture into performance (e.g. his wedding of the statue of Christopher Columbus in Barcelona and the Statue of Liberty in New York).

Antoni Miralda: De Gustibus non Disputandum
ISBN 978-84-92841-69-1
Hbk, 9.25 x 8.46 in. / 228 pgs / illustrated throughout.
U.S. \$60.00 CDN \$66.00
April/Art

JRP|RINGIER



Adel Abdessemed

Text by Larys Frogier.

Algerian artist Adel Abdessemed (born 1971) expands the parameters of his studio into the city streets. He has filmed wild boars loose in Paris and a stray cat devouring a mouse in Berlin. Of these public "acts," a term he prefers for its political implications, he has said: "I use passion and rage. Nothing else. I don't do illusions."

Adel Abdessemed
ISBN 978-3-03764-108-8
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$55.00 CDN \$61.00
March/Art

HATJE CANTZ



L.A. Raeven

Analyse, Research Paris

Edited by Ellen De Bruijne. Text by Jennifer Allen, Mirjam Westen, Zoran Eric.

The combined weight of Dutch twins Liesbeth and Angelique Raeven (born 1971) equates to that of a single adult woman. Recalling the work of their mentor Orlan, the controversial duo—who operates as the single entity L.A. Raeven—protests conventional notions of the healthy body. In videos and performances, L.A. Raeven interviews specialists in the fields of eating disorders, gender studies and consumer research.

L.A. Raeven
ISBN 978-3-7757-2706-8
Pbk, 8.5 x 11.75 in. / 220 pgs / 195 color / 55 b&w.
U.S. \$60.00 CDN \$66.00
February/Art

CHARTA



Adam Berg: Evidence

Text by Mordechai Omer.

Israeli artist Adam Berg (born 1962) fuses scientific models with art historical references to create dynamic works exploring perceptual reality, in particular conceptions of evidence and fact. From meteorites that fall on the borders of Tel Aviv to polar bears that invade the Trevi Fountain, the subject of Berg's work is ultimately how numb we have become to life's extraordinary occurrences.

Adam Berg: Evidence
ISBN 978-88-8158-800-8
Pbk, 6.75 x 9.5 in. / 48 pgs / 30 color / 3 b&w.
U.S. \$17.95 CDN \$20.00
February/Art

WALTHER KÖNIG, KÖLN



Christian Jankowski: Strip The Auctioneer at Christie's

Designed to mimic a Christie's catalogue, this artist's book documents Christian Jankowski's auction-performance in which the auctioneer sells off the artist's clothes (which he wears during the auction) and even, finally, his hammer. The book alternates the transcription of this comical event with a description of items sold.

Christian Jankowski: Strip The Auctioneer at Christie's

ISBN 978-3-86560-796-6

Pbk, 8.5 x 11 in. / 96 pgs / 39 color.

U.S. \$35.00 CDN \$39.00 **FLAT40**

February/Art

PJC, NEW YORK



Previously Announced

Christian Marclay: Fourth of July

Text by Jean-Pierre Criqui.

On 4 July 2005, Christian Marclay photographed a marching band at an Independence Day parade in Hyde Park, New York. He then produced eight photographs as large prints, and proceeded to tear them up into more than 40 pieces. The result is this artist's book, which composes Marclay's chaotic photo-fragments into a visual and narrative equivalent of a sound-art work.

Christian Marclay: Fourth of July

ISBN 978-0-9753921-3-3

Pbk, 7.25 x 9.5 in. / 128 pgs / illustrated throughout.

U.S. \$35.00 CDN \$39.00

Available/Art

HATJE CANTZ



Carsten Höller: Soma

Documents

Edited by Dorothée Brill, Udo Kittelmann.

Text by Claude Lévi-Strauss, John Brough.

In *Soma*, Belgian artist Carsten Höller (born 1961) traces the myth of the titular healing drink made by Vedic nomads in northern India during the second century BC. Drinking soma was thought to provide access to the divine. This publication collects writings on soma, from the early eighteenth century to the present, on which Höller drew for his most recent hallucinatory installation.

Carsten Höller: Soma

ISBN 978-3-7757-2764-8

Pbk, 6.75 x 9.5 in. / 128 pgs / 30 color / 19 b&w.

U.S. \$25.00 CDN \$28.00

January/Art

JRP|RINGIER



Hinrich Sachs: Lost Once More Five Stories

Edited by Christoph Keller. Text by Ruth Buchanan, Hans-Christian Dany, Birgit Kempker.

Lost Once More combines five short stories dealing with motion, weekend forays, pilgrimage and time travel, by authors Ruth Buchanan, Mark von Schlegell, Birgit Kempker, Burkhard Strassmann, and Hans-Christian Dany. Five sculptures by Hinrich Sachs—replicated models of found vehicles—were the starting point for the stories, which Sachs commissioned.

Hinrich Sachs: Lost Once More

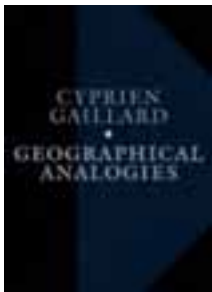
ISBN 978-3-03764-133-0

Pbk, 4.75 x 7.5 in. / 160 pgs / 14 b&w.

U.S. \$24.95 CDN \$27.00

January/Art

JRP|RINGIER



Cyprien Gaillard: Geographical Analogies

Edited by Florence Derieux, Rein Wolfs, Susanne Gaensheimer, Adam Szymczyk.

Described as a "world atlas against disappearance," this artist's book from Cyprien Gaillard (born 1980) presents 900 Polaroid photos, arranged into diamond-shaped grids, of architectural dilapidation, from ancient times to the present. Approaching the world as an archeological dig, Gaillard unites form with content by using an analogously outmoded instrument—the Polaroid—to depict these ruined or about-to-be ruined buildings.

Cyprien Gaillard: Geographical Analogies

ISBN 978-3-03764-148-4

Hbk, 9.25 x 12.5 in. / 224 pgs / 105 color.

U.S. \$90.00 CDN \$99.00

January/Art

HATJE CANTZ



Guillermo Faivovich & Nicolás Goldberg: The Campo del Cielo Meteorites

Volume 1, El Taco

Text by Daniel Birnbaum, Simon Starling, Carolyn Christov-Bakargiev.

Since 2006, Guillermo Faivovich and Nicolás Goldberg have been researching a 4,000 year-old meteorite shower. El Taco, one of the meteorites, was discovered in the 1960s and was divided between the Smithsonian and Buenos Aires' planetarium. Here, the artists reunite the parts.

Guillermo Faivovich & Nicolás Goldberg: The Campo del Cielo Meteorites

ISBN 978-3-7757-2717-4

Clth, 6.75 x 9.5 in. / 184 pgs / 84 color.

U.S. \$60.00 CDN \$66.00

February/Art

GRANARY BOOKS



Erica Van Horn: The Book Remembers Everything

Edited and with text by Nancy Kuhl.

Erica Van Horn's books offer miniaturist celebrations of small rituals and everyday civic and household matter, from shop signs, cook books and French lessons to napkins and envelope interiors. Many of her books have been collaborations with poets, artists and bookmakers such as Laurie Clark, Simon Cutts and Harry Gilonis. This volume surveys her books from the early 1980s to the present.

Erica Van Horn: The Book Remembers Everything

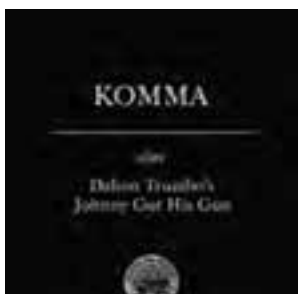
ISBN 978-1-887123-79-2

Hbk, 7 x 5.25 in. / 122 pgs / 112 color / 10 b&w.

U.S. \$20.00 CDN \$22.00

January/Art

FILLIP EDITIONS



Antonia Hirsch: Komma

After Dalton Trumbo's *Johnny Got His Gun*
Text by Maria Muhle, Kristina Lee Podesva.

Komma, an artist's book by Antonia Hirsch, is a modified facsimile of Dalton Trumbo's 1938 anti-war novel *Johnny Got His Gun*. The original book describes a soldier who has lost all of his limbs, his face and consequently the ability to communicate. Addressing issues of censorship and instrumentalization, Hirsch's version of Trumbo's novel has been reedited to include commas—punctuation entirely missing from the original.

Antonia Hirsch: Komma

ISBN 978-0-9738133-9-5

Clth, 5 x 8 in. / 316 pgs / 16 pg insert.

U.S. \$40.00 CDN \$44.00

February/Art

6 DECADES BOOKS



Book as Artwork 1960–1972 By Germano Celant.

Nearly three decades after its first printing, *Book as Artwork 1960–1972* remains a widely-cited landmark in the critical literature on artists' books. Penned by the critic and curator Germano Celant to accompany an exhibition at Nigel Greenwood Gallery in London, it was the first critical consideration of the artist's book. A bibliography lists over 300 historic artist-produced publications from this golden age of the medium.

Book as Artwork 1960-1972

ISBN 978-0-9829694-0-3

Pbk, 5.5 x 7 in. / 104 pgs.

U.S. \$20.00 CDN \$22.00

March/Art/Nonfiction & Criticism

DIS VOIR



Journey to the End of the Species

By Thierry Bardin, Dominique Lestel.

Part philosophical anthology and part science fiction, this illustrated volume tackles the mind-boggling phenomenon of post-humanism.

Journey to the End of the Species offers various proposals to actually create successors to the human race, establishing a set of resources—literary, artistic and political—to initiate thinking about a previously inconceivable future beyond humanity as we know it.

Journey to the End of the Species

ISBN 978-2-914563-61-1

Pbk, 7.5 x 10 in. / 128 pgs / 60 color.

U.S. \$45.00 CDN \$50.00

January/Art

DIS VOIR



Jerk Through Their Tears

Text by Dennis Cooper. Illustrations by Gisel Vienne. Music by Peter Rehberg.

Jerk is a collaborative artist's book and audio recording by director Gisele Vienne, author Dennis Cooper, musician Peter Rehberg and performer Jonathan Capdevielle, which translates a previous collaborative theater work into a violent multimedia disquisition on puppetry, serial killing and homoeroticism. The play and book are based on the Texan serial killer Dean Corll.

Jerk

ISBN 978-2-914563-63-5

Pbk, 6 x 8 in. / 64 pgs / 60 color / Audio CD.

U.S. \$40.00 CDN \$44.00

April/Art

DIS VOIR



Chloe: The Surreal and Its Echo

Already well known in the international electronic music scene, French DJ and sound artist Chloe brings her surrealist approach to sound to a new artist's book and audio recording. Featuring photographs, manuscript excerpts and other ephemera, the publication serves as an "echo" to an original sound piece derived from reportage and documentary tracks.

Chloe: The Surreal and Its Echo

ISBN 978-2-914563-64-2

Pbk, 6 x 8 in. / 64 pgs / 60 color / Audio CD.

U.S. \$40.00 CDN \$44.00

May/Art/Music



Gutai

Painting with Time and Space

Edited by Marco Francioli, Fuyumi Namioka, Tijs Visser.

The Gutai Group was a small collective of artists in Osaka, Japan, active from 1954 until 1972. The performative actions of its members anticipated the Fluxus and happenings movements, as well as the early strains of Conceptualism then brewing in the West. Gutai's intense exchanges with the avant-garde circles of Paris and Turin come to the fore in this publication.

Gutai

ISBN 978-88-366-1815-6

Pbk, 10 x 11 in. / 264 pgs / 70 color / 130 b&w.

U.S. \$49.95 CDN \$55.00

March/Art/Asian Art & Culture

DUMONT BUCHVERLAG



Heinz Mack: Life and Work, 1931–2011

Edited by Ute Mack.

Cofounder of Germany's Zero Movement, sculptor Heinz Mack (born 1931) has helped to define and extend the vocabularies of kinetic and light art over the past 50 years. This comprehensive publication casts light upon all phases of Mack's development, and is accompanied by commentary from the artist himself and some of his most esteemed critics.

Heinz Mack: Life and Work, 1931–2011

ISBN 978-3-8321-9353-9

Hbk, 10.25 x 11.75 in. / 500 pgs / 100 color / 300 b&w.

U.S. \$110.00 CDN \$121.00

May/Art



Dieter Roth: Das Traenenmeer

Actor and producer Martin Engler came across Dieter Roth's texts in the latter's Basel studio and has been transforming them into an audio series ever since. This audio CD includes two exclusive recordings: Engler's rendering of Roth's small ads in the *Anzeiger Stadt Luzern* and *Tears & Stones*, recorded in Iceland in June 2010 with the choir of the Dieter Roth Akademie.

Dieter Roth: Das Traenenmeer

ISBN 978-3-907474-84-6

CD-Audio, 5.5 x 5.5 in.

U.S. \$25.00 CDN \$28.00

March/Art

WALTHER KÖNIG, KÖLN



Marcel Broodthaers Today

Of Real Presence

Foreword by Gregor Jansen, Vanessa Joan Müller. Text by Elodie Evers, Gregor Jansen.

The ongoing influence of Marcel Broodthaers (1924–1976) has extended itself to video art, Relational Aesthetics and text art of all kinds. This volume assesses that multifarious influence, in works by Tacita Dean, Olivier Foulon, Andreas Hofer, Henrik Olesen, Kirsten Pieroth, Stephen Prina, Rirkrit Tiravanija, Joëlle Tuerlincks, Susanne M. Winterling and Cerith Wyn Evans.

Marcel Broodthaers Today

ISBN 978-3-86560-891-8

Pbk, 9 x 11.75 in. / 228 pgs / 130 color.

U.S. \$45.00 CDN \$50.00

February/Art



Dieter Roth: Tears in Lucerne

Edited by Flurina and Gianni Paravicini.

Text by Stefan Ripplinger, Barbara Wien.

One of Dieter Roth's major literary projects, *Tears in Lucerne* complements the volume *Advertisements 1971–1972* as a venture in "news-paper art." An essay by Stefan Ripplinger places the project within Roth's oeuvre, and an interview by Barbara Wien with the collector and gallery owner Erica Ebinger provides insight into her close friendship with Roth.

Dieter Roth: Tears in Lucerne

ISBN 978-3-907474-83-9

Pbk, 5.5 x 8 in. / 128 pgs / illustrated throughout.

U.S. \$29.00 CDN \$32.00

March/Art

KERBER



Ilya Kabakov: Catalogue Raisonné

Artist Books 1958–2009

Edited by Matthias Haldemann.

The book form has played a consistently pivotal role in the art of Russian conceptualist Ilya Kabakov (born 1933). Kerber's massive and luxurious clothbound catalogue raisonné of Kabakov's artist's books—companion to their previous two-volume catalogue raisonné of the paintings—is both an artist's book and an academic resource, providing full-color spreads from books published between 1958 to the present.

Ilya Kabakov: Catalogue Raisonné

ISBN 978-3-86678-372-0

Slip Clth, 9 x 12 in. / 552 pgs / 725 color.

U.S. \$175.00 CDN \$193.00

March/Art

HATJE CANTZ



Carsten Höller: 2001–2010

184 Objects, Experiments, Events

Edited by Barbara-Brigitte Mak.

Often associated with “Relational Aesthetics,” Carsten Höller has become known for his sensory environments that disrupt prescribed human behavior by twisting perception, and eliciting spontaneous reactions of confusion. In this monograph, Höller documents, in chronological order, each of his works dating from 2001 to the present, supplementing them with interviews.

Carsten Höller: 2001–2010

ISBN 978-3-7757-2395-4

Hbk, 9.75 x 11.75 in. / 288 pgs / 795 color.

U.S. \$75.00 CDN \$83.00

February/Art

ERRANT BODIES PRESS



Leif Elggren: Death Travels Backwards

Video Works, 1999–2009

Edited and with text by Brandon LaBelle.

Active since the late 1970s, Leif Elggren (born 1950) is one of the most constantly innovative conceptual artists working in the combined fields of audio and video. A writer, visual artist, stage performer and composer, he has numerous audio releases to his credit; this DVD-booklet supplies an important overview of his work.

Leif Elggren: Death Travels Backwards

ISBN 978-0-9827439-2-8

Hbk, 6 x 8 in. / 12 pgs / 6 color / DVD (PAL/NTSC).

U.S. \$18.00 CDN \$20.00

February/Art

MODERNE KUNST NÜRNBERG



Nadim Vardag

Edited by Agnes Husslein-Arco, Belvedere Vienna. Text by Hans-Jürgen Hafner, Martin Guttman, Axel John Wieder.

German installation artist Nadim Vardag (born 1980) repurposes projected cinema towards painterly ends, looping film sequences of just a few seconds that record shifts of motion so minute as to resemble static paintings. This volume commemorates his winning of the 2009 BC21 Art Award.

Nadim Vardag

ISBN 978-3-86984-148-9

Flexi, 6.25 x 8.25 in. / 112 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

April/Art

MIT LIST VISUAL ARTS CENTER



Tavares Strachan: Orthostatic Tolerance

It Might Not Be Such a Bad Idea if I Never Went Home

Text by Maxwell Heller, Franklin E. Sirmans.

Since 2006, Tavares Strachan has been working on a body of work investigating orthostatic tolerance—our capacity to withstand deep-sea and outer-space pressure. Strachan’s films, examined here, show the artist in training for his experiments with gravitational stress. The book also is a record of Strachan’s artists’ residence at MIT.

Tavares Strachan: Orthostatic Tolerance

ISBN 978-0-938437-74-1

Pbk, 8 x 10.25 in. / 88 pgs / 43 color / 20 b&w.

U.S. \$30.00 CDN \$33.00

January/Art

ZIEHERSMITH/ARTHOUSE AT THE JONES CENTER



Matt Stokes: These Are the Days

Foreword Sue Graze. Interview by Elizabeth Dunbar. Text by John Dale, Pat Blashill.

In 2007 the English artist and film-maker Matt Stokes was invited to co-produce a new film with Zieher Smith on Austin’s punk music scene. Investigating the dichotomies expressed within earlier and later punk communities, Stokes produced a 16mm film, whose making this volume records. Also reproduced here is 1970s and 80s ephemera related to Austin’s lively punk, post-punk and DIY movements.

Matt Stokes: These Are the Days

ISBN 978-0-9770627-2-0

Pbk, 8.25 x 6.5 in. / 123 pgs / 79 color / 50 b&w / 51 duotone.

U.S. \$20.00 CDN \$22.00

February/Art/Film

AMERICAS SOCIETY



Paula Trope: Emancipatory Action

Edited by Gabriela Rangel. Text by Paulo Herkenhoff, Doris Sommer, Nicolau Sevcenko.

Acting as mediator and collaborator, Paula Trope recruited a number of children living in the shantytowns of Rio de Janeiro to make photographs using pinhole cameras she had constructed for them. *Emancipatory Action* presents the multi-panel photographs and videos that resulted. An extended interview with various participants debates the many issues attending this experiment.

Paula Trope: Emancipatory Action

ISBN 978-1-879128-33-0

Pbk, 9 x 7 in. / 100 pgs / 60 color.

U.S. \$20.00 CDN \$22.00

February/Art/Latin American Art & Culture

WALTHER KÖNIG, KÖLN



Eija-Liisa Ahtila: Where is Where

Edited by Ziba Ardalan de Weck. Text by Alison Butler, Nancy Princenthal.

Inspired by true stories, the films of Eija-Liisa Ahtila depict people whose worlds appear to fall apart completely. *Where is Where?* tells the story of a Finnish author researching a terrible crime from the Algerian War, who is paid a visit by Death, incarnated in the tradition familiar from *The Seventh Seal*. This volume records the film in beautiful stills with captioned dialogue.

Eija-Liisa Ahtila: Where is Where
ISBN 978-3-86560-759-1
Hbk, 11.75 x 8 in. / 128 pgs / 150 color.
U.S. \$59.95 CDN \$66.00 **FLAT40**
February/Art/Film & Video

WALTHER KÖNIG/KOENIG BOOKS, LONDON



Tabaimo: Boundary Layer

Text by Ziba Ardalan de Weck, JJ Charlesworth.

Tabaimo (born 1975) produces beautiful yet disturbing hand-drawn animations, which mix traditional Japanese imagery with digital video techniques. Drawing on media images as well as her own personal experience, she often creates dark, satirical pieces that critique modern life in Japan, in particular her generation's attempts to reconcile the realities of today with older Japanese values.

Tabaimo: Boundary Layer
ISBN 978-3-86560-828-4
Pbk, 8 x 11 in. / 80 pgs / 450 color.
U.S. \$45.00 CDN \$50.00
February/Art/Asian Art & Culture/Film & Video

KERBER



Julian Rosefeldt: Living in Oblivion

Text by Bert Rebhandl, Thomas Köhler.

The film installations of Julian Rosefeldt (born 1965) combine political critique with visual opulence and glossy production values. To celebrate his recent work "The Shift," Rosefeldt has designed this volume, which combines documentation with recomposed works from the 1990s. These lesser known earlier works represent a point of departure for the artist's present interest in forgotten and hidden places.

Julian Rosefeldt: Living in Oblivion
ISBN 978-3-86678-414-7
Pbk, 9 x 10.75 in. / 104 pgs / 134 color / 50 b&w.
U.S. \$43.50 CDN \$48.00
March/Art/Film & Video

KUNSTHAUS BREGENZ



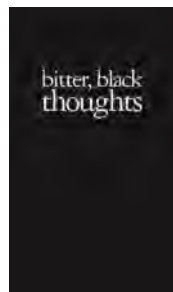
Harun Farocki: Soft Montages

Edited by Yilmaz Dziewior. Text by Jan Verwoert, Christa Blümlinger, et. al.

Published in conjunction with a major exhibition at the Kunsthau Bregenz in Austria, this book on the eminent German filmmaker Harun Farocki (born 1944) comprehensively compiles descriptions and analysis of Farocki's massive body of film and video work. Farocki adds textual contributions of his own, commenting on each of his works since the mid-1960s.

Harun Farocki
ISBN 978-3-86560-818-5
Flexi, 8.5 x 10.5 in. / 192 pgs / 82 color.
U.S. \$55.00 CDN \$61.00
February/Art/Film & Video

BLAFFER ART MUSEUM



Amy Patton: Bitter, Black Thoughts

Text by Rachel Hooper, Ingo Niermann, Christina Linden.

Amy Patton's latest film *Oil* slips between a theater production of Upton Sinclair's novel of the same name and the making of the film itself. *Bitter, Black Thoughts* is the first book on Patton's films and features her notes for *Oil* along with essays by curator Rachel Hooper and novelist Ingo Niermann.

Amy Patton: Bitter, Black Thoughts
ISBN 978-0-941193-48-1
Pbk, 4.5 x 7 in. / 104 pgs / illustrated throughout.
U.S. \$29.99 CDN \$33.00
February/Art/Film & Video

MODERNE KUNST NÜRNBERG



Nathalie Djurberg & Hans Berg: Snakes Knows It's Yoga

Text by Hans Berg, Pernille Fonnesback, Florian Heesch, Kathrin Meyer, Kristin Schrader.

The animated films of Nathalie Djurberg (born 1978) won the artist a Silver Lion at the 2009 Venice Biennale. Her films animate figurines made of cloth and plasticine in a puppet/marionette theater of macabre sexual intrigue. Here, Djurberg's films are accompanied by Hans Berg's musical compositions.

Nathalie Djurberg & Hans Berg: Snakes Knows It's Yoga
ISBN 978-3-86984-152-6
Clth, 8.25 x 10.75 in. / 168 pgs / illust. throughout.
U.S. \$70.00 CDN \$77.00
April/Art/Film & Video

WALTHER KÖNIG, KÖNIG



Derek Jarman: Super 8

Foreword by Julia Stoschek, Phillip Fürnkäs.

The British filmmaker, set designer, painter and author Derek Jarman is well-known to a wide audience, but his earliest films, made in Super-8, are only recently beginning to be retrieved. Made in the early 70s, and already proposing key Jarman themes of sexuality and Englishness, these diaristic shorts predate his first feature *Sebastiane* (1976) and are reproduced here as stills.

Derek Jarman: Super 8

ISBN 978-3-86560-875-8

Hbk, 6.75 x 8.5 in. / 124 pgs / 65 color.

U.S. \$44.95 CDN \$49.00

February/Art/Film & Video

WALTHER KÖNIG, KÖLN



Robert Wilson: Video Portraits

Edited by Peter Weibel. Text by Norman

Bryson, Ali Hossaini, Noah Khoshbin, Matthew Shattuck, Nicola Suthor, Peter Weibel, Robert Wilson.

One of the world's truly visionary theater artists, Robert Wilson (born 1941) brings his impeccable eye to high-definition video in a series of dramatic portraits. These tableaux of celebrities and other personalities entail carefully coordinated set design, lighting, music, makeup, props and costumes.

Robert Wilson: Video Portraits

ISBN 978-3-86560-850-5

Pbk, 9.25 x 10 in. / 208 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00 **FLAT40**

February/Performing Arts/Film & Video

CONTEMPORARY ARTS MUSEUM HOUSTON/
MIT LIST VISUAL ARTS CENTER



Stan VanDerBeek: The Culture Intercom

Text by Bill Arning, Jane Farver, Mark Bartlett, Jacob Proctor, João Ribas, Gloria Sutton, Michael Zyrd.

American independent filmmaker Stan VanDerBeek (1927–1984) was one of the first to extend film projection into multimedia spectacle and to embrace video and computer technology: a supreme instance of what critic Gene Youngblood dubbed “Expanded Cinema.”

Stan VanDerBeek: The Culture Intercom

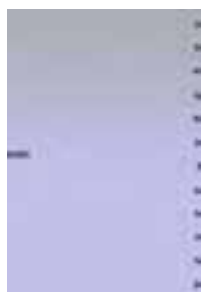
ISBN 978-1-933619-33-0

Flexi, 8.75 x 11.75 in. / 104 pgs / 12 color / 70 b&w.

U.S. \$24.95 CDN \$27.00

March/Art/Film & Video

WALTHER KÖNIG, KÖLN



Anri Sala: Why The Lion Roars Forecasts

For this installation, Albanian artist Anri Sala (born 1974) created a list of 57 classic feature films, assigning each a temperature between -11 and +45 degrees Celsius. A thermometer outside the exhibition space measured the temperature, triggering a film-editing program. When the temperature changed, the film corresponding to the new temperature automatically began where it had previously left off, interrupting the narrative and provoking unplanned collisions of meaning.

Anri Sala: Why The Lion Roars

ISBN 978-3-86560-779-9

Clth, 15.75 x 11 in. / 1536 pgs / illust. throughout.

U.S. \$180.00 CDN \$198.00 **SDNR30**

February/Art/Film & Video

JRP|RINGIER



Ai Weiwei: Fairytale Documentary

A documentary film by internationally acclaimed Chinese artist Ai Weiwei (born 1957), *Fairytale* chronicles the making of an installation-cum-performance of the same name. In 2007, Ai Weiwei invited 1001 Chinese citizens of varying ages and backgrounds to travel to Kassel, Germany, for one week each, all expenses paid. This 152-minute film describes the many challenges facing the artist and his volunteers in coordinating the work.

Ai Weiwei: Fairytale

ISBN 978-3-03764-153-8

DVD, 5.25 x 7.5 in. / (NTSC & PAL).

U.S. \$35.00 CDN \$39.00

January/Art/Film & Video/Asian Art & Culture

BRONX MUSEUM OF THE ARTS/MIT LIST VISUAL
ARTS CENTER



Juan Downey: The Invisible Architect

Text by Valerie Smith, Michael Taussig, Isabel García, Julieta González.

A key protagonist in the New York art scene of the 1970s and 1980s, Juan Downey (1940–1993) combined autobiographical content with an anthropological documentary style in his video works. This volume last unveils the oeuvre of this remarkable artist to a wider public.

Juan Downey: The Invisible Architect

ISBN 978-0-938437-76-5

Pbk, 8 x 11.75 in. / 200 pgs / 25 color / 50 b&w.

U.S. \$35.00 CDN \$39.00

June/Art/Film & Video/Latin American Art & Culture

KERBER



Nguyen Xuan Huy

Text by Marc Wellmann, Stefan Reisner.

Borrowing liberally from art history, Vietnamese painter Nguyen Xuan Huy (born 1976) manipulates a Pop aesthetic to confront the traumatic legacy of the Vietnam War, specifically the birth defects caused by Agent Orange. The bodies that compose his haunting figurative tableaux are distorted yet graceful, humiliated yet strong—apt metaphors for a nation still in recovery.

Nguyen Xuan Huy

ISBN 978-3-86678-398-0

Hbk, 9.5 x 12.25 in. / 72 pgs / 81 color / 4 b&w.

U.S. \$39.95 CDN \$44.00

March/Art/Asian Art & Culture

TIMEZONE 8



Ouyang Chun: Painting the King

Edited and text by Margrit Brehm.

Ouyang Chun: Painting the King gathers a single series by this Beijing-based artist, titled *King*. These large-scale (up to 20 feet wide) paintings narrate the tale of a king from Chinese antiquity, and are worked in tiny brushstrokes and gold leaf.

Ouyang Chun: Painting the King

ISBN 978-988-18907-1-9

Hbk, 11 x 8.25 in. / 160 pgs / 85 color.

U.S. \$50.00 CDN \$55.00

February/Art/Asian Art & Culture

Exhibition Schedule

Berlin, Germany: ME Collectors Room,

10/01/10–01/09/11

Vienna, Austria: Belvedere, 03/02/11–06/11/11

TIMEZONE 8



Dong Wensheng: No Worldview for the Face

Text by Zuo Jing.

Dong Wensheng's works in sculpture, photography and video combine elements from traditional Chinese art with disjunctive contemporary imagery: a rock garden grows out of the sheared-off top of a man's head, a bird carries a human skull over a cityscape and a tattooed and headless body is recreated in plaster like an archaeological exhibit.

Dong Wensheng: No Worldview for the Face

ISBN 978-988-18906-4-1

Clth, 8 x 11 in. / 130 pgs / 47 color / 22 b&w.

U.S. \$35.00 CDN \$39.00

March/Art/Asian Art & Culture

KERBER



Haiying Xu

Text by Anke Doberauer, Jochen Meister, Anna Wondrak, Annemarie Zeiller.

Chinese painter Haiying Xu (born 1975) frequently depicts herself in spectral, isolate situations, such as bare rooms or dark, ankle-deep water, surrounded by a cavalry of spirit creatures and dragon forms. Collectively, her self-portraits and dream tableaux allegorize a China of irretrievable pasts and unknowable futures. This volume reproduces a large selection of her works, alongside installation shots.

Haiying Xu

ISBN 978-3-86678-439-0

Hbk, 8.25 x 9.75 in. / 96 pgs / 100 color.

U.S. \$39.95 CDN \$44.00

March/Art/Asian Art & Culture

TIMEZONE 8 LIMITED/PACIFIC ART FUND



Feng Zhengjie 2008–2009

Text by Lu Peng, Richard Vine.

Feng Zhengjie's oversize close-ups of smooth-skinned and flawlessly coiffed young women, rendered in unearthly shades of lurid green and pink, are one of the guilty pleasures of contemporary Chinese art. Inspired by 1930s Shanghai posters, Feng Zhengjie takes Warhol's silkscreen palette to new heights of luminousness. This volume surveys works made in 2008–2009: portrait series, floating flora series and new sculptures.

Feng Zhengjie 2008–2009

ISBN 978-988-18906-3-4

Hbk, 9.75 x 11.25 in. / 147 pgs / 147 color.

U.S. \$40.00 CDN \$44.00

March/Art/Asian Art & Culture

TIMEZONE 8



Chen Ke: Hard-Boiled Wonderland and the End of the World

Hugely admired and collected throughout Asia and in Germany, Switzerland, Italy and the U.K., Chinese painter Chen Ke (born 1978) paints little girls in moments of luminous introspection, in a style mixing cartoon lightness with the high seriousness of the western masters. This volume surveys her work of the past two years.

Chen Ke: Hard-Boiled Wonderland and the End of the World

ISBN 978-988-18906-6-5

Slip, Pbk, 9 x 9.5 in. / 108 pgs / 108 color.

U.S. \$30.00 CDN \$33.00

March/Art/Asian Art & Culture

EDICIONES POLIGRAFA



Wang Huaiqing

Text by Derrick Cartwright, Michael Sullivan.

Against his early training in Social Realism, Chinese painter Wang Huaiqing (born 1944) became a leader of "The Contemporaries," a progressive art group active in China during the late 1970s and early 1980s. The artist mines traditional Chinese material culture—furniture and other familiar objects—deconstructing the forms to create near-abstractions.

Wang Huaiqing

ISBN 978-84-343-1251-7

Clth, 12 x 12 in. / 320 pgs / 240 color / 12 b&w.

U.S. \$65.00 CDN \$72.00

March/Art/Asian Art & Culture

TIMEZONE 8



Zhou Chunya

This massive retrospective catalogue is the definitive work on the contemporary Chinese painter Zhou Chunya, including his best-known *Green Dog* series—comical portraits of his beloved German shepherd—as well as expressionistic landscapes and still lifes, Schiele-esque nudes and his most recent work, in which couples embrace in fecund landscapes.

Zhou Chunya

ISBN 978-988-18906-0-3

Pbk, 10 x 11.5 in. / 567 pgs / 567 color.

U.S. \$60.00 CDN \$66.00

March/Art/Asian Art & Culture

TIMEZONE 8



Zhong Biao

Text by Zhong Qian.

Zhong Biao (born 1968) seamlessly collages figures and images from both western and eastern culture and history in his realistic, large-scale, self-referential paintings. Michelangelo's "Pieta" is framed by a modern city skyline and Chinese revolutionary soldiers smile and pose beside teenagers wearing iPod headphones.

Zhong Biao

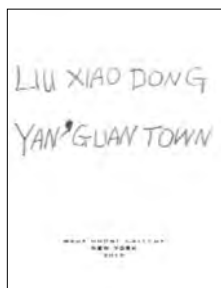
ISBN 978-988-18906-5-8

Pbk, 10 x 11.5 in. / 336 pgs / 315 color.

U.S. \$50.00 CDN \$55.00

March/Art/Asian Art & Culture

MARY BOONE GALLERY



Liu Xiaodong: Yan' Guan Town

Text by Jeff Kelley.

In the summer of 2009, Liu Xiaodong—widely considered the leading "New Generation" figurative painter in China—traveled to Yan' Guan County in Gansu Province, China, where he sought to depict the peaceful coexistence of Muslims and Christians, focusing on two families. This monograph presents his portraits of the families alongside journal excerpts and photographs.

Liu Xiaodong: Yan' Guan Town

ISBN 978-988-17143-9-8

Pbk, 8.5 x 11 in. / 173 pgs / illustrated throughout.

U.S. \$60.00 CDN \$66.00

February/Art/Asian Art & Culture

TIMEZONE 8



Hung Liu: Great Granary

Edited and with text by Wu Hung. Text by Liu Xiaodong, Xu Bing, Sui Jianguo, Yu Hong, Li Songsong, Wei Lin.

Hung Liu: Great Granary is the story of one of China's pioneering women artists, whose groundbreaking 1981 mural "Music of the Great Earth" (at Beijing's Central Academy of Fine Art) is revered by a generation of Chinese artists, including Xu Bing, Sui Jianguo, Liu Xiaodong, Yu Hong, Wei Lin and Li Songsong, all of whom contribute to this celebratory monograph.

Hung Liu: Great Granary

ISBN 978-988-18907-3-3

Hbk, 11.25 x 11.25 in. / 220 pgs / 69 color.

U.S. \$50.00 CDN \$55.00

March/Art/Asian Art & Culture

TIMEZONE 8 LIMITED



Yin Zhaoyang: Facade

Preface by Xia Jifeng. Text by Zhu Zhu.

The painted figures that populate Yin Zhaoyang's *Facade* are meat-colored monstrous nudes hailing from some anti-Eden. Smoke streams from their ears and their eyes gleam red. Even more disturbing are Zhaoyang's sculptures of distorted faces carved out of white marble and dark bluestone; the skill with which they are carved enhances their eerie realism.

Yin Zhaoyang: Facade

ISBN 978-988-18906-8-9

Hbk, 7.75 x 11.5 in. / 248 pgs / 190 color / 7 b&w.

U.S. \$45.00 CDN \$50.00

March/Art/Asian Art & Culture

KERBER



Osmar Osten: Women, Bridges, Windows

Edited by Ingrid Mössinger. Text by Ingo Schulze.

German artist Osmar Osten (born 1959) captures the spontaneous occurrences in a changing landscape, as though painting through a car window: birds, fish, people, snowmen, windows and bridges. Occasionally accompanied by captions, Osten's paintings portray the world as fleeting miasma with wit and faux-naïve charm.

Osmar Osten: Women, Bridges, Windows

ISBN 978-3-86678-438-3

Hbk, 9.5 x 11.75 in. / 96 pgs / 95 color.

U.S. \$40.00 CDN \$44.00

March/Art

HATJE CANTZ



Alois Mosbacher: Outside Fiction

Edited by Günther Holler-Schuster. Text by Hans Ulrich Obrist, Robert Fleck, Annelie Pohlen.

Alois Mosbacher (born 1954) is a representative of Austria's Neue Malerei (New Painting) movement of the 1980s. This publication shows the progression of Mosbacher's career with plates of early as well as recent works, illustrating his early personal mythology and his more recent use of photography and mass media.

Alois Mosbacher: Outside Fiction

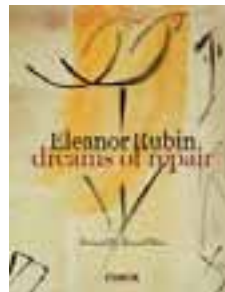
ISBN 978-3-7757-2729-7

Pbk, 8.75 x 11 in. / 240 pgs / 206 color / 83 b&w.

U.S. \$60.00 CDN \$66.00

January/Art

CHARTA



Eleanor Rubin: Dreams of Repair

Text by Howard Zinn, Laura Hein, Eleanor Rubin.

California printmaker Eleanor Rubin (born 1940) is best known for her human rights posters of the 1970s and 1980s, her collaborations with poets and scientists and for her recent watercolors, which forms the focus of this book. *Dreams of Repair* includes an introduction by historian and activist Howard Zinn.

Eleanor Rubin: Dreams of Repair

ISBN 978-88-8158-788-9

Pbk, 8.5 x 6.5 in. / 64 pgs / 37 color.

U.S. \$24.95 CDN \$27.00

January/Art

INSPIRATION POINT PRESS



Bo Bartlett: Paintings 1981–2010

Introduction by Patricia Junker. Text by Donald Kuspit, Jack Byer.

Bo Bartlett (born 1955) belongs to the tradition of American realist painters defined by such artists as Andrew Wyeth, who called Bartlett "fresh, gifted and what we need in this country." Surveying the artist's work between 1981 and 2010, this monograph includes previously unpublished paintings, along with an essay by noted scholar and critic Donald Kuspit.

Bo Bartlett: Paintings 1981–2010

ISBN 978-0-578-06122-1

Pbk, 11 x 10.25 in. / 64 pgs / 47 color.

U.S. \$24.95 CDN \$27.00

February/Art

CRYMOGEA



Ragnar Kjartansson: The End Venezia 2009

For the 2009 Venice Biennale, Ragnar Kjartansson occupied a room, painting his model, Páll Haukur Björnsson, who wore only a Speedo swimsuit and lazily drank beer and smoked, while Mozart and Wagner sounded from a record player. Over the course of several months, onlookers saw the paintings piling up in the room. This volume records the paintings and performance.

Ragnar Kjartansson: The End | Venezia 2009

ISBN 978-9935-420-04-6

Pbk, 6.75 x 8.25 in. / 208 pgs / 144 color.

U.S. \$45.00 CDN \$50.00

March/Art

HATJE CANTZ



Andy Denzler: The Human Nature Project

Text by Nadine Brüggeborns.

The enormous canvases of Swiss painter Andy Denzler (born 1965) portray human figures and faces, sourced from photographs and striated by horizontal lines of paint, in the fashion of Gerhard Richter. *The Human Nature Project* gathers a series of recent works that project his brooding, semi-apocalyptic vision of humanity.

Andy Denzler: The Human Nature Project

ISBN 978-3-7757-2803-4

Hbk, 9.5 x 11.75 in. / 128 pgs / 90 color.

U.S. \$55.00 CDN \$61.00

June/Art

DUMONT BUCHVERLAG



Arnulf Rainer: Cross
The Cross Can Convey The Meaning
Text by Rienhold Baumstark.

A pre-eminent master among Austrian painters, Arnulf Rainer (born 1929) has made a métier of exploring the form of the cross, in countless permutations—from Greek cross to anthropomorphic cross to crucifix—and in photography, painting, works on paper and sculpture. This volume surveys this defining theme across Rainer's 50-year career.

Arnulf Rainer: Cross
ISBN 978-3-8321-9335-5
Hbk, 9.5 x 11.75 in. / 184 pgs / 70 color / 5 b&w.
U.S. \$59.95 CDN \$66.00
March/Art

KERBER



Norbert Prangenber: Paintings

Text by Walter Grasskamp.

Primarily known as a sculptor, Norbert Prangenber (born 1949) has created a new series of small-scale paintings. Influenced by his experience with ceramics, the artist uses his fingers, as well as brushstrokes, to shape his brilliantly tactile surfaces. Like all of his work, these paintings emphasize the fundamental relationship between sight and touch, eye and hand.

Norbert Prangenber: Paintings
ISBN 978-3-86678-393-5
Hbk, 8.5 x 10.75 in. / 96 pgs / 45 color.
U.S. \$40.00 CDN \$44.00
March/Art

MATTHEW MARKS GALLERY



Brice Marden: Letters

Text by Jeffrey Weiss.

The paintings and drawings that compose Brice Marden's *Letter* series, the artist's first extended group of works since his 2006 retrospective at The Museum of Modern Art, New York, demonstrate the persistence of labor and method that has characterized the artist's practice for over four decades now. The *Letter* paintings have in common a strict formatting device: borders or bands of color along the left and right vertical edges of the canvas.

Brice Marden: Letters
ISBN 978-1-880146-55-2
Clth, 13.25 x 10 in. / 48 pgs / 46 color.
U.S. \$45.00 CDN \$50.00
February/Art

KERBER



Michael Gerngroß: Traces
Edited by Karsten Löckemann. Text by Bettina Beckett.

Drawing on the disparate traditions of Abstract Expressionism and 1980s graffiti, Michael Gerngroß (born 1977) creates a hybrid style that foregrounds color as gesture. Recently, the artist has incorporated aluminum foil to extend the boundaries of the painting into space, producing works that seem to explode like fireworks.

Michael Gerngroß: Traces
ISBN 978-3-86678-423-9
Hbk, 8.25 x 10.25 in. / 112 pgs / 84 color.
U.S. \$39.95 CDN \$44.00
March/Art

KERBER



Myriam Holme

Text by Meike Behm, Christian Werth.

The paintings—and painting-assemblages—of German artist Myriam Holme (born 1971) turn on contradiction; for all their austere elegance, they also exude a quiet violence in their materials. Often beginning by staining a surface (paper, aluminum) with color, Holme has—in recent works—bent, twisted and fractured that ground, resulting in beautifully damaged compositions.

Myriam Holme
ISBN 978-3-86678-437-6
Hbk, 9 x 12 in. / 88 pgs / 70 color.
U.S. \$37.50 CDN \$41.00
March/Art

HATJE CANTZ



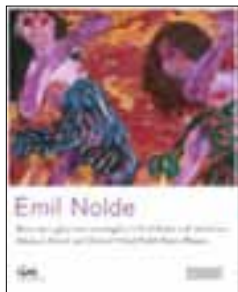
Bernard Frize: And How and Where and Who

Edited by Markus Heinzelmann.

The serial abstract canvases of French artist Bernard Frize (born 1949) are generated by constraints—Frize describes his process as “inventing a little mechanism—a motor that runs all by itself, that no longer has any need of me.” The results, surprisingly fluid and light in touch, are surveyed in this new monograph.

Bernard Frize: And How and Where and Who
ISBN 978-3-7757-2749-5
Hbk, 9.75 x 12 in. / 112 pgs / 43 color / 8 b&w.
U.S. \$45.00 CDN \$50.00
January/Art

DUMONT BUCHVERLAG



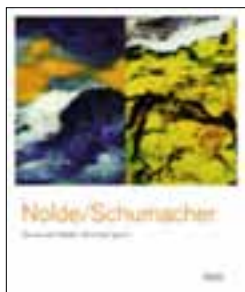
Emil Nolde Paints Women Admired, Feared, and Desired

Edited by Manfred Reuther. Text by Joerg Garbrecht.

A recurrent theme for Emil Nolde was the portrayal of women, cast in roles to which the artist brought his troubled projections: woman as mother, muse, model, music hall girl; saints, sinners and seductresses. Here, color reproductions of 50 of Nolde's paintings are examined alongside works by artists from Giorgione and Klimt to Munch and Warhol.

Emil Nolde Paints Women
ISBN 978-3-8321-9325-6
Hbk, 9.75 x 11.5 in. / 144 pgs / 97 color / 7 b&w.
U.S. \$45.00 CDN \$50.00
March/Art

DUMONT BUCHVERLAG



Emil Nolde & Emil Schumacher: Kindred Spirits

Edited by Alexander Klar, Manfred Reuther, Ulrich Schumacher.

Emil Nolde (1867–1956) and Emil Schumacher (1912–1999) shared an expressionistic relish of bold line, brash color and emphatic contrast, and applied this style respectively to modernist figuration and mid-century abstraction and figuration. This volume unites these kindred souls for the first time.

Emil Nolde & Emil Schumacher: Kindred Spirits
ISBN 978-3-8321-9351-5
Hbk, 9.75 x 11.75 in. / 144 pgs / 95 color / 17 b&w.
U.S. \$45.00 CDN \$50.00
March/Art

KERBER



Cornelia Schleime: Whoever Drinks from Me Will Turn Into A Deer

Text by Martin Hellmold.

A natural painterly heir to the *Metamorphoses* of Ovid, German artist Cornelia Schleime (born 1953) delights in transmuting the human form. This publication features her *Camouflage* series, in which humans and animals coalesce to form zoomorphic hybrid figures.

Cornelia Schleime: Whoever Drinks from Me Will Turn Into A Deer
ISBN 978-3-86678-416-1
Hbk, 9.5 x 11.75 in. / 88 pgs / 47 color.
U.S. \$49.95 CDN \$55.00
March/Art

HATJE CANTZ



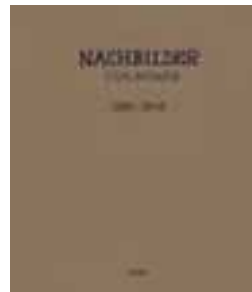
Oda Jaune: First Water

Text by Robert Fleck.

For *First Water*, Bulgarian artist Oda Jaune (born 1979) selected 100 works on paper that focus on the human body. Often supplemented by bizarre amorphous thumb-shaped forms, Jaune's drawings and paintings describe a world in which the body is turned inside out, and blend the corporeal with the emotional in disquieting and occasionally gruesome ways.

Oda Jaune: First Water
ISBN 978-3-7757-2677-1
Clth, 11 x 13.25 in. / 240 pgs / 100 color.
U.S. \$85.00 CDN \$94.00
January/Art

KERBER



Eva Schwab: Afterimages

2005–2010
Edited by Jutta Meyer zu Riemsloh.
Text by Gerald Hintze, Cathrin Nielsen.

For a decade, Eva Schwab (born 1966) has been examining her own childhood through painting. She revisits archetypal scenes from her family album, which she then transfers to wax-coated canvas, expanding and dissecting the image in an overt effort to recuperate the past. Kerber's handsomely bound monograph surveys work of the past five years.

Eva Schwab: Afterimages
ISBN 978-3-86678-375-1
Hbk, 9 x 10.25 in. / 168 pgs / 107 color / 3 b&w.
U.S. \$55.00 CDN \$61.00
March/Art

WALTHER KÖNIG, KÖLN



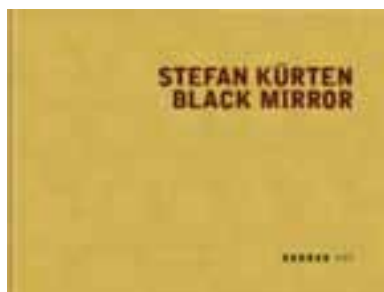
Nigel Cooke

Edited by Stuart Shave. Text by Michael Bracewell. Conversation with Martin Herbert.

Nigel Cooke's large-scale paintings construct a dark and melancholic world, populated by artists and philosophers dwarfed by the moody voids of color surrounding them. Reminiscent of the murkiness of backdrops in a dream, the isolate fragility of Giacometti and the more romantic climes of Caspar David Friedrich, Cooke's paintings have invented a new idiom for the portrayal of the figure.

Nigel Cooke
ISBN 978-3-86560-911-3
Hbk, 12 x 12.25 in. / 112 pgs / 50 color.
U.S. \$65.00 CDN \$72.00
February/Art

KERBER



Stefan Kürten: Black Mirror Prints 1991–2009

Text by Martin Hentschel.

The house is the leitmotif of Stefan Kürten's paintings and prints. From rural cabin to suburban dwelling to luxury condo, Kürten laces all domestic idylls with an ineffable, fluorescent edge of unreality. *Black Mirror* presents all of Kürten's prints made between 1991 and 2009, from lithographs to linocuts, including the beautiful *Platinum Collection* edition.

Stefan Kürten: Black Mirror

ISBN 978-3-86678-400-0

Clth, 11 x 8.25 in. / 56 pgs / 87 color / 6 b&w.

U.S. \$34.95 CDN \$38.00

March/Art

KERBER



Olaf Quantius

Edited by Ralph Melcher. Text by Roland Nachtigäller, Karen Straub.

Barns, huts and sheds are motifs that recur in the paintings of Olaf Quantius (born 1971). Simple and seemingly ephemeral, the buildings nevertheless fulfill an elementary need for warmth and protection. Employing backgrounds of silvery varnish or graduated color, Quantius embeds these dwellings in an undefined, unpeopled landscape, which lends the architecture a timeless, essential presence.

Olaf Quantius

ISBN 978-3-86678-410-9

Clth, 8.25 x 11 in. / 96 pgs / 72 color.

U.S. \$40.00 CDN \$44.00

March/Art

EDITIONS XAVIER BARRAL



Daniel Buren: Photos-Souvenirs Au Carré

Text by Pierre-Alexis Dumas.

In 2009, Hermès invited artist Daniel Buren (born 1938) to design its emblematic silk scarves. Consisting of 365 unique pieces, Buren's series incorporates 22 of his *Photos-Souvenirs*, an artist-coined term which refers to an archive of thousands of photographs that he has accumulated since the 1950s.

Daniel Buren: Photos-Souvenirs Au Carré

ISBN 978-2-915173-64-2

Flexi, 9.5 x 9.5 in. / 980 pgs / 365 color / 50 b&w / DVD (PAL Only).

U.S. \$125.00 CDN \$138.00

February/Art

GALERIE THADDAEUS ROPAC, PARIS/SALZBURG



Daniel Richter: Spagotzen

Edited by Arne Ehmann.

Embracing an overtly psychedelic aesthetic, German artist Daniel Richter (born 1962) creates bright, almost fluorescent, paintings that swell with activity and nervous intensity. *Spagotzen* includes the type of anarchic canvases that have made Richter famous. Rife with violence, these images feature boldly colored figures writhing amidst fiery urban scenes. In other works, couples and trios appear in desolate or otherwise deserted landscapes, blurring the line between an apocalyptic end and an Edenic beginning.

Daniel Richter: Spagotzen

ISBN 978-3-901935-43-5

Hbk, 9.5 x 11 in. / 48 pgs / 17 color.

U.S. \$30.00 CDN \$33.00

February/Art

ACTES SUD



Miquel Barceló: Terramare

Foreword by Marie-Josée Roig. Text by Jean Clottes, Alberto Manguel, Eric Mézil, Joana Maria Palou, Gabriel Llompant.

Miquel Barceló (born 1957) extends the primitivism of Art Brut into a dialogue with prehistoric art. This beautifully printed catalogue documents an exhibition of sculptures and works on paper held at three venues in Avignon—the Palais de Papes, the Musée du Petit Palais and the Collection Lambert—in which Barceló responded to the Quattrocento and Gothic works held in their collections.

Miquel Barceló: Terramare

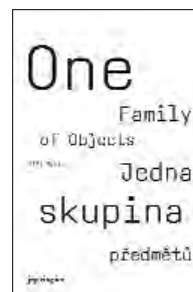
ISBN 978-2-7427-9141-5

Hbk, 8.5 x 11 in. / 370 pgs / illustrated throughout.

U.S. \$55.00 CDN \$61.00

March/Art

JRP|RINGIER



Jiri Skala: One Family of Objects

Edited by Jakub Zelnicke.

When the factory where Czech conceptualist Jiri Skala (born 1976) and his parents worked for decades went bankrupt in 2005, his family purchased one of the machines. Surprised by this gesture, the artist has since sought similar new owners to request they take photographs, allowing them to capture—through a camera lens—their relationship to their own manufacturing tool.

Jiri Skala: One Family of Objects

ISBN 978-3-03764-113-2

Pbk, 6.25 x 9.25 in. / 120 pgs / 60 color.

U.S. \$35.00 CDN \$39.00

January/Photography

VAN EVERY/SMITH GALLERIES, DAVIDSON
COLLEGE



Ewan Gibbs: America

Edited by Brad Thomas. Text by Jennifer D. Fletcher, Richard Schiff.

Using tiny hatches and dots derived from gridlike knitting patterns—a self-described “found language”—British artist Ewan Gibbs (born 1973) makes astounding pointillistic drawings whose imagery dissolves into abstraction when viewed at close range. *Ewan Gibbs: America* is bound in a gorgeous hardback linen cover with a slipcase.

Ewan Gibbs: America

ISBN 978-1-890573-10-2

Slip, Clth, 8.25 x 11.75 in. / 100 pgs / 40 duotone.

U.S. \$50.00 CDN \$55.00

February/Art

FOUR CORNERS BOOKS



Michael Patterson-Carver: Free Speech Zone

Introduction by Michael Patterson-Carver.

Text by Harrell Fletcher, Matthew Higgs.

Self-taught artist Michael Patterson-Carver's drawings celebrate ordinary men and women working for change through direct action and demonstrations. This is the first monograph on the artist, edited by artist Harrell Fletcher and including a conversation between Fletcher and an essay by White Columns Director Matthew Higgs.

Michael Patterson-Carver: Free Speech Zone

ISBN 978-0-9561928-2-0

Hbk, 8.5 x 8.5 in. / 80 pgs / 60 color.

U.S. \$19.95 CDN \$22.00

February/Art

COSAC NAIFY



Francis Alÿs: In a Given Situation

Text by Cuauhtémoc Medina, Alfonso Reyes, Ton Marar.

For the past ten years, video camera in hand, Francis Alÿs has chased tornados in the highlands south of Mexico City, hoping to access and film the literal eye of the storm. This volume, full of scrapbook and ephemera appeal, compiles Alÿs' notes, drawings, paintings, press clippings and writings for his film *Tornado*.

Francis Alÿs: In a Given Situation

ISBN 978-85-7503-942-7

Pbk, 6.75 x 8.75 in. / 152 pgs / 87 color.

U.S. \$45.00 CDN \$50.00

March/Art

KERBER



Thitz: Bags & Miracles

Text by Stephan Mann, Ricarda Geib.

German artist Thitz (born 1962) puts a new spin on the tradition of the artist on the Grand Tour: he paints city scenes upon paper bags scavenged in the places he visits. The bags are opened out flat for maximum coverage, and the paintings are executed with acrylics, in messy, busy, George Grosz-esque delineations of bird's-eye views or individual landmarks (the Manhattan bridge, Chabola City Tower).

Thitz: Bags & Miracles

ISBN 978-3-86678-406-2

Hbk, 8.75 x 11.75 in. / 96 pgs / 36 color.

U.S. \$37.50 CDN \$41.00

March/Art

CHARTA/GALERIE BRIGITTE SCHENK/
STADTMUSEUM SIEGBURG



Shahram Karimi

Edited by Dan Cameron. Text by Brigitte Schenk, Shirin Neshat.

The delicate mixed-media compositions of Iranian-born artist Shahram Karimi (born 1957) grapple with the dislocation and homesickness of Iranian refugees. Karimi's canvases combine floral motifs and his own Farsi poetry with the expressionless faces of the displaced. Karimi has for years worked as Shirin Neshat's key production designer for films, and the book includes essays by Neshat and curator Dan Cameron.

Shahram Karimi

ISBN 978-88-8158-797-1

Pbk, 9.25 x 10.75 in. / 96 pgs / 57 color.

U.S. \$47.50 CDN \$52.00

March/Art/Middle Eastern Art & Culture

CHARTA



John Newsom: Allegories of Naturalism

Text by Marc J. Straus, Ross Bleckner, John Newsom.

John Newsom (born 1970) orchestrates large, complex canvases of rich floral patterning interlaced with highly detailed renderings of birds, insects, mammals and skulls. This is the first comprehensive monograph published on Newsom's paintings and works on paper, covering the past seven years.

John Newsom: Allegories of Naturalism

ISBN 978-88-8158-801-5

Hbk, 9.5 x 11.25 in. / 136 pgs / 79 color / 14 b&w.

U.S. \$55.00 CDN \$61.00

February/Art

Exhibition Schedule

Los Angeles: Patrick Painter, 02/19/11–04/02/11

BLANTON MUSEUM OF ART

**Recovering Beauty**

The 1990s in Buenos Aires
 Edited and introduction by
 Ursula Davila-Villa. Text by Ned
 Rifkin, Doris Bravo, Abigail
 Winograd, Natalia Pineau, Jorge
 Gumier Maier, Inés Katzenstein.

In this first comprehensive presentation of art from the 1990s in Argentina, *Recovering Beauty* places the Centro Cultural Rojas (CCR) at the core of this creative period. The CCR, or "El Rojas" as it was later known, opened in 1989 as a venue for emerging artists. The "El Rojas" artists epitomized a collective will to move beyond a grim recent past by creating introspective narratives that looked towards the ordinary as a source of inspiration. Artists such as Feliciano Centurión, Sebastián Gordin, Jorge Gumier Mier, Miguel Harte, Graciela Hasper, Benito Laren, Marcelo Pombo, Cristina Schiavi and Omar Schiliro espoused conceptions of beauty, color and fantasy, and the projection of psychology as artistic expression. *Recovering Beauty* is the first sustained examination of this fascinating moment in Argentine culture, which chimes with trends towards the fantastical and the decorative in American art of the late 1990s and 2000s.

Recovering Beauty

ISBN 978-0-9815738-5-4

Pbk, 8.5 x 11 in. / 144 pgs / 50 color / 15 b&w.

U.S. \$25.00 CDN \$28.00

April/Art/Latin American Art & Culture

Exhibition Schedule

Austin, TX: Blanton Museum of Art,
 02/20/11–05/22/11

HATJE CANTZ

**World Transformers**

The Art of the Outsiders

Edited by Martina Weinhart,
 Max Hollein. Text by Daniel
 Baumann, Christiane Cuticchio,
 Michael Bonesteel.

The realm of outsider art provides for the untrained artist a haven from the art industry, populated as it is by those too bizarre to function within official culture. The fabulous universes depicted in Henry Darger's collaged watercolors represent but one of the more celebrated instances of outsider art's tendency to flout the conventions of reality. *World Transformers: The Art of the Outsiders* presents a wide range of art by artists working beyond the bounds of conventional artistic production, ranging from the nineteenth century to the present day, including the dream worlds of Swiss artist Aloïse, whose work was collected by Dubuffet; the precise mathematical utopias of George Widener; and the "Ewigkeitenendeland" (End-of-Eternities Land) of Austrian artist August Walla. Others represented here are A.C.M., Emery Blagdon, Darger, Auguste Forestier, Magde Gill, Karl Junker, Friedrich Schröder-Sonnenstern, Judith Scott, Oskar Voll, Adolf Wölfl and Birgit Ziegert.

World Transformers

ISBN 978-3-7757-2686-3

Hbk, 9.5 x 11.75 in. / 256 pgs /

159 color / 28 b&w.

U.S. \$60.00 CDN \$66.00

February/Art

Exhibition Schedule

Frankfurt, Germany: Schirn
 Kunsthalle 09/24/10–01/09/11

PENNSYLVANIA ACADEMY OF THE FINE ARTS

**Narcissus in the Studio**

Artist Portraits and Self-Portraits

Text by Robert Cozzolino, Joe Fig, Jonathan F. Walz, Sarah McEneaney.

Among the most popular images in the Pennsylvania Academy of the Fine Arts' rich collection are self-portraits and depictions of studio life. This publication accompanies a landmark exhibition investigating the complex nature of artistic identity. *Narcissus in the Studio* features texts by scholars and prominent contemporary artists whose work has tirelessly explored life in the studio. It includes an enormous selection of self-portraits and portraits of fellow artists by more than 60 major American artists from the nineteenth century to the present: Gertrude Abercrombie, Robert Arneson, William Beckman, Joan Brown, Thomas Eakins, Joe Fig, Viola Frey, Gregory Gillespie, Red Grooms, George Grosz, Barkley L. Hendricks, Sarah McEneaney, Archibald Motley, Jr., Vik Muniz, Gladys Nilsson, Jim Nutt, Violet Oakley, John Frederick Peto, George Tooker and Benjamin West.

Narcissus in the Studio

ISBN 978-0-943836-36-2

Pbk, 8 x 9.75 in. / 128 pgs / 125 color.

U.S. \$30.00 CDN \$33.00

February/Art

Exhibition Schedule

Philadelphia, PA: Pennsylvania
 Academy of the Fine Arts,
 10/23/10–01/02/11

GUGGENHEIM MUSEUM

**The Luminous Interval**
The D. Daskalopoulos Collection

Text by Nancy Spector, Simon Critchley, Jamieson Webster, Brian Sholis.

The Luminous Interval accompanies the Guggenheim Museum's eponymous exhibition of works drawn from the D. Daskalopoulos collection. Daskalopoulos' collecting practices are inspired in part by the writings of the Greek philosopher Nikos Kazantzakis, who envisioned life as the "luminous interval" bridging the twin abysses of birth and death. Balancing renderings of chaotic fragmentation with forms defined by geometric containment and restraint, the works explore the coexistence of hope and despair within the human condition. Encompassing works in various media by more than 30 artists, including Steve McQueen, Wangechi Mutu, Rivane Neuenschwander and Walid Raad, the result is a survey of some of the most salient artistic developments of recent decades. This fully illustrated catalogue features an interview with Daskalopoulos and critical essays by philosopher Simon Critchley with Jamieson Webster and art critic Brian Sholis.

The Luminous Interval

ISBN 978-0-89207-412-9

Hbk, 9 x 10.5 in. / 216 pgs / 160 color.

U.S. \$49.95 CDN \$55.00

May/Art

Exhibition Schedule

Bilbao, Spain: Guggenheim
 Museum Bilbao, 04/12/11–09/11/11

WITTE DE WITH



20 Years of Witte de With

Edited by Zoë Gray, Nicolaus Schafhausen, Monika Szewczyk. Text by Ken Lum, Koen Kleijn, Andrew Renton.

Since its inception in 1990, Witte de With has exhibited some 300 artists and, through its publications, lecture programs and participation in events such as the Venice Biennale and the Shanghai World Expo, the center continues to shape international discourse on art and its institutions. On the occasion of its twentieth anniversary, Witte de With Publishers presents a survey celebrating these achievements.

20 Years of Witte de With

ISBN 978-90-73362-93-2

Hbk, 9 x 12 in. / 304 pgs / 50 color / 300 duotone.

U.S. \$39.95 CDN \$44.00

February/Art

PUBLIC ART FUND



Statuesque

Introduction and text by Nicholas Baume. Foreword by Susan K. Freedman.

Through the example of six international artists—Pawel Althamer, Huma Bhabha, Aaron Curry, Thomas Houseago, Matthew Monahan and Rebecca Warren—*Statuesque* signals a resurgence of interest in the human figure among young sculptors. It features extensive documentary photographs, along with essays and interviews that provide an in-depth look at each artist.

Statuesque

ISBN 978-0-9608488-7-4

Hbk, 6.25 x 8.5 in. / 160 pgs / 160 color.

U.S. \$29.95 CDN \$33.00

February/Art

HATJE CANTZ



Examples to Follow! Expeditions in Aesthetics and Sustainability

Edited by Adrienne Goehler. Text by Hans-Peter Dürr, Gregor Kaiser, Ulrich Grober.

This publication focuses on the aesthetic dimensions of sustainability by examining works by artists such as Joseph Beuys, Gordon Matta-Clark, Robert Smithson, Josef Hack, Christoph Keller, Christian Kuhtz, Nana Petzet, Superflex, The Yes Men and others.

Examples to Follow!

ISBN 978-3-7757-2772-3

Cloth wrapped, Pbk, 2 vols., 8.25 x 10.25 in. /

416 pgs / 186 color / 24 b&w.

U.S. \$75.00 CDN \$83.00

January/Art

SILVANA EDITORIALE



Conceptual Art The Panza Collection

Foreword by Richard Koshalek. Text by Giuseppe Panza di Biumo, Gabriella Belli.

Giuseppe Panza di Biumo's Conceptual art was first exhibited at the Hirschorn Museum in Washington, D.C., in 2008, and constitutes a classic presentation of text-image works by Joseph Kosuth, Robert Berry, Hanne Darboven, Lawrence Weiner, Sol LeWitt, Jan Dibbets, Hamish Fulton, Franco Vimercati, Jan Wilson and Peter Wegner.

Conceptual Art

ISBN 978-88-366-1820-0

Pbk, 9.5 x 11 in. / 144 pgs / 60 color.

U.S. \$50.00 CDN \$55.00

February/Art

WALTHER KÖNIG, KÖLN



A Bit of Matter and a Little Bit More

The Collection and the Archives of Herman & Nicole Daled Edited by Ulrich Wilmes. Text by Chris Dercon, Birgit Pelzer, Benjamin H.D. Buchloh, Dirk Snauwaert.

The Daled collection in Brussels has long been famed for its Conceptual art holdings. Here, works by Vito Acconci, Carl Andre, Robert Filliou, On Kawara, Richard Long, Bruce Nauman, Ian Wilson and many more are documented in an inventory, complete with purchase prices.

A Bit of Matter and a Little Bit More

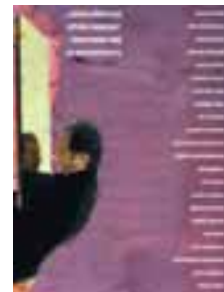
ISBN 978-3-86560-763-8

Pbk, 8.25 x 11 in. / 456 pgs / 192 color.

U.S. \$95.00 CDN \$105.00

February/Art

WALTHER KÖNIG, KÖLN



Jeder Künstler ist ein Mensch Positionen des Selbstportraits

Edited and with foreword by Karola Kraus. Text by Daniele Gregori, Doris Krystof, Veit Loers, David Riedel.

Demonstrating that the self-portrait has lost none of its relevance to contemporary art trends, this volume assesses the genre in the second half of the twentieth century. It includes examples by Bas Jan Ader, Joseph Beuys, General Idea, Martin Kippenberger, Maria Lassnig, Bruce Nauman, Albert Oehlen, Cindy Sherman, Katharina Sieverding and Andy Warhol.

Jeder Künstler ist ein Mensch

ISBN 978-3-86560-884-0

Hbk, 8.75 x 11 in. / 256 pgs / color.

U.S. \$59.95 CDN \$66.00

February/Art

HATJE CANTZ



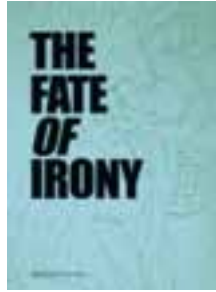
Subversive Practices

Art Under Conditions of Political Repression, 60s–80s, South America & Europe
Edited by Hans D. Christ, Iris Dressler.

Subversive Practices explores European and South American experimental and conceptual art practices established between the 1960s and 1980s under the influence of military dictatorships. It features the work of Juan Downey, Cornelia Schleime, Krzysztof Wodiczko and nearly 100 other artists.

Subversive Practices
ISBN 978-3-7757-2755-6
Hbk, 6.75 x 9.5 in. / 584 pgs / 541 color / 263 b&w.
 U.S. \$60.00 CDN \$66.00
 February/Art/Latin American Art & Culture

KERBER



The Fate of Irony

Preface Monika Schnetkamp. Text Ludwig Seyfarth, Zdenek Felix, Ursula Panhans-Bühler, Jörg Heiser, Sarah Khan, Olav Westphalen, Gregory Williams.

Irony is one of the defining characteristics of post-modernism, but is it a meaningful strategy today? *The Fate of Irony* addresses this question in works by Christian Jankowski, Werner Büttner, Marcel Dzama, Daniela Comani, Martin Kippenberger, Julia Oschatz, Roman Ondák, Julia Kissina, Ming Wong and Peter Jap Lim, among others.

The Fate of Irony
ISBN 978-3-86678-429-1
Hbk, 6.5 x 8.75 in. / 128 pgs / 68 color.
 U.S. \$39.95 CDN \$44.00
 March/Art

KERBER



The Luminous West

Edited by Stefan Gronert, Stephan Berg. Text by Douglas Fogle, Barbara Engelbach, Stephan Berg, Jürgen Harten, Jürgen Rüttgers.

The Luminous West unites 33 artists from two generations to define the artistic landscape of Germany's Rhineland and North Rhine-Westphalia regions. Among them are Bernd and Hilla Becher, Joseph Beuys, Tony Cragg, Isa Genzken, Andreas Gursky, Imi Knoebel, Albert Oehlen, Blinky Palermo, Sigmar Polke, Gerhard Richter, Rosemarie Trockel and others.

The Luminous West
ISBN 978-3-86678-432-1
Hbk, 9 x 11.5 in. / 416 pgs / 224 color / 83 b&w.
 U.S. \$65.00 CDN \$72.00
 March/Art

WALTHER KÖNIG, KÖLN



Human Condition

Empathy and Emancipation in Precarious Times

Edited by Peter Pakesch. Text by Adam Budak.

Addressing and reimagining the frailty of global economic systems and the precariousness of our era, *Human Condition* draws on works by Lida Abdul, Marcel Dzama, Maria Lassnig, Mark Manders, Kris Martin and Adrian Paci, and writings on ethics and judgment by Hannah Arendt, Judith Butler, Jeremy Rifkin and others, to reexamine conceptions of humanity in unstable times.

Human Condition
ISBN 978-3-86560-845-1
Pbk, 9 x 11.25 in. / 268 pgs / 40 color / 15 b&w.
 U.S. \$45.00 CDN \$50.00 **FLAT40**
 February/Art

WALTHER KÖNIG, KÖLN



Painting, Process & Expansion

Text by Edelbert Köb, Rainer Fuchs, Ines Gebetsroither, Gabriel Hubmann.

Issues of process and materiality in painting expanded in dramatic ways after Abstract Expressionism. This volume documents those at its forefront from the 1960s onwards: Pino Pascali, Daniel Spoerri, Robert Rauschenberg, John Chamberlain, Frank Stella, Robert Morris, Donald Judd and Henryk Stazewski; and more recently, Imi Knöbel, Heinrich Dunst, Jessica Stockholder, Bertrand Lavier, John Armleder, Jiri Kovanda, Rosemarie Trockel and Heimo Zobernig among others.

Painting, Process & Expansion
ISBN 978-3-86560-832-1
Pbk, 9 x 11.25 in. / 180 pgs / 250 color.
 U.S. \$50.00 CDN \$55.00
 February/Art

NAI PUBLISHERS



Monumentalism

History and National Identity in Contemporary Art

Text by Jennifer Allen, Jelle Bouwhuis, Benedict Anderson, Joep Leerssen, Hendrik Folkerts, Margriet Schavemaker.

Here, artists are invited to explore the theme of national identity as it is experienced in everyday life. The volume, which is published for an exhibition at the Stedelijk in Amsterdam, includes work by Wendelien van Oldenborgh, Nicoline van Harskamp, Lucia Nimcova, Job Koelewijn, Barbara Visser, Yael Bartana and Gert Jan Kocken.

Monumentalism
ISBN 978-90-5662-773-7
Pbk, 4.25 x 7.25 in. / 264 pgs / 48 color.
 U.S. \$30.00 CDN \$33.00
 February/Art

WALTHER KÖNIG, KÖLN



The Potosí Principle

How Can We Sing the Song of the Lord in an Alien Land?

Edited by Alice Creischer, Andreas Siekmann.

Potosí is a Bolivian mining town, whose splendor in the sixteenth century eclipsed that of London or Paris. The silver extracted there was instrumental in the development of early European capitalism, and spawned the production of an “Andean Baroque” style of painting. Here, contemporary artists respond to its legacy.

The Potosí Principle

ISBN 978-3-86560-926-7

Hbk, 9 x 11.75 in. / 300 pgs / 130 color / 86 b&w.

U.S. \$49.95 CDN \$55.00

February/Art/Latin American Art & Culture

EDICIONES POLIGRAFA



Domino Cannibal

Edited by Cauautémoc Medina.

Staged in the eighteenth-century convent church Sala Verónicas, the year-long exhibition project *Dominó Canibal* invited a succession of artists to create his or her work based on that of the preceding artist, either destroying, appropriating or reinterpreting it. Jimmie Durham was followed by Cristina Lucaas, The Bruce High Quality Foundation, Tania Bruguera, Rivane Neuenschwander and Francis Alÿs.

Domino Cannibal

ISBN 978-84-343-1262-3

Pbk, 6.75 x 9.5 in. / 256 pgs / 174 color.

U.S. \$40.00 CDN \$44.00

April/Art

WALTHER KÖNIG, KÖLN



My Work and Me

Edited by Susanne Pfeffer.

The artist’s name identifies the work of art—“a Picasso”—what could be simpler? And yet the relation between the two entities is fraught and inexplicable. Here, more than 30 artists attempt to address their coexistence with their work, including John Baldessari, Keren Cytter, Thomas Demand, Fischli & Weiss, Isa Genzken, Rachel Harrison, Olaf Nicolai, Dan Perjovski, Gregor Schneider and Wolfgang Tillmans.

My Work and Me

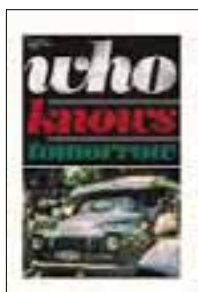
ISBN 978-3-86560-905-2

Pbk, 7 x 9.75 in. / 144 pgs / 120 color.

U.S. \$44.95 CDN \$49.00

February/Art

WALTHER KÖNIG, KÖLN



Who Knows Tomorrow

Edited by Udo Kittelmann, Britta Schmitz, Chika Okeke-Agulu. Text by Eric de Chasse, Julian Heynen, Phyllis Tuchman, Clarrie Wallis.

This richly illustrated reader reflects on Africa at the beginning of the twenty-first century using literary and scientific texts and essays. In an extensive artists’ section, five internationally known African artists—El Anatsui, Zarina Bhimji, António Ole, Yinka Shonibare and Pascale Marthine Tayou—engage in dialogue with the various buildings of the Berlin National Gallery.

Who Knows Tomorrow

ISBN 978-3-86560-789-8

Hbk, 9 x 10 in. / 632 pgs / 88 color / 86 b&w.

U.S. \$75.00 CDN \$83.00

February/Art/African Art & Culture

JRP|RINGIER



Activity

Edited by Christoph Keller, Pedro Barateiro, Ricardo Valentim.

Unlike the typical artist’s book, which is usually authored by an individual, *Activity* offers a collective artistic experience. For over three years, participants engaged in ongoing discussions around issues of collaboration and democracy. With projects ranging from image-based conversations to chain-letter-style networks, this unique publication rethinks the idea of dialogue as medium.

Activity

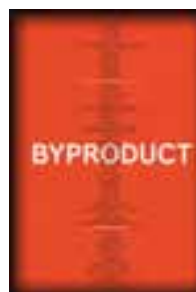
ISBN 978-3-03764-161-3

Pbk, 6.25 x 9.75 in. / 420 pgs / 248 b&w.

U.S. \$39.95 CDN \$44.00

May/Art

YYZ BOOKS/REV-



Byproduct

On the Excess of Embedded Art Practices
Edited by Marisa Jahn.

Byproduct presents texts from a variety of artists, activists, curators and interdisciplinary thinkers examining projects by cultural practitioners “embedded” in non-art industries. Working with the symbolic languages of these institutions, these cultural agents develop projects—or “byproducts”—that are contingent on their hosts. Among the many contributors are Claire Bishop, Peter Eleey, Lev Kreft, Pedro Reyes and The Yes Men.

Byproduct

ISBN 978-0-920397-51-0

Pbk, 7 x 10 in. / 192 pgs / 100 duotone.

U.S. \$29.95 CDN \$33.00

February/Art/Nonfiction & Criticism

JRP|RINGIER



Rive Gauche, Rive Droite

Edited by Marc Jancou. Text by Yves Aupetitallot, Lionel Bovier, Alexis Jakubowicz, Marc Jancou.

This volume is published for an exhibition curated by Marc Jancou that utilizes six Parisian sites on either side of the Seine, each of which occupies some intermediate status between gallery and home. Twenty-seven artists participated, among them Michael Bauer, Michael Cline, Andreas Hofer, Christian Holstad, Dorota Jurczak, David Noonan, Sterling Ruby, Jim Shaw and Lucy Stein.

Rive Gauche, Rive Droite

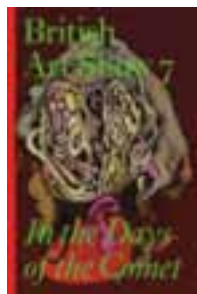
ISBN 978-3-03764-154-5

Pbk, 4.25 x 6.5 in. / 160 pgs / 54 color.

U.S. \$15.00 CDN \$17.00

January/Art

HAYWARD PUBLISHING



British Art Show 7

In the Days of the Comet

Edited by Lisa Le Feuvre, Tom Morton.

Occurring every five years, the British Art Show is a definitive marker of significant developments in contemporary art in the United Kingdom. This fully illustrated book is published on the occasion of this exhibition and includes essays by curators Lisa Le Feuvre and Tom Morton as well as texts on the 39 selected artists.

British Art Show 7

ISBN 978-1-85332-286-0

Pbk, 6.25 x 9.5 in. / 192 pgs / 120 color.

U.S. \$35.00 CDN \$39.00

January/Art

HATJE CANTZ



Naoshima

Nature, Art, Architecture

Text by Miwon Kwon, Kayo Tokuda.

Japanese publisher Tetsuhiko Fukutake has transformed the island of Naoshima into an art lover's paradise. Located off the west coast of Japan, the island is home to Ando-designed museums showcasing works by Walter De Maria, James Turrell, Jackson Pollock, Cy Twombly, Bruce Nauman and David Hockney, as well as public installations by Cai Guo-Qiang and Yayoi Kusama.

Naoshima

ISBN 978-3-7757-2703-7

Clth, 10.5 x 11.25 in. / 232 pgs / 108 color.

U.S. \$60.00 CDN \$66.00

January/Art/Asian Art & Culture

MCNAY ART MUSEUM



New Image Sculpture

Text by Eleanor Heartney, Rene Paul Barilleaux.

As our culture relocates into digital realms, numerous artists have returned to a studio practice grounded in "doing" and "making." *New Image Sculpture* unites the work of artists who freely borrow from the worlds of ethnographic and material culture, folk art, fashion, hobby crafts, DIY and the shelves of Home Depot.

New Image Sculpture

ISBN 978-0-916677-55-8

Hbk, 8 x 9.5 in. / 128 pgs / 190 color.

U.S. \$35.00 CDN \$39.00

March/Art

Exhibition Schedule

San Antonio, TX: McNay Art Museum,
02/16/11–05/08/11

VALIZ/ANTENNAE SERIES



Locating the Producers

Durational Approaches to Public Art

Edited by Paul O'Neill.

Locating the Producers investigates how and why more long-term and/or accumulative public art projects have begun to emerge in response to single locations, and provides in-depth examination of sustained public art projects, including: The Blue House, IJburg (NL), Tre Kronor Art Plan, Roskilde (DK), Grizdale Arts, Cumbria (UK), and Edgware Road, London.

Locating the Producers

ISBN 978-90-78088-51-6

Pbk, 5.25 x 8.25 in. / 288 pgs / 40 color / 20 b&w.

U.S. \$27.50 CDN \$30.00

May/Art

TIMEZONE 8 LIMITED



Contemporaneity

Contemporary Art of Indonesia

Contemporaneity: Contemporary Art in Indonesia tracks the lively developments in Indonesian art and film of the past ten years. Among the artists included are Wimo Ambala Bayang, F.X. Harsono, Jompet Kuswidananto, Rudi Mantofani, I Nyoman Masriadi, Garin Nugroho, Eko Nugroho, Erik Pauhrizi, Gotot Prakosa, Angki Purbandono, Mangu Putra, Faozan Rizal, S. Teddy D., Handi Wirman Saputra, Chusin Setiadikara and many others.

Contemporaneity

ISBN 978-988-18907-7-1

Pbk, 6.75 x 9.5 in. / 343 pgs / illustrated throughout.

U.S. \$29.95 CDN \$33.00

March/Art/Asian Art & Culture

MODERNE KUNST NÜRNBERG



The Lucid Evidence
Works from the Photography
Collection of the MMK
Edited and with text by Susanne
Gaensheimer, Mario Kramer.

The Museum für Moderne Kunst owns one of the largest collections of contemporary photography in Europe. This catalogue of its holdings includes photographs by Ryuji Miyamoto, Jeff Wall, Beat Streuli, Thomas Ruff, Fischli and Weiss, Barbara Klemm, Abisag Tüllmann, Anja Niedringhaus, Araki, Larry Clark and others.

The Lucid Evidence
ISBN 978-3-86984-147-2
Cloth, 10 x 12 in. / 500 pgs / 480 color.
 U.S. \$85.00 CDN \$94.00
 March/Art

MODERNE KUNST NÜRNBERG

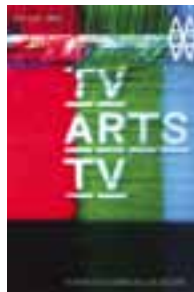


Behind the Forth Wall
Fictitious Lives – Lived Fictions
Edited by Ilse Lafer. Text by Susanne Knaller,
Christian Schulte, Sabine Folie.

In eighteenth-century theater, Diderot's idea of the "fourth wall" indicated the imaginary partition between the stage and the auditorium. This volume applies Diderot's conception to today's proliferating mechanisms of illusion as examined in works by Harun Farocki, Omer Fast, Andrea Geyer, Aernout Mik, Wendelien van Oldenborgh, Judy Radul, Allan Sekula and Ian Wallace among others.

Behind the Forth Wall
ISBN 978-3-86984-115-1
Flexi, 6.25 x 9.5 in. / 180 pgs / 80 color.
 U.S. \$45.00 CDN \$50.00
 April/Art

LA FÁBRICA/ARTS SANTA MÒNICA BARCELONA



TV/Arts/TV

TV/Arts/TV explores the relationship between art and television from the 1960s to the present. Uniting multimedia installations and primary documents, the project features works by Nam June Paik, Dara Birnbaum, Pipilotti Rist, Gary Hill, Vito Acconci, Antoni Muntadas, Wolf Vostell, Andy Warhol and Jean-Luc Godard and analyses of themes.

TV/Arts/TV
ISBN 978-84-92841-60-8
Pbk, 6.5 x 9.25 in. / 160 pgs / illustrated throughout.
 U.S. \$35.00 CDN \$39.00
 April/Art

MODERNE KUNST NÜRNBERG



Art & Film
Curated By Vienna
Preface by Christoph Thun-Hohenstein. Text by
Thomas Dietrich-Trummer, Alexander Horwath.

Presenting a survey of the long tradition of cross-fertilization between art and film, *Art & Film* presents the work of 20 artists, invited by 20 international galleries, responding to this theme: Martin Arnold, Runa Islam, Owen Land, Lucas Ajemian, Mike Bouchet, Terry Fox, Alex Hubbard, Stuart Sherman, Misha Stroj, Lisa Williamson and Virginie Yassef among others.

Art & Film
ISBN 978-3-86984-102-1
Cloth, 9.5 x 12.25 in. / 176 pgs / 100 color.
 U.S. \$35.00 CDN \$39.00
 April/Art

KERBER

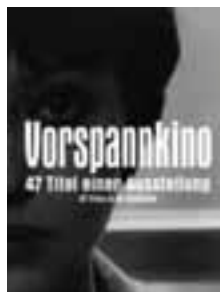


Zelluloid
Cameraless Film
Edited by Max Hollein, Esther Schlicht.
Text by Yann Beauvais, Esther Schlicht,
Marc Glöde, Heide Häusler.

Zelluloid focuses on films in which no camera is used: instead, the image is generated by physically manipulating the filmstrip. *Zelluloid* features examples of cameraless works by Brakhage along-side films by Tony Conrad, Amy Granat, Hy Hirsch, Takahiko Iimura, Len Lye, Luis Recoder, Jennifer Reeves, Dieter Roth, Harry Smith and others.

Zelluloid
ISBN 978-3-86678-395-9
Hbk, 6.75 x 9.5 in. / 192 pgs / 224 color / 102 b&w.
 U.S. \$40.00 CDN \$44.00
 March/Art/Film & Video

WALTHER KÖNIG, KÖLN



Vorspannkino
47 Titles of an Exhibition
Edited by Susanne Pfeffer. Text by Susanne
Pfeffer, Daniel Kothenschulte, Alexander Zons.

Vertigo, *The Pink Panther* and the James Bond films are just three examples of the many movies with outstanding opening title sequences. The art of combining words, image and sound to introduce a movie's theme has its own masterpieces, but only a few title sequence designers (e.g. Saul Bass) are known to the general public. This revelatory volume surveys the genre.

Vorspannkino
ISBN 978-3-86560-876-5
Hbk, 7.25 x 9.25 in. / 328 pgs / 168 color.
 U.S. \$44.95 CDN \$49.00
 February/Design & Decorative Arts/Film & Video

JRP|RINGIER



Between Zones

Edited by Raphael Gygax, Heike Munder. Text by Verena Kuni, Philip Auslander, Kristina Köhler.

Between Zones explores the possibilities of documenting time-based works in sculpture, installation, photography, dance, music and performance art. Contributors include Babette Mangolte, documenter of the Judson Dance Theater, examining the filming of performative processes; Raphael Gygax, addressing performance as ritual; and Verena Kuni, discussing temporality and transience in art, sound and music.

Between Zones

ISBN 978-3-03764-125-5

Hbk, 5.75 x 9.25 in. / 352 pgs / 19 color / 69 b&w.

U.S. \$45.00 CDN \$50.00

January/Art

MOUSSE PUBLISHING



The X Initiative Yearbook

Foreword by Elizabeth Dee. Introduction by Cecilia Alemani. Text by Philip Aarons, Carlos Basualdo, Alexander Dumbadze, Hal Foster, Massimiliano Gioni, Roselee Goldberg, Ed Halter, Fritz Haeg, Laura Hoptman, Chrissie Iles, David Joselit, Sylvère Lotringer, et al.

X was a one-year, experimental non-profit initiative, whose goal was to inspire new ideas for producing and experiencing contemporary art. It ran the gamut from solo shows by international stars like Hans Haacke to a 24-hour *Bring Your Own Art* (BYOA) marathon event. This sourcebook surveys one dense year of art at 548 West 22nd Street.

The X Initiative Yearbook

ISBN 978-88-96501-29-0

Pbk, 6.5 x 9.5 in. / 168 pgs / illustrated throughout.

U.S. \$25.00 CDN \$28.00

February/Art

ERRANT BODIES PRESS



Surface Tension Supplement No. 4

Manual for the Construction of a Sound as a Device to Elaborate Social Connection

Edited by Brandon LaBelle. Text by Stine Hebert, Federica Bueti, Sophie Gosselin & David gé Bartoli, Siri Austeen, Tao G. Vrhovec Sambolec, Jana Winderen.

The latest *Surface Tension* gathers the fruits of the Manual project, a collaborative sound-art venture undertaken by six international artists. It includes a randomly chosen CD by one of the contributors.

Surface Tension Supplement No. 4

ISBN 978-0-9772594-8-9

Pbk, 8 x 10 in. / 104 pgs / 25 color / Audio CD.

U.S. \$19.00 CDN \$21.00

February/Art

GSAPP BOOKS



The Studio-X New York Guide to Liberating New Forms of Conversation

Edited by Gavin Browning. Afterword by Mark Wigley.

Studio-X New York is one node of a global network that includes spaces in Beijing, Mumbai and Rio de Janeiro. To inaugurate its infrastructure, some of the city's finest resident talents were put to work: Barry Bergdoll, Karen Finley, Lars Fischer, Jürgen Mayer H., Jonas Mekas, Astra Taylor, Cathy Wilkerson, Mimi Zeiger and more.

The Studio-X New York Guide to Liberating New Forms of Conversation

ISBN 978-1-883584-65-8

Pbk, 5.5 x 8.25 in. / 194 pgs / 120 duotone.

U.S. \$15.00 CDN \$17.00

February/Art/Architecture

WHITECHAPEL GALLERY



Keeping it Real

From the Ready-Made to the Everyday, The D. Daskalopoulos Collection

Text by Achim Borchardt-Hume.

Keeping it Real traces the history of artists and their engagement with materials in the late twentieth century by closely analysing more than 60 key works from the D. Daskalopoulos Collection, Athens. Marcel Duchamp's "Fountain" serves as starting point for probing the relationship between art and reality. The book is divided into four sections: "Act 1: The Corporeal" assesses the reemergence of sculpture via installation and the invented readymade in the work of artists such as Louise Bourgeois, Robert Gober, David Hammons and Sherrie Levine. "Act 2: Subversive Abstraction" examines works by artists including Lynda Benglis, Mike Kelley and Dieter Roth which combine abstraction with the use of 'object' materials. An installation by Mona Hatoum referencing both the body and the minimalist grid forms the center of "Act 3: Current Disturbance"; and "Act 4: Material Intelligence" looks at the increasingly prevalent engagement with everyday source material.

Keeping it Real

ISBN 978-0-85488-181-9

Pbk, 8 x 9.5 in. / 132 pgs / 60 color / 1 b&w.

U.S. \$35.00 CDN \$39.00

March/Art

Exhibition Schedule

London, England: Whitechapel Gallery,
06/10/10–05/22/11

DESTE FOUNDATION FOR CONTEMPORARY ART



Previously Announced

Toilet Paper

Edited by Maurizio Cattelan, Pierpaolo Ferrari.

Colliding commercial photography with twisted narrative tableaux and surrealistic imagery, *Toilet Paper* is Italian artist Maurizio Cattelan's newest print enterprise, conceived in collaboration with photographer Pierpaolo Ferrari and published as a staplebound magazine by Dakis Joannou's Deste Foundation. The contributors to this first issue are Jacopo Emiliani, Alberto Zanetti, Elisabetta Claudio, Federico Albertini and Andrea Mineo.

Toilet Paper

ISBN 978-1-935202-33-2

Pbk, 8.25 x 11.75 in. / 40 pgs / illust. throughout.

U.S. \$12.00 CDN \$13.00

January/Journals

SILVANA EDITORIALE



Previously Announced

Manifesta 8

The European Biennial of Contemporary Art, Region of Murcia (Spain) in Dialogue with Northern Africa

Curated by Alexandria Contemporary Arts Forum, Chamber of Public Secrets and Tranzit.org, *Manifesta 8* unpacks the very idea of Europe as it moves into the twenty-first century, focusing on the continent's geographic boundaries and in particular its relationship to the Maghreb region of North Africa.

Manifesta 8

ISBN 978-88-366-1697-8

Pbk, 6.75 x 9.5 in. / 384 pgs / 260 color.

U.S. \$50.00 CDN \$55.00

Available/Art/Nonfiction & Criticism

DESTE FOUNDATION FOR CONTEMPORARY ART



Previously Announced

Charley Independents

No Soul For Sale

Edited by Cecilia Alemani, Maurizio Cattelan, Massimiliano Gioni, Ali Subotnick.

Charley Independents looks at international artist collectives and curatorial organizations that are initiating strategies for the distribution of art: 98 Weeks Research Project, Arrow Factory, Cemeti Art House, Invisible Academy, Latitudes, Light Industry, Mono.kultur, Collective Parasol, Post-Museum, Scrawl Collective and many others.

Charley Independents

ISBN 978-1-935202-31-8

Pbk, 6.5 x 9.5 in. / 356 pgs / 356 color.

U.S. \$30.00 CDN \$33.00

January/Art

DUMONT BUCHVERLAG



6th Berlin Biennale for Contemporary Art

Reader

Edited by Kathrin Rhomberg.

Since its inception in 1998, the Berlin Biennale has developed into a primary forum for contemporary art. This sixth Biennale is curated by Kathrin Rhomberg and is themed around the idea of contemporaneity itself. Among the 50 participating artists are Phil Collins, Shannon Ebner, Cameron Jamie, Roman Ondak, Hans Schabus, Gedi Sibony and Anna Witt.

6th Berlin Biennale for Contemporary Art

ISBN 978-3-8321-9338-6

Pbk, 8.25 x 11.75 in. / 240 pgs / 135 color / 21 b&w.

U.S. \$37.50 CDN \$41.00

March/Art

ERRANT BODIES PRESS/SALON VERLAG



Parole No. 2

Phonetic Skin, Phonetische Haut

Edited by Annette Stahmer. Text by Allen S. Weiss, Mladen Dolar, Anish Kapoor, et al.

Edited by Annette Stahmer, *Parole 2: Phonetic Skin* explores the relationship of skin to language. Contributors include Zhang Huan, Steven Conner, Brigitte Felderer, Patrick Feaster, Karl Clausberg, Peter Torp, Nikolaus Gansterer, Andreas Fischer, Brandon LaBelle, Laurent Colomb, Melle Hammer, Doris Kolesch, Friedrich W. Block, Christina Thurner, Ligna, Eran Schaerf and Olivier Foulon.

Parole No. 2

ISBN 978-3-89770-375-9

Pbk, 8 x 11 in. / 96 pgs / 20 color / 30 b&w / Audio CD.

U.S. \$20.00 CDN \$22.00

March/Art

HATJE CANTZ



Art 42 Basel

This catalogue for Art Basel 42 offers the most comprehensive account of the world art market today. It features 250 galleries from all continents and over 400 color illustrations of works by a selection of the 2,500 exhibiting artists. Indexes are provided for both galleries and artists.

Art 42 Basel

ISBN 978-3-7757-2785-3

Pbk, 8.25 x 11.75 in. / 750 pgs / 440 color.

U.S. \$70.00 CDN \$77.00

May/Art

Exhibition Scheudle

Basel, Switzerland: Art 42 Basel, 06/15/11–06/19/11

LA FÁBRICA/ARTS SANTA MÓNICA BARCELONA



Remote Viewing

Loop Barcelona 2003–2009

Edited by Paul Young. Text by Vicenç Altaió, Emilio Álvarez, Carlos Durán, Lluçia Homs, Uta M. Reindl.

Begun in 2003, LOOP Barcelona has developed into a premier platform for video artists. Comprising a festival, art fair, lectures and panel discussions, the event provides an arena for professionals to screen and discuss current and upcoming projects.

Remote Viewing showcases a selection of works featured over the past seven years.

Remote Viewing

ISBN 978-84-92841-48-6

Pbk, 6.5 x 9.5 in. / 96 pgs / illustrated throughout.

U.S. \$25.00 CDN \$28.00

April/Art

HATJE CANTZ



Ars Viva 10/11: Labor, Laboratory

Nina Canell, Klara Hobza, Markus

Zimmermann, Andreas Zybach

Text by Anette Hüsch, Friedrich Meschede.

Labor/Laboratory is the theme of this year's Ars Viva Fine Arts Prize. The prize winners are Swedish artist Nina Canell (born 1979), Czech-born German artist Klara Hobza (born 1975); German artist Markus Zimmermann (born 1978) and Swiss artist Andreas Zybach (born 1975)—all of whom emphasize process or conduct their works as semi-scientific experiments.

Ars Viva 10/11: Labor, Laboratory

ISBN 978-3-7757-2778-5

Pbk, 8.25 x 11 in. / 176 pgs / 97 color / 26 b&w.

U.S. \$45.00 CDN \$50.00 **SDNR30**

February/Art

HATJE CANTZ



CyberArts 2010

International Compendium - Prix Ars

Electronica 2010

Edited by Hannes Leopoldseeder, Christine Schöpf, Gerfried Stocker.

This illustrated documentation of the 2010 Prix Ars Electronica includes works by Martin Bédard, Daan van den Berg, Hee-Seon Kim, Allison Kudla, Ryoichi Kurokawa, Félix Luque Sánchez, Jonathan Schipper, Soft Bodies, Julius Stahl, Stelarc, Thomas Thwaites, Paul Vanouse and Zimoun.

CyberArts 2010

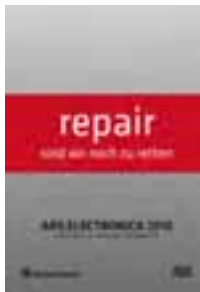
ISBN 978-3-7757-2724-2

Pbk, 6.75 x 9.5 in. / 338 pgs / 389 color.

U.S. \$75.00 CDN \$83.00

January/Art

HATJE CANTZ



Ars Electronica 2010: Repair

Edited by Gerfried Stocker, Christine Schöpf.

Begun in 1979, the annual Ars Electronica Festival for Art, Technology and Society is one of the world's foremost media art festivals, perennially on the hunt for innovation. *Repair*—the theme of the 2010 festival—invites experts in a range of fields to imagine alternative futures, tackling pressing issues of climate change, financial crisis and surveillance practices, among others.

Ars Electronica 2010: Repair

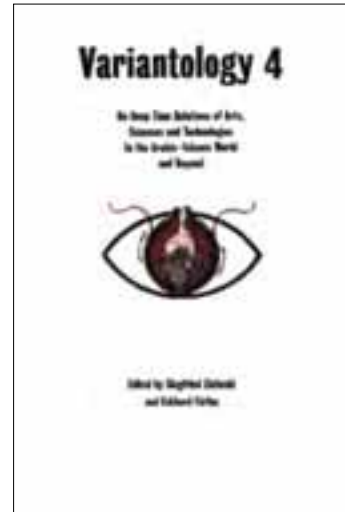
ISBN 978-3-7757-2723-5

Pbk, 6.5 x 9.5 in. / 468 pgs / 702 color.

U.S. \$45.00 CDN \$50.00

January/Art

WALTHER KÖNIG, KÖLN



Variantology 4

On Deep Time Relations of Arts, Sciences and Technologies In the

Arabic-Islamic World and Beyond

Edited by Eckhard Fülus and Siegfried Zielinski. Text by Ulrich Alertz, Hans Belting, Arianna Borrelli, Almut Sh. Bruckstein, Vilem Flusser, Irit Batsry, et al.

Variantology 4 revisits the early western encounter with the technological marvels of early Arabic culture. It presents scholarship on a range of subjects relating to the overlap between the arts and the sciences, from musical automata to theories of music and dance. Along the way, an impressive roster of historians of the arts and the sciences transport us to such phenomena as the ninth-century House of Wisdom in Baghdad, where programmed music automata were conceived and built; to a darkened chamber in Cairo, where in the early eleventh century the laws of seeing and visual perception were rewritten; to the Al-Jazira region between the two rivers Euphrates and Tigris, where in the eleventh and twelfth centuries automaton theaters were devised in fascinating intricacy. Andalusia, India, Iran, Istanbul, Syria and the Three Moons monastic school in Beirut provide further stops on an expedition that celebrates technological marvels and wonders and the pivotal role of Arabic-Islamic culture in the prehistory of the arts and media.

Variantology 4

ISBN 978-3-86560-732-4

Pbk, 6.25 x 9.25 in. / 518 pgs / 136 color.

U.S. \$75.00 CDN \$83.00

February/Art/Nonfiction & Criticism

LOUISIANA MUSEUM OF MODERN ART



German Art in the Louisiana Collection

Edited by Michael Juul Holm. Text by Siegfried Gohr.

Siegfried Gohr is one of the world's leading experts on modern art in Germany, and here, in a succession of independent chapters, he offers up-to-date introductions to German artists, including Joseph Beuys, Gerhard Richter, Georg Baselitz, Anselm Kiefer, A.R. Penck, Markus Lüpertz, Jörg Immendorf and Jonathan Meese. This is the third volume in Louisiana's collection series.

German Art in the Louisiana Collection

ISBN 978-87-91607-88-2

Pbk, 7 x 10 in. / 224 pgs / 120 color.

U.S. \$35.00 CDN \$39.00

February/Art

HATJE CANTZ



French Art at Ordrupgaard Complete Catalogue of Paintings, Sculptures, Pastels, Drawings, and Prints

Text by Nanna Kronberg Frederiksen.

Located in the Danish suburb of Charlottenlund, just north of Copenhagen, the Ordrupgaard Museum is home to one of the finest collections of French art in the world. Its founder, insurance magnate Wilhelm Hansen (1868–1936), bought his first piece of art in 1892, and soon acquired works by Alfred Sisley, Camille Pissarro, Claude Monet and Auguste Renoir.

French Art at Ordrupgaard

ISBN 978-3-7757-2671-9

Hbk, 9.5 x 11.75 in. / 544 pgs / 172 color.

U.S. \$120.00 CDN \$132.00

March/Art

MODERNE KUNST NÜRNBERG



Beauty as Necessity Woven and Painted Material from the Otten Collection

Text by Elisabeth von Samsonow, Adolfo Estrada, Gottfried Honegger.

Comparing the shared textures of woven and painted works of art and craft, this volume juxtaposes a burial cloth from Peru, a poncho from Guatemala, silk ikat from Southeast Asia and woven fabrics from Persia with works by artists such as Eduardo Chillida, Adolfo Estrada, Helmut Federle, Johannes Itten and Sean Scully.

Beauty as Necessity

ISBN 978-3-86984-136-6

Clth, 8.25 x 9.5 in. / 96 pgs / 60 color.

U.S. \$45.00 CDN \$50.00

April/Art/Design & Decorative Arts

HATJE CANTZ



Discourses in Painting Painting, Graphic, and Object Art from the Daimler Art Collection 1908–2010

Edited by Renate Wiehager. Text by Nadine Brüggebors, Claudia Kleinbub, Claudia Seidel, Andreas Pinczewski.

Established in 1977, the Daimler Art Collection is one of the most important, internationally renowned corporate collections in Europe, comprising roughly 1,800 works of art with a special focus on twentieth-century abstract art. *Discourses in Painting* documents recent exhibitions of the collection in Berlin, Vienna and Buenos Aires.

Discourses in Painting

ISBN 978-3-7757-2730-3

Pbk, 9.5 x 11.5 in. / 360 pgs / 500 color.

U.S. \$75.00 CDN \$83.00

March/Art

RM/EL MUSEO DE LA CIUDAD DE MÉXICO



Draw

Text by Erik Foss, Curse Mackey.

Draw celebrates the basis of visual and graphic art: the drawing. It gathers the work of more than 200 artists from different parts of the world (with a special section devoted to Mexican artists selected by guest curator Miguel Calderón): Richard Serra, Ozzy Osbourne, R. Crumb, Neckface, Karen O, Raymond Pettibon, José Luis Sánchez Rull, Alejandro Magallanes, Melinda Beck, Rita Ponce de León, Tony Cox, Matt Damhave, Xiaoqing Ding, Iwan Effendi, Ron English, How & Nosh, KMNDZ, Leslie Sternbergh and many more.

Draw

ISBN 978-84-92480-05-0

Hbk, 6 x 9.5 in. / 260 pgs / 250 color / 10 b&w.

U.S. \$40.00 CDN \$44.00

February/Art

DUMONT BUCHVERLAG



The More I Draw

Edited by Eva Schmidt. Text by Eva Schmidt, Michel Sauer, Jan-Philipp Fruehsorge.

In the wake of Abstract Expressionism, exponents of drawing found the limits of their art blown wide open. Beuys and Twombly provide two instances of this new freedom, and *The More I Draw* opens its assessment with works by both artists. Fifty artists participate in this overview, among them Ryoko Aoki, Silvia Bächli, Jimmie Durham, Tracey Emin, Dan Perjovschi, Raymond Pettibon, David Shrigley, Sandra Vásquez de la Horra, Jorinde Voigt and many others.

The More I Draw

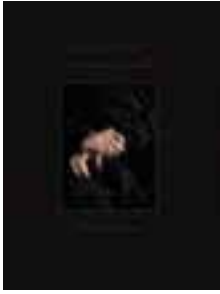
ISBN 978-3-8321-9343-0

Hbk, 8.25 x 10 in. / 272 pgs / 226 color / 39 b&w.

U.S. \$55.00 CDN \$61.00

March/Art

EDICIONES POLIGRAFA

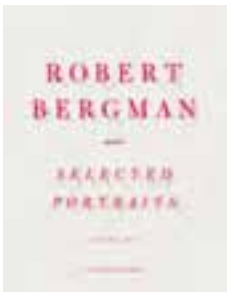


Alex Van Gelder: Louise Bourgeois, Armed Forces

Louise Bourgeois, one of the most influential sculptors of the twentieth century, died in May 2010 at age 98. In the last year of her life, she invited the Dutch artist Alex Van Gelder to stay at her New York townhouse and photograph her. Of the hundreds of images that Van Gelder took, it is those depicting her hands that are the most astonishing. This beautiful clothbound publication presents 20 of Van Gelder's portraits of Bourgeois's hands.

Alex Van Gelder: Louise Bourgeois, Armed Forces
ISBN 978-84-343-1253-1
Clth, 8 x 10.25 in. / 48 pgs / 22 color / 4 duotone.
U.S. \$45.00 CDN \$50.00
March/Photography

MOMA PS1



Now in Paperback!

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 paperback edition of *Selected Portraits* charts the evolving character of Americans at the turn of the millennium.

Robert Bergman: Selected Portraits
ISBN 978-0-9841776-1-5
Pbk, 12.75 x 10 in. / 88 pgs / 24 color / 6 b&w.
U.S. \$29.00 CDN \$32.00
October/Photography

WALTHER KÖNIG, KÖLN



Thomas Florschuetz: Imperfekt Works 1997–2010

Edited by D.J. Schreiber. Text by Dieter Bartetzko, Thomas Florschuetz, Daniel J. Schreiber, Johannes Meinhardt, Britta Buhlmann.

Alongside Gursky, Höfer, Ruff and Struth, Thomas Florschuetz is one of the most important German documentary photographers. Unlike them, however, Florschuetz never studied with the Bechers, and is essentially an autodidact. This volume presents an overview of his work from 1997 to 2010, concentrating on his architectural photography.

Thomas Florschuetz: Imperfekt
ISBN 978-3-86560-855-0
Hbk, 7.75 x 11.25 in. / 112 pgs / 57 color.
U.S. \$45.00 CDN \$50.00
February/Photography

JRP|RINGIER



Armin Linke: The Body of the State

Il Corpo delle Stato
Edited by Lionel Bovier. Text by Giorgio Agamben.

In 2006, Italian photographer Armin Linke was given a commission by the Ministry of Cultural Heritage and Activities, and proposed a photographic mapping of all the institutions now housed in various historical buildings in Rome. The result is a portrait of the Italian State through rarely seen interiors.

Armin Linke: The Body of the State
ISBN 978-3-03764-080-7
Pbk, 8.25 x 10 in. / 128 pgs / 72 color.
U.S. \$39.95 CDN \$44.00
January/Photography/Architecture & Urban Studies

WALTHER KÖNIG, KÖNIG

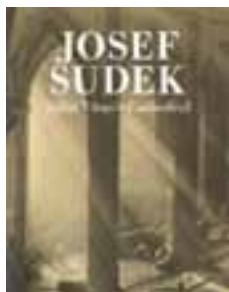


Boris Mikhailov: Tea Coffee Cappuccino

For the acclaimed photographer Boris Mikhailov (born 1938), a society's most significant paradigm shifts are often most clearly perceived in the smallest of everyday transactions. For example, in a café or restaurant in the Soviet-era Ukraine, a waiter would have offered you "tea or coffee?" Today, two decades after the fall of the Soviet bloc and the ascent of western capitalism, it's "tea, coffee, cappuccino?" In his latest body of work, Mikhailov addresses this shift by focusing on his hometown of Charkow, in the north east of the Ukraine. Here, the consumerist invasion of western capitalism is everywhere apparent in huge, colorful advertising banners and billboards, but the promises of the so-called Orange Revolution seem to have been fulfilled for only a few. Mikhailov writes that "only when one sees misery in a picture, does one begin to notice it in the street," and throughout the 200-plus photographs in this volume, he takes pains to neither dramatize nor ameliorate the conditions of life in Charkow; and so his tough-minded pictures present a bleak but rigorously honest portrait of the Ukraine and its inhabitants.

Boris Mikhailov: Tea Coffee Cappuccino
ISBN 978-3-86560-877-2
Hbk, 11.5 x 8 in. / 240 pgs / 200 color.
U.S. \$59.95 CDN \$66.00
February/Photography

TORST



Josef Sudek: Saint Vitus's Cathedral

Saint Vitus's Cathedral is the sixth volume in Torst's *Josef Sudek: Works* series. This volume is the first to compile Sudek's photos of St. Vitus's Cathedral, the spiritual and cultural heart of the Czech Republic, from various periods of Sudek's work. It includes photos that he lovingly prepared for a book that was ultimately never published, titled *Svat Vít*.

Josef Sudek: Saint Vitus's Cathedral
ISBN 978-80-7215-386-2
Hbk, 8.75 x 11 in. / 104 pgs / 107 color.
 U.S. \$60.00 CDN \$66.00
 March/Photography

TORST



Back in Print!

Josef Koudelka

Torst's introduction to Josef Koudelka (born 1938) provides a selection from all the key phases of his work: his 1960s portraits of the gypsies of central Europe and the Balkans and the Soviet invasion of Czechoslovakia in August 1968; the travel photos of the 1970s and 1980s; and a concluding section of panoramas focused on industrialized landscapes.

Josef Koudelka
ISBN 978-80-7215-397-8
Pbk, 6.5 x 7 in. / 188 pgs / 82 duotone.
 U.S. \$27.50 CDN \$30.00
 March/Photography

TORST



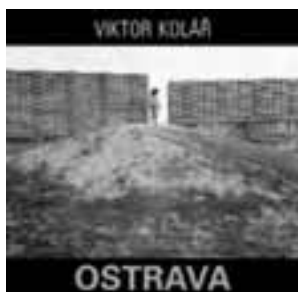
Back in Print!

Miroslav Tichý

In the 1960s, Miroslav Tichý (born 1926) began to take photographs of local women in his home town of Kyjov, Moravia, using cameras he made out of scrap. Quietly and surreptitiously working away over the decades, he was discovered by the photo-community in 2004. This volume provides an affordable introduction to his elusive and voyeuristic work.

Miroslav Tichý
ISBN 978-80-7215-396-1
Pbk, 6.5 x 7 in. / 148 pgs / 81 color.
 U.S. \$27.50 CDN \$30.00
 March/Photography

KANT



Viktor Kolář: Ostrava

Text by Jan Balabán, Kate Bush, Peter Volf.

Viktor Kolář is the Czech Republic's most important urban photographer, and is especially famed for his photo-chronicles of his hometown of Ostrava. Kolář brings a politicized existentialism to the "decisive moment" principle, recording traces of civic alienation and anthropologically telling scenarios. Kolář is the only Czech photographer to have received the Mother Jones International Photography Award (1991).

Viktor Kolář: Ostrava
ISBN 978-80-7437-030-4
Hbk, 15 x 11 in. / 204 pgs / 141 tritone.
 U.S. \$75.00 CDN \$83.00
 March/Photography

TORST



Peter Župník

Text by Lucia L. Fierová.

A member of the 1980s Slovak New Wave generation of photographers trained under Ján Mok, Peter Župník (born 1961) searches out hidden poetry in everyday objects, by means of close-ups, short depth of field and additional painting. Župník's series *Little Big Things* is perhaps the best-known example of his approach, of which he was virtually a pioneer in Czechoslovakia.

Peter Župník
ISBN 978-80-7215-400-5
Pbk, 6.5 x 7 in. / 138 pgs / 80 color.
 U.S. \$25.00 CDN \$28.00
 March/Photography

TORST



Ivan Pinkava

Working in black and white, Ivan Pinkava (born 1961) casts his subjects as contemporary incarnations of classical and Biblical persons: Narcissus, Sebastian, Salome, Cain and Abel. He has extended this idea to create imaginary portraits of writers who have gained iconic stature, such as Vladimir Mayakovsky, Fyodor Dostoyevsky and Sylvia Plath.

Ivan Pinkava
ISBN 978-80-7215-381-7
Pbk, 6.5 x 7 in. / 132 pgs / 81 duotone.
 U.S. \$25.00 CDN \$28.00
 March/Photography

LA FÁBRICA



Casasola: PHotoBolsillo

Text by Daniel Escorza.

Covering the Mexican Revolution as a press photographer, Agustín Casasola (1874–1938) was one of the first Latin American documentary photographers. In 1903, he founded the Mexican Association of Journalists and, in 1911, the Society of Media Photographers. He devoted his career to building the Casasola Archive, which today is an essential photographic record of Mexican history.

Casasola: PHotoBolsillo

ISBN 978-84-92841-64-6

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$17.95 CDN \$20.00

April/Photography/Latin American Art & Culture

LA FÁBRICA



Jean Depara: PHotoBolsillo

Text by Pascal Martin Saint Leon, Jean-Loup Pivin.

Jean Depara (1928–1997) launched his career as the official photographer of celebrated Zairian singer Franco. Prowling bars and clubs, the night owl Depara became the key chronicler of Kinshasa social life in the era when the Rumba and Cha Cha defined the city's rhythm. His photographs show an Africa stripped of its conventional social codes, where hipsters reign supreme.

Jean Depara: PHotoBolsillo

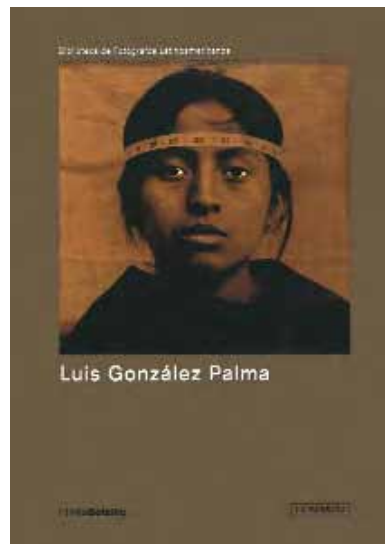
ISBN 978-84-92841-63-9

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$17.95 CDN \$20.00

April/Photography/African Art & Culture

LA FÁBRICA



Luis González Palma: PHotoBolsillo

Text by Rosina Cazali.

The rich sepia tone of a photograph by Luis González Palma (born 1957) is unmistakable: he colors his prints by hand but always leaves the whites of his portrait subject's eyes untinted to elicit a disconcerting but penetrating gaze. Working from Guatemala City since the 1980s, and exhibiting internationally since about 1989, Palma has made his long-term project the documentation of his country's indigenous Mayan population, which governmental policy has ferociously repressed during the last half-century. Often collaged with symbols and objects, Palma's pictures act as records of a population for whom violence and mysticism coexist. *Colloquia*, a more recent project, gathers portraits of Guatemalan artists as part of a larger effort to establish a museum for contemporary Guatemalan art. PHotoBolsillo's introduction to Palma's work surveys over two decades of his highly romantic and politically urgent photography.

Luis González Palma: PHotoBolsillo

ISBN 978-84-92841-65-3

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$17.95 CDN \$20.00

April/Photography/Latin American Art & Culture

LA FÁBRICA



Gervasio Sánchez: PHotoBolsillo

Introduction by Sandra Balsells.

Gervasio Sánchez (born 1959) is among the most accomplished photojournalists today, and this book compiles seven of his most important and trenchant black-and-white series. Reflecting Sánchez's travels to war zones in Iraq, Kosovo, Sarajevo, Sierra Leone and beyond, the collection is a sobering look at the devastated lands and lives, ruined cities and incapacitated hospitals that often remain the untold stories of war.

Gervasio Sánchez: PHotoBolsillo

ISBN 978-84-92841-15-8

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$17.95 CDN \$20.00

April/Photography

LA FÁBRICA



Humberto Rivas: PHotoBolsillo

Text by Marta Gili.

Argentine photographer Humberto Rivas (1937–2009) has been called the photographer of silence. Rivas fled Argentina's military coup in 1976 for Spain, where he lived until his death. He was commissioned to produce portraits of some of Spain's best known Catalonians—Joan Miró, Antoni Tàpies, among them. Whether portrait, landscape or still life, the artist's works invariably betray his somber gaze.

Humberto Rivas: PHotoBolsillo

ISBN 978-84-92841-77-6

Pbk, 5.25 x 7 in. / 112 pgs / illustrated throughout.

U.S. \$17.95 CDN \$20.00

April/Photography/Latin American Art & Culture

HATJE CANTZ



Reinier Gerritsen: Wall Street Stop

Edited by Frits Gierstberg.

At the peak of the financial crisis in 2009, Dutch artist Reinier Gerritsen began photographing New York subway riders between Wall Street and Grand Central Station. Assembled from a number of shots taken in rapid succession, Gerritsen's tableaux of introverted commuters reflect a state of shock—a world unable to comprehend the collapse of the global financial system.

Reinier Gerritsen: Wall Street Stop

ISBN 978-3-7757-2720-4

Hbk, 12 x 8.75 in. / 120 pgs / 44 color.

U.S. \$45.00 CDN \$50.00

January/Photography

LA MARCA EDITORA



Andy Goldstein: People At Home

Preface by Aida Bortnik.

Exploring what he terms "the culture of the pose," photographer Andy Goldstein invited his sitters to chose their own position, clothing and setting in his recent series *People at Home*. Goldstein confined his own creative intervention to the angle of the camera and the use of extremely low exposure speed to emphasize the awareness of the photographic act.

Andy Goldstein: People At Home

ISBN 978-950-889-200-3

Pbk, 10.5 x 7 in. / 132 pgs / 46 duotone.

U.S. \$30.00 CDN \$33.00

May/Photography

TIMEZONE 8



Roland Fischer: Photoworks 1990–2010

German photographer Roland Fischer adds palpable luminosity to the subjects he depicts. In his marvelous portraits of women in water, shot from the neck up, Fischer uses the water as a lighting device to bestow the faces of his subjects with clarity and openness. This monograph surveys his works of the past 20 years.

Roland Fischer: Photoworks 1990–2010

ISBN 978-988-18816-0-1

Pbk, 8.5 x 10.75 in. / 218 pgs / 105 color / 1 duotone.

U.S. \$30.00 CDN \$33.00

March/Photography

HATJE CANTZ



Dennis Orel & Benjamin Tafel: Berliner Luft

Part guidebook, part exposé, *Berliner Luft* captures the true spirit of Berlin. Providing the precise address of each location, photographers Dennis Orel (born 1978) and Benjamin Tafel (born 1977) travel the city's zaniest destinations, from a Russian delicatessen to a fetish club to an abandoned radar station. Snippets of their conversations and anecdotes accompany the images.

Dennis Orel & Benjamin Tafel: Berliner Luft

ISBN 978-3-7757-2616-0

Pbk, 8.25 x 5.5 in. / 256 pgs / 168 color.

U.S. \$30.00 CDN \$33.00

January/Photography

LA MARCA EDITORA



Iuri Izrastzoff: Sociedad Anónima

Text by Ivana Romero.

Executed against black backdrops, and capturing their subjects in profile headshots, Iuri Izrastzoff's somber portraits of city-dwellers are counterposed with captions that offer a broader meditation on the more alienating effects of living in a city. Izrastzoff aims to detach his city dwellers from the velocity of the urban and restore the possibility of civic identity.

Iuri Izrastzoff: Sociedad Anónima

ISBN 978-950-889-201-0

Clth, 8.75 x 9.5 in. / 108 pgs / 54 color.

U.S. \$34.95 CDN \$38.00

May/Photography/Latin American Art & Culture

JRP|RINGIER



Leo Fabrizio: Dreamworld

Edited by Lionel Bovier. Text by Pascal Beausse, Apichatpong Weerasethakul.

Through such memorable images as a wooden shanty dominated by massive real estate billboards overhead, Swiss photographer Leo Fabrizio (born 1976) articulates the dilemma of contemporary Thailand as "native old" meets "global new." Using suburban Bangkok as his case study, Fabrizio observes the social and spatial consequences of rapidly transforming cities post-globalization.

Leo Fabrizio: Dreamworld

ISBN 978-3-03764-151-4

Pbk, 9 x 11.25 in. / 104 pgs / 82 color.

U.S. \$45.00 CDN \$50.00

January/Photography

HATJE CANTZ



Olaf Heine: I Love You But I've Chosen Rock

Text by Adriano Sack.

Known for his carefully staged celebrity portraits, photographer Olaf Heine offers behind-the-scenes footage in this exciting volume. *I Love You But I've Chosen Rock* features casual snapshots and observations gleaned on the edges of studio shoots, in rehearsal spaces, on stage and at home, including intimate images of music legends like Kurt Cobain, Nick Cave and Iggy Pop.

Olaf Heine: I Love You But I've Chosen Rock

ISBN 978-3-7757-2662-7

Hbk, 12 x 8.75 in. / 304 pgs / 43 color / 198 b&w.

U.S. \$75.00 CDN \$83.00

January/Photography/Music

FORLAGET PRESS



Magne Furuholmen: In Transit

Edited by Stephanie von Spreter. Text by Ute Meta Bauer, Selene Wendt, Richard Dyer, Octavio Zaya, Henning Kramer Dahl.

Photographs by Lars Gundersen.

Pop music fans know him as the guitarist and keyboardist of the chart-topping 1980s band a-ha, but Magne Furuholmen (born 1962) has been working as a visual artist for decades, in painting, ceramics, printmaking, film and installation. All of his works suggest roughly drawn visual poems in dismantled letter shapes.

Magne Furuholmen: In Transit

ISBN 978-82-7547-413-9

Hbk, 9.5 x 12.5 in. / 304 pgs / illustrated throughout.

U.S. \$80.00 CDN \$88.00

May/Photography

FORLAGET PRESS



Just Loomis: a-ha The Photos

In an age of music videos whose rate of viral spread eclipses that of any other music format, the 1985 video for a-ha's immortal synth-pop hit "Take on Me" endures as one of the classics of the genre. As new generations discover the greatness of a-ha, photographer Just Loomis, who shot the cover images for five a-ha albums, and who has been documenting the band since the glory days of "Take on Me," publishes his superb collection of never-before-seen a-ha photographs.

Just Loomis: a-ha

ISBN 978-82-7547-429-0

Pbk, 9.75 x 11.25 in. / 110 pgs / illustrated throughout.

U.S. \$45.00 CDN \$50.00

March/Photography/Music

DAMIANI



Mark Wyse: Seizure

Introduction by Charlie White.

American conceptualist Mark Wyse (born 1970) investigates the space between pictures to make visible the underlying discourses within images and between artists. *Seizure* combines Wyse's own photographs with reproductions of work by other artists. Through juxtaposition, Wyse exposes the photograph as "less a representation of the world than a representation of a thought that reflects a relationship to the world."

Mark Wyse: Seizure

ISBN 978-88-6208-158-0

Hbk, 8 x 10 in. / 80 pgs / 40 color.

U.S. \$45.00 CDN \$50.00

April/Photography

WALTHER KÖNIG, KÖLN



Anna & Bernhard Blume: Polaroids 1975-2000

Foreword by Jean-Luc Monterosso. Text by Emmanuelle de l'Ecotais, Françoise Paviot, Anna and Bernhard Blume.

Anna and Bernhard Blume stage pseudo-paranormal events within typically bourgeois settings and photograph them with Polaroid cameras. The objects and the protagonists are spun into the air, fly off, levitate or roll around, exposing that undercurrent of eeriness inherent to domesticity.

Anna & Bernhard Blume: Polaroids 1975-2000

ISBN 978-3-86560-821-5

Hbk, 13.25 x 9 in. / 160 pgs / 239 color.

U.S. \$60.00 CDN \$66.00

February/Photography

RM



Daniela Franco: Sandys at Waikiki

Text by Emmanuel Adely, André Alexis, Marcel Bénabou, Sean Condon, Frédéric Forte, Jacques Jouet, Alberto Olmos, Alain-Paul Mallard, Fabio Morabito, Márius Serra, Enrique Vila-Matas, Juan Villoro.

This book goes in search of the Sandys, a family that may have lived in California in the 1940s and 1950s. Having found the Sandys' slides at a flea market, Daniela Franco reconstructed their lives, inviting writers to offer clues in the form of poems, letters and even an eyewitness testimony.

Daniela Franco: Sandys at Waikiki

ISBN 978-84-92480-58-6

Hbk, 5.75 x 7.5 in. / 160 pgs / 120 color.

U.S. \$25.00 CDN \$28.00

February/Photography

DAMIANI



Yelena Yemchuk: Gidropark

Ukrainian-born, Brooklyn-based photographer and painter Yelena Yemchuk is most commonly known for her fashion and portrait photographs, but her personal work, which she usually shoots on a 35-mm camera while traveling around the globe, has rarely been seen. The photographs in this book were taken over three summers between 2005 and 2008 at Gidropark, an old amusement park (Yemchuk has called it “an Eastern European version of Coney Island”) in Kiev.

Yelena Yemchuk: Gidropark
ISBN 978-88-6208-160-3
Pbk, 8.5 x 11 in. / 112 pgs / 70 duotone.
 U.S. \$45.00 CDN \$50.00
 March/Photography

ANYA STONELAKE/WHITE SPACE GALLERY



Rimaldas Viksraitis: Grimaces of the Weary Village

Edited by Martin Parr.
 Rimaldas Viksraitis (born 1954) cycles around the desolate farms of his native Lithuania with a camera tied to his bike. The resulting photographs expose the post-Soviet disintegration of village life, against a funny-sad backdrop of perennial drunkenness and buffoonery. The book's images were selected by famed photographer Martin Parr, who describes Viksraitis' works as “slightly insane and wonderfully surreal.”

Rimaldas Viksraitis: Grimaces of the Weary Village
ISBN 978-0-9557394-6-0
Pbk, 11.75 x 8.5 in. / 80 pgs / 47 color.
 U.S. \$39.95 CDN \$44.00
 March/Photography

JRP|RINGIER



Yann Gross: Horizonville

Edited by Yann Gross. Text by Joël Vacheron.
 Inspired by David Lynch's *The Straight Story*, Swiss photographer Yann Gross (born 1981) embarked on a motorbike journey through Switzerland's Rhône Valley. There, he found an uncanny match for the rural American Dream: biker babes, drag racing, line dancing and tricked-out RVs. In *Horizonville*, Gross examines how cultural types can exceed their geographical origins.

Yann Gross: Horizonville
ISBN 978-3-03764-105-7
Pbk, 9.5 x 12.5 in. / 74 pgs / 50 color.
 U.S. \$39.95 CDN \$44.00
 January/Photography

LA MARCA EDITORA



Pablo Cabado: 37°57'35S 57°34'49W

Text by Rodrigo Fresán.

Photographer Pablo Cabado uncovers the surreal world of a derelict amusement park in his native Argentina. Cabado's portraits, taken with a large-format camera, record the mysterious people and animals that live on its edges, amidst the shards of collapsed rides and rusting colors. Here are the melancholic remnants of abandoned entertainment.

Pablo Cabado: 37°57'35S 57°34'49W
ISBN 978-950-889-198-3
Cloth, 9.5 x 13 in. / 72 pgs / 28 color.
 U.S. \$39.95 CDN \$44.00
 May/Photography/Latin American Art & Culture

MICHAEL LETT



Derek Henderson: Mercy Mercer

Foreword by Jan Bryant.

With a large-format camera, Derek Henderson set out to make a document of Mercer, New Zealand, the rural town in which his mother was raised. In *Mercy Mercer*, Henderson draws on the legacy of color photographers Sternfeld and Shore, imbuing dilapidated interiors, family portraits and expansive river views alike with a sense of monumentality.

Derek Henderson: Mercy Mercer
ISBN 978-0-9582831-4-4
Cloth, 14 x 11.25 in. / 152 pgs / 128 color.
 U.S. \$80.00 CDN \$88.00
 February/Photography

DAMIANI



Matteo Basile: Thishumanity

A leading exponent of digital art in Europe, Italian artist Matteo Basile (born 1974) weds cutting-edge technology to classic iconography. In *This Humanity*, he reinterprets one of the greatest masterpieces of late Florentine Gothic art, Paolo Uccello's “Battle of San Romano.” Basile expands the triptych to include an additional panel: the physical clash between his people and the imagined armies.

Matteo Basile: Thishumanity
ISBN 978-88-6208-163-4
Hbk, 9.5 x 12 in. / 80 pgs / illustrated throughout.
 U.S. \$40.00 CDN \$44.00
 April/Photography

JRP|RINGIER



Bart Julius Peters: Hunt

Edited by Mevis & Van Deursen, Bart Julius Peters.

The black-and-white photographs of Bart Julius Peters (born 1971) portray a lost world of good times in grainy *dolce vita* scenes of improvised fun. Mostly young, sexy and beautiful, Peters' subjects seem nonetheless to belong to a moment or era already disappearing under our gaze. This limited-edition artist's book introduces his work.

Bart Julius Peters: Hunt

ISBN 978-3-03764-092-0

Pbk, 9.5 x 13.5 in. / 140 pgs / 62 b&w.

U.S. \$35.00 CDN \$39.00

March/Photography

HATJE CANTZ



Loredana Nemes: Beyond

Text by Janos Frecot.

Romanian photographer Loredana Nemes (born 1972) infiltrates the closed world of Muslim men's cafés in Berlin. Initially inspired by a childhood stint living in Iran, Nemes approaches the places where as a woman she is forbidden to go. Always on the outside looking in, the artist says: "I photograph their outer membrane, which merely suggests an outline of their inner world."

Loredana Nemes: Beyond

ISBN 978-3-7757-2697-9

Hbk, 10.75 x 12 in. / 112 pgs / 42 duotone.

U.S. \$60.00 CDN \$66.00

January/Photography

HATJE CANTZ



Elisabeth Meier: Blantyre

Text by Martin Jaeggi.

What does clothing tell us about the customs of other cultures? Swiss costume designer Elisabeth Meier (born 1956) traveled to Blantyre, the commercial capital of Malawi, to document the city's codes of dress. Her portraits—with their interplay of fabrics, colors, forms and structures—aid us in understanding the role of clothing in an African culture that still oscillates between tradition and modernity.

Elisabeth Meier: Blantyre

ISBN 978-3-7757-2675-7

Hbk, 6.75 x 9.5 in. / 96 pgs / 44 color / 14 b&w.

U.S. \$45.00 CDN \$50.00

February/Photography/African Art & Culture

SILVANA EDITORIALE



Portraits and Power

People, Politics and Structures

Edited by Franziska Nori. Text by James Bradburne, Peter Funnell, Stephen Duncombe.

The visual rhetoric of charisma and power in photographic portraiture renews itself endlessly, and this volume assesses its recent expressions—both propagandistic and deconstructed—in the works of Tina Barney, Clegg & Guttman, Nick Danziger, Rineke Dijkstra, Annie Leibovitz, Helmut Newton, Trevor Paglen, Martin Parr, Daniela Rossell, Jules Spinatsch, Hiroshi Sugimoto and The Yes Men among others.

Portraits and Power

ISBN 978-88-366-1814-9

Flexi, 7.75 x 10 in. / 152 pgs / 50 color / 50 b&w.

U.S. \$35.00 CDN \$39.00

February/Photography

TIMEZONE 8



Re-Imagining the Real

Edited by Wu Hung.

Mixing the idioms and the formality of documentary photography with a subtly foregrounded subjectivity, Gao Lei, Shi Guorui, Yang Fudong and Zhuang Hui are representatives of an exciting new strain in contemporary Chinese photography. *Re-Imagining the Real* assesses their photographic vocabularies as expressions of a new 'stance' on contemporary China.

Re-Imagining the Real

ISBN 978-988-18816-1-8

Slip, Pbk, 4 vols., 8.25 x 11.25 in. / 224 pgs /

63 color / 161 b&w.

U.S. \$40.00 CDN \$44.00

March/Photography/Asian Art & Culture

LA FÁBRICA



Discoveries 2010

Held annually in Madrid since 1998, PHotoEspaña has become one of the most acclaimed and important photography festivals in the world. Each year, PHotoEspaña calls upon a team of experts to review portfolios from emerging artists. *Descubrimientos 2010* presents the 110 artists selected at the 2010 festival, offering a panoramic view of the most exciting prospects in new photography.

Discoveries 2010

ISBN 978-84-92841-54-7

Pbk, 5.75 x 8.75 in. / 206 pgs / illustrated

throughout.

U.S. \$35.00 CDN \$39.00

April/Photography

HATJE CANTZ



Luca Campigotto: My Wild Places

Text by Walter Guadagnini.

Italian photographer Luca Campigotto (born 1962) portrays intensely dramatic landscapes—from the Straits of Magellan to the plains of Patagonia, from Morocco to the Strada degli Eroi Pass on Monte Pasubio, from the Easter Islands to the glaciers in Sarek National Park in Lapland—and reconceives for our times nature's capacity to overwhelm the human scale.

Luca Campigotto: My Wild Places

ISBN 978-3-7757-2719-8

Hbk, 13.5 x 11.25 in. / 144 pgs / 36 color / 31 duotone.

U.S. \$85.00 CDN \$94.00

January/Photography

HATJE CANTZ



Claudio Moser: Nowhere Near Far Enough

Text by Philip Ursprung, Philipp Kaiser, Lilian Pfaff.

Swiss photographer Claudio Moser (born 1959) wanders the peripheries of cities and towns for hours in search of the perfect image. Further distending his process, the artist often lets years pass before viewing the images. Only then does he produce his atmospherically dense photographs of industrial wasteland, and non-places.

Claudio Moser: Nowhere Near Far Enough

ISBN 978-3-7757-2737-2

Hbk, 10 x 11.75 in. / 106 pgs / 169 color.

U.S. \$60.00 CDN \$66.00

February/Photography

HATJE CANTZ



Trine Søndergaard & Nicolai Howalt: How to Hunt

Text by Liz Wells.

Danish photographers Trine Søndergaard (born 1972) and Nicolai Howalt (born 1970) joined annual fall and winter hunts in Denmark to create their series *How to Hunt*. Portraying the age-old practice in its contemporary incarnation as a sport, the duo investigates hunting's transformation from a necessity of survival to a symbol of cultural privilege.

Trine Søndergaard & Nicolai Howalt: How to Hunt

ISBN 978-3-7757-2722-8

Hbk, 13.25 x 11.75 in. / 116 pgs / 66 color.

U.S. \$85.00 CDN \$94.00 **SDNR30**

February/Photography

Exhibition Schedule

Aarhus, Denmark: ARoS, 12/04/10–03/06/11

KANT



Virgin Forest Mionší

Located in the Czech Republic's Beskid Mountains, the pristine Mionší Forest has long attracted the attention of artists in the region. Photographer Rudolf Janda was one of the first to discover this enchanting landscape in the 1930s; later, landscape photographers including Petr Helbich, Jan Byrtus, Roman Burda and Josef Sudek followed.

Virgin Forest Mionší

ISBN 978-80-86970-91-2

Hbk, 11.5 x 11 in. / 248 pgs / 116 color / 100 tritone.

U.S. \$75.00 CDN \$83.00

March/Photography

WALTHER KÖNIG, KÖLN



Stephen Shore: Mose

A Preliminary Report

Edited by Antonello Frongia, William Guerrieri.

Mose collects Stephen Shore's photographs of Venice, Italy taken in 2008. Focusing on the city's floods and the construction of the mobile gates intended to protect the Venetian lagoon, it unites Shore's landscape photographs with newspaper articles, historical maps, technical reports and engineering plans.

Stephen Shore: Mose

ISBN 978-3-86560-394-4

Pbk, 9.75 x 11.75 in. / 80 pgs / 57 color.

U.S. \$55.00 CDN \$61.00

February/Photography

TIMEZONE 8



Miao Xiaochun: Macromania

Redolent of Baroque paintings populated with choirs of cherubim and angels, the photographic world of Miao Xiaochun is a virtual one, wholly generated on a computer. His vast cityscapes confront the viewer with a smooth, perfect world full of riddles and wonders. This survey offers 158 reproductions of the artist's most representative works.

Miao Xiaochun: Macromania

ISBN 978-988-18907-0-2

Hbk, 10.25 x 12.75 in. / 164 pgs / 137 color / 21 b&w.

U.S. \$25.00 CDN \$28.00

March/Photography/Asian Art & Culture

EDITIONS XAVIER BARRAL/MUSÉE DE L'ÉLYSÉE
LAUSANNE



Raphaël Dallaporta: Antipersonnel

Introduction by Sam Stourdzé. Foreword by Martin Parr. Text by Philippe Houliat. Afterword by Jody Williams.

Staged and photographed as though they were perfume bottles or jewelry, Raphaël Dallaporta's images of antipersonnel mines transport these malignant entities far from their customary context and function, refusing easy sensationalism in favor of a more disturbing, insinuating depiction.

Raphaël Dallaporta: Antipersonnel

ISBN 978-2-915173-68-0

Clth, 9.5 x 12.5 in. / 88 pgs / 35 color.

U.S. \$55.00 CDN \$61.00

February/Photography

WALTHER KÖNIG, KÖLN/KOENIG BOOKS,
LONDON



Jane Stockdale: I Predict A Riot

Scottish photographer Jane Stockdale's first publication, *I Predict a Riot* documents the now notorious G20 demonstrations that took place in London in April 2009. Hyped in the U.K. media as "The Summer of Rage" and "Meltdown in the City," the events of that summer are here recorded from the midst of the action, in photographs and interspersed captions.

Jane Stockdale: I Predict A Riot

ISBN 978-3-86560-813-0

Pbk, 10.75 x 7.5 in. / 68 pgs / 45 b&w.

U.S. \$30.00 CDN \$33.00

February/Photography

KERBER



Trevor Paglen: A Compendium of Secrets

Edited by Ute Riese. Text by Thomas Wagner, Ute Riese.

While studying maps of the United States, the political conceptualist Trevor Paglen discovered gaps—"white spaces," as he calls them—that he then visited and photographed, making powerful images of political phenomena kept under conditions of extreme secrecy: spy satellites, hidden military bases, test sites and code names of military programs.

Trevor Paglen: A Compendium of Secrets

ISBN 978-3-86678-436-9

Hbk, 9.5 x 11.75 in. / 64 pgs / 32 color / 11 b&w.

U.S. \$37.50 CDN \$41.00

March/Art

RM



Mauricio Palos: My Perro Rano

Mexican photographer Mauricio Palos (born 1981) is no stranger to the whims and prejudices of immigration officials: "I was deported from London the first time I attempted to enter the United Kingdom," he records in *My Perro Rano*; "I was refused entry because they suspected I was going there to work." Here, Palos photographs the desperate hinterland that is the U.S.-Mexico border.

Mauricio Palos: My Perro Rano

ISBN 978-84-92480-94-4

Pbk, 6.5 x 8.75 in. / 112 pgs / 105 color.

U.S. \$29.95 CDN \$33.00

February/Photography/Latin American Art & Culture

RM/EDICIONES LARIVIERE



Marcos López: Debut and Farewell, 1978–2009

Foreword by Alejandro Castellote. Text by Valeria González.

Photographer Marcos López has been celebrated internationally for his "Pop Latina" take on his native Argentina, in which the country is portrayed as "a painted cardboard shopping center that flutters in the Patagonian winds." This survey collects all of his work, from the 1970s to the present, tracking his abrupt change to color photography and his recent documentary projects.

Marcos López: Debut and Farewell, 1978–2009

ISBN 978-84-92480-93-7

Hbk, 11.75 x 9.75 in. / 232 pgs / 232 color.

U.S. \$65.00 CDN \$72.00

February/Photography/Latin American Art & Culture

JRP|RINGIER



Bruno Serralongue

Edited by Clément Diré, Bruno Serralongue.

Text by Marta Gili, Carles Guerra, Bruno Serralongue, Dirk Snauwaert.

French conceptual artist Bruno Serralongue (born 1968) travels to the sites of breaking news, such as the retrocession of Hong Kong to China, working independently alongside photojournalists or on commissions for daily newspapers. In the fashion of early Conceptual art, Serralongue examines the conditions under which information is produced and disseminated in such circumstances.

Bruno Serralongue

ISBN 978-3-03764-141-5

Pbk, 9.25 x 11.25 in. / 160 pgs / 162 color.

U.S. \$55.00 CDN \$61.00

January/Photography

PUNCTUM



Tod Papageorge: Opera Città

FotoGrafia 2010 Rome Commission
Essay by Marco Delogu.

In *Opera Città*, Tod Papageorge pays homage to Rome and the act of flanerier. He strolled through the city, at first without any aim, and then almost systematically, through various neighborhoods, parks, train stations, suburban avenues and the city center. Through his lens, the much-photographed city could be any urban area, filled with ordinary people living their lives.

Tod Papageorge: Opera Città
ISBN 978-88-95410-24-1
Hbk, 6.25 x 8.5 in. / 48 pgs / 21 color.
 U.S. \$62.00 CDN \$68.00
 February/Photography

DAMIANI



Alex Fakso

Italian photographer Alex Fakso got his start at the age of 13, photographing his own works of graffiti on trains. Since then, Fakso has become a prominent personality in the underground world of street art. His latest project *Fast or Die* is a raw and honest portrayal of the often chaotic lives of subway graffiti artists from London to Tokyo.

Alex Fakso
ISBN 978-88-6208-164-1
Pbk, 9.5 x 12 in. / 128 pgs / 60 color.
 U.S. \$35.00 CDN \$39.00
 March/Photography

FORLAGET PRESS



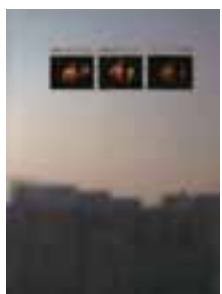
Sigbjørn Sigbjørnsen: Taxi

A Photographic Journey

From desolate dirt roads to bustling city streets, Norwegian photographer Sigbjørn Sigbjørnsen has documented the byways and digressions of taxi drivers and their cabs. This publication surveys 20 years of the artist's work, which has taken him to 74 countries on all continents, providing a colorful portrait of the ways in which we get around.

Sigbjørn Sigbjørnsen: Taxi
ISBN 978-82-7547-428-3
Hbk, 6.75 x 7.5 in. / 168 pgs / illustrated throughout.
 U.S. \$50.00 CDN \$55.00
 March/Photography

TIMEZONE 8 LIMITED



Han Lei: In Between

The images in *Han Lei: In Between*, arranged in scrapbook fashion, tell a story of a world is populated with soldiers carrying banners, costumed figures in small-town parades and distant children playing in parks. These moody black-and-white snapshots from the 1980s and 90s are interspersed with more recent, theatrical tableaux in color.

Han Lei: In Between
ISBN 978-988-18907-4-0
Hbk, 8.75 x 11.25 in. / 100 pgs / 190 color / 7 b&w.
 U.S. \$40.00 CDN \$44.00
 March/Photography/Asian Art & Culture

TIMEZONE 8



Aram Tanis: Blowing Smoke and Seahorses

By Patty Snijders, Siobhan Tattan. Text by Dominic van den Boogerd, Leo Divendal.

What do you photograph in a country where you see a lot and understand little? This is the question addressed by Dutch photographer Aram Tanis' quietly bleak series on the alienation of life in modern-day Beijing. In an environment of high-rises and tattered advertisements, the few living things we do see appear lonely and vulnerable.

Aram Tanis: Blowing Smoke and Seahorses
ISBN 978-988-18907-2-6
Pbk, 6.75 x 9.5 in. / 104 pgs / 65 b&w.
 U.S. \$30.00 CDN \$33.00
 March/Photography/Asian Art & Culture

RM



Juan Rulfo: 100 Photographs

Text by Juan Rulfo, Daniele de Luigi, Andrew Dempsey, Víctor Jiménez.

Photographer and novelist Juan Rulfo (1917–1986) bequeathed to posterity a vast archive of some 6,000 photographs, and this monograph is the first publication to draw on this archive. Thematized around images of Mexican architecture, landscapes and village life, family, friends, artists and writers, it also includes essays by Rulfo on Cartier-Bresson and Nacho López.

Juan Rulfo: 100 Photographs
ISBN 978-84-92480-92-0
Hbk, 9.75 x 12 in. / 140 pgs / 140 duotone.
 U.S. \$55.00 CDN \$61.00
 February/Photography/Latin American Art & Culture

DAMIANI



Helena de Bragança: I Am Cuban

Introduction by Ralph Gibson. Text by Lemis Tarajano Noya, Liset Alea, Romina Ruiz-Goiriena, Pedro Juan Gutiérrez.

Traveling extensively in Cuba between 2007 and 2009, photographer Helena de Bragança (born 1978) sought to capture the nation's undocumented lives, from prostitutes and transvestites to punk rockers and swingers. De Bragança's lens temporarily transforms the alleyways, bedrooms and rooftops before her camera into both safe havens and stages.

Helena de Bragança: I Am Cuban

ISBN 978-88-6208-159-7

Hbk, 8.5 x 12 in. / 168 pgs / 140 color.

U.S. \$39.95 CDN \$44.00

March/Photography/Latin American Art & Culture

CHARTA/DAYLIGHT



Bruce Haley: Sunder

Introduction by Clint Eastwood, Dina Eastwood. Text by Andrei Codrescu, Bruce Haley, Taj Forer.

Taken between 1994 and 2002, Bruce Haley's photographs reflects the complexity of land and life in the former Soviet Bloc. Decaying industrial sites and toxic landscapes, rich farmland and traditional villages: his images capture the joys and challenges facing these newly independent nations, as they struggle to leave behind the legacy of Communism for an unknown future.

Bruce Haley: Sunder

ISBN 978-88-8158-790-2

Hbk, 12 x 7.5 in. / 144 pgs / 55 duotone.

U.S. \$49.95 CDN \$55.00

March/Photography

CHARTA



Sandi Haber Fifield: Between Planting and Picking

Text by Leslie K. Brown, Dominique Browning.

Photographer Sandi Haber Fifield reveals the quiet moments and unexpected beauty that define the simple life of a small farm. Inspired by the "farm to table" ethos, the artist spent two growing seasons documenting rural life from California to Massachusetts.

Sandi Haber Fifield: Between Planting and Picking

ISBN 978-88-8158-798-8

Hbk, 8.5 x 11.25 in. / 88 pgs / 54 color.

U.S. \$39.95 CDN \$44.00

March/Photography/Sustainability

Exhibition Schedule

New York: Rick Wester Fine Art, 03/11

CHARTA



Giulio Rimondi: Beirut Nocturne

Text by Ferdinando Scianna, Renato Miracco. Poetry by Christian Ghazi.

Capturing moments of night-time solitude and intimacy in a city famed for its nightlife (despite its recurrent episodes of civic unrest), *Nocturnal Beirut* presents a portrait of the Lebanese capital by Italian photographer Giulio Rimondi. Rimondi's grainy black-and-white images are accompanied by Lebanese poet Christian Ghazi's melancholic poetical captions.

Giulio Rimondi: Beirut Nocturne

ISBN 978-88-8158-789-6

Hbk, 11.25 x 8.5 in. / 88 pgs / 43 duotone.

U.S. \$37.95 CDN \$42.00

February/Photography/Middle Eastern Art & Culture

LA FÁBRICA



Bernard Plossu: Europa

Text by Manuel Arce.

French photographer Bernard Plossu (born 1945) has described photography as "the meeting place between delirium and absolute peace." *Europa* demonstrates his viewpoint, showing urban Europe in all its speedy, glittering intensity, as well as its serener counterpoint—the gorgeous countryside. Culled from hundreds of photographs, *Europa* brings together the most memorable and spontaneous of Plossu's European shots from the 1970s to the present.

Bernard Plossu: Europa

ISBN 978-84-92841-49-3

Clth, 8.5 x 10.25 in. / 240 pgs / illustrated throughout.

U.S. \$55.00 CDN \$61.00

April/Photography

LA FÁBRICA



Matador N

Miquel Barceló

Edited by Miquel Barceló

Volume N of *Matador* is edited by Spanish artist Miquel Barceló and includes a text by Rafael Sanchez Ferlosio on the bullfighter Luis Francisco Esplà, the painter Raphael and the potter Joan Potière Maman, plus other writings by Alberto Manguel, Jonathan Franzen, Rodrigo Rey Rosa, Jonathan Safran Foer and Edison Simons.

Matador N

ISBN 9788492841844

Pbk, 11.75 x 15.75 in. / 220 pgs / illustrated throughout.

U.S. \$85.00 CDN \$94.00

February/Journals

WALTHER KÖNIG, KÖLN



Home is Anywhere

Jewish Culture and the Architecture of the Sukkah
Edited and with photographs by Mimi Levy Lipis.

Biblical in origin, the Sukkah is a fascinating 1,500-year-old Jewish ritual of construction and habitation. Erected for only one week in the fall, its premise is paradoxical, as it encompasses issues of both diaspora and belonging. The construction guidelines are as follows: a Sukkah must have at least two-and-a-half walls and a thatched roof through which the stars are visible. Here, Mimi Levy Lipis' photographs record examples of contemporary Sukkah architecture from Europe, Israel and the U.S. These include a Sukkah on a truck parked in front of a restaurant in Manhattan; Sukkot on lonely parking lots in London; a Sukkah built for eternity in Berlin; criss-cross stacked booths in Jerusalem; and Sukkot made of the same fabric in London and Tel Aviv.

Home is Anywhere
ISBN 978-3-86560-914-4
Hbk, 6.5 x 9 in. / 160 pgs / 100 color.
U.S. \$44.95 CDN \$49.00
February/Architecture & Urban Studies/Judaica

HATJE CANTZ



Christian von Steffelin: Palast der Republik 1994–2010

Text by Knut Ebeling, Manfred Schmalriede.

For the past 17 years, German photographer Christian von Steffelin (born 1963) has been documenting the drastic changes that have occurred in East Berlin since Germany's reunification. From 1994 to 2009, the artist paid special attention to the demise of the Palast der Republik building, charting the former center of power's individual stages of decay.

Christian von Steffelin: Palast der Republik 1994–2010
ISBN 978-3-7757-2721-1
Hbk, 11.75 x 8.75 in. / 248 pgs / 237 color / 21 b&w.
U.S. \$60.00 CDN \$66.00
February/Photography

JOVIS



Stefan Boness: Southern Street

Located in Salford, Manchester, Southern Street comprised a row of Victorian terraced houses, whose tenants were displaced through a governmental urban renewal program. Stefan Boness photographed these houses just prior to their demolition, and recorded a wealth of unexpected architectural detail, in intricate door arches and mouldings. Through Boness' lens, layers and traces of several generations of English house-holders are revealed herein.

Stefan Boness: Southern Street
ISBN 978-3-86859-136-1
Hbk, 7.5 x 9.25 in. / 48 pgs / 33 color.
U.S. \$35.00 CDN \$39.00
May/Photography/Architecture & Urban Studies

WASMUTH



A New View

Architecture Photography from the National Museums in Berlin

Edited by Ludger Derenthal, Christine Kühn.
Across 18 chapters and 340 photographs, this volume presents a survey of the architectural photography holdings of Berlin's Ethnological Museum, Egyptian Museum, Museum for Asian Art and Art Library. Previously seen only by specialists, these photographs of buildings from the ancient to the modern, constitute an impressive survey of architectural photography.

A New View
ISBN 978-3-8030-0704-9
Hbk, 9.5 x 11.5 in. / 416 pgs / 340 color.
U.S. \$70.00 CDN \$77.00 **FLAT40**
March/Architecture & Urban Studies/Photography

RM/FUNDACIÓN FOTO COLECTANIA



Paco Gómez: Photographs

Foreword by Laura Terré.

A poet of walls, empty spaces and small objects, Paco Gómez (1918–1998) was one of the most outstanding photographers of the Afal Group and the so-called School of Madrid of the 1960s. This book is published on the occasion of an exhibition at the Fundación Foto Colectania in Barcelona, and includes previously unpublished photographs alongside Gómez's more familiar images.

Paco Gómez: Photographs
ISBN 978-84-92480-99-9
Hbk, 9.5 x 11.5 in. / 160 pgs / 7 color / 153 duotone.
U.S. \$56.00 CDN \$62.00
February/Photography

JOVIS



Walter Brune: From Department Store to Stadtgalerie

Buildings for Retail Trade
Edited by Holger Pump-Uhlmann.

Walter Brune (born 1926) helped redefine the role of retail commerce in its inner cities. An opponent of shopping malls, he has devoted his 60-year career not just to criticism but also to action: building department stores and mercantile architecture that preserves civic life in Germany's cities.

Walter Brune: From Department Store to Stadtgalerie

ISBN 978-3-86859-105-7

Hbk, 12 x 9.25 in. / 144 pgs / 80 color / 20 b&w.

U.S. \$60.00 CDN \$66.00

May/Architecture & Urban Studies

WASMUTH



Paul Bonatz: 1877-1956

Edited by Roland May, Wolfgang Voigt.

Spanning Germany's modernist era and its Empire days to the postwar Federal Republic of Germany, the glittering career of Paul Bonatz (1877-1956) is studded with stylistically disparate gems. Bonatz was famed as a designer of industrial and civic architecture; his best known work is the Stuttgart railway station (1911-27). This volume surveys his career.

Paul Bonatz: 1877-1956

ISBN 978-3-8030-0729-2

Pbk, 11.75 x 9.5 in. / 296 pgs / 180 color / 300 b&w.

U.S. \$75.00 CDN \$83.00 **FLAT40**

March/Architecture & Urban Studies

HATJE CANTZ



Juergen Mayer H: Wirrwarr

Text by Philip Ursprung.

German artist Jürgen Mayer H. (born 1965) collects the printed patterns used by banks to encrypt passcodes and PIN numbers in letters to customers. Having traced the practice of personal data protection back to 1913, he uses these preprints as the basis for buildings, drawings, sculptures and design objects. *Wirrwarr* features 100 patterns from the Mayer H.'s extensive collection.

Juergen Mayer H: Wirrwarr

ISBN 978-3-7757-2779-2

Pbk, 15.75 x 14 in. / 216 pgs / 100 duotone.

U.S. \$225.00 CDN \$248.00 **SDNR30**

March/Architecture & Urban Studies

JOVIS



Christoph Maeckler: Opernturm

Text by Walter A. Noebel, Wolfgang Sonne, Jerry I. Speyer, Dankwart Guratzsch, Martin Deckert.

For his latest building project, a 70-storey high-rise (perched upon a seven-storey plinth) named the OpernTurm, the German architect Christoph Mäckler has transformed one of Frankfurt am Main's most important urban squares. This publication documents the design and construction of the skyscraper from conception to completion, in photographs, drawings and plans.

Christoph Maeckler: Opernturm

ISBN 978-3-86859-048-7

Hbk, 7.5 x 10.5 in. / 96 pgs / 70 color / 28 b&w.

U.S. \$30.00 CDN \$33.00

May/Architecture & Urban Studies

JOVIS



Auer & Weber & Associated

Edited by Falk Jaeger.

In the last three decades, Auer + Weber + Assoziierte have devised structures ranging from cultural and research institutions to hotels, residences and larger urban designs—each based on differing conceptions such as sculptural volumetric bodies or structurally open environments. Their ESO hotel in Chile has become particularly celebrated since it was featured in the final scene of the James Bond film *Quantum of Solace*.

Auer & Weber & Associated

ISBN 978-3-86859-037-1

Flexi, 8.5 x 11 in. / 144 pgs / 120 color.

U.S. \$39.95 CDN \$44.00

May/Architecture & Urban Studies

JOVIS



Hermann & Valentiny and Partners: Luxembourg Expo Pavilion Shanghai

Edited by Ingeborg Flagge. Text by Ingeborg Flagge, Matthias Alexander.

With the Luxembourg Pavilion for EXPO 2010 in Shanghai, the internationally renowned practice of Hermann & Valentiny und Partner demonstrates the utmost potential of the alliance of architecture and art.

Hermann & Valentiny and Partners: Luxembourg Expo Pavilion Shanghai

ISBN 978-3-86859-062-3

Hbk, 9 x 11.5 in. / 144 pgs / 130 color / 10 b&w.

U.S. \$50.00 CDN \$55.00

March/Architecture & Urban Studies

MODERNE KUNST NÜRNBERG



Beate Geissler & Oliver Sann: Personal Kill

Text by Johan Frederik Hartle.

The German duo Beate Geissler and Oliver Sann photograph pregnant absence—the pregnant absence of people from loaded spaces. Previously they have photographed freshly-vacated fore-closed homes, and for their latest project, *Personal Kill*, they document U.S. army training areas. In military jargon, “personal kill” refers to killing the enemy with direct contact, a prospect for which these training areas attempt to prepare soldiers.

Beate Geissler & Oliver Sann: Personal Kill

ISBN 978-3-86984-110-6

Clth, 11.5 x 9.75 in. / 120 pgs / illust. throughout.

U.S. \$50.00 CDN \$55.00

April/Photography

GSAPP BOOKS



Erieta Attali: In Extremis Landscape Into Architecture

Text by Kenneth Frampton, Juhani Pallasmaa, Jilly Traganou, Dimitris Philippidis, Alessio Assonitis.

Greek photographer Erieta Attali (born 1966) is a cartographer of contemporary global architecture. Attentive to subtle changes in light and weather conditions, Attali illuminates unlikely affinities between projects in seemingly disparate locales from the Chilean desert to Norway.

Erieta Attali: In Extremis

ISBN 978-1-883584-66-5

Clth, 12.75 x 9.5 in. / 160 pgs / 15 color / 115 b&w.

U.S. \$40.00 CDN \$44.00

February/Photography/Architecture & Urban Studies

HATJE CANTZ



Josef Hoffmann: Architecture Guide

Edited by Peter Noever, Marek Pokorny. Text by Kathrin Pokorny-Nagel, Rainald Franz.

This guidebook is the first comprehensive guide to architect and designer Josef Hoffmann's most important surviving and accessible public buildings in central Europe—including the building that now houses the Josef Hoffmann Museum, in Brtnice, Czechoslovakia. Brief essays, accompanied by photos, characterize the structures and interiors.

Josef Hoffmann: Architecture Guide

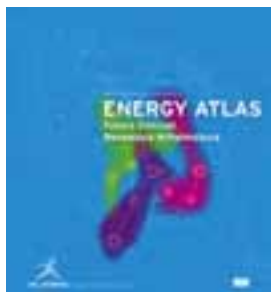
ISBN 978-3-7757-2733-4

Pbk, 5 x 9.5 in. / 200 pgs / 100 color / 170 b&w.

U.S. \$40.00 CDN \$44.00

February/Architecture & Urban Studies

JOVIS



Energy Atlas Future Concept Renewable Wilhelmsburg

Global climate change calls for swift, decisive measures, particularly from the world's metropolises. But how can cities ensure that urgently needed strategies are enacted, forging a path to a post-fossil fuel, post-atomic energy era? Using one district in Hamburg, Germany, as an example, *Energy Atlas* investigates how it might provide a model for future sustainability.

Energy Atlas

ISBN 978-3-86859-074-6

Pbk, 9.5 x 10.25 in. / 224 pgs / 300 color.

U.S. \$39.95 CDN \$44.00

May/Architecture & Urban Studies/Sustainability

NAI PUBLISHERS



Hong Kong Fantasies

A Visual Expedition into the Future of a World-Class City

Text by Winy Maas, et al.

With this ambitious volume, The Why Factory throws down the gauntlet to the city of Hong Kong. A theoretical and visual expedition into Hong Kong's future, *Hong Kong Fantasies* plots out alternative paths, new visions and strategies for the city's urban and architectonic future, including visual renderings of the most probable scenarios and spatial interventions.

Hong Kong Fantasies

ISBN 978-90-5662-764-5

Pbk, 6 x 8.25 in. / 328 pgs / 202 color.

U.S. \$45.00 CDN \$50.00

February/Architecture & Urban Studies/Sustainability

VALIZ



Around Amsterdam's Waterfront

From Architecture and Art to Green and New Development Areas

Edited by Sabine Lebesque. Text by Maarten Kloos, Pito Dingemanse, Ronald Hooft, Harkolien Meinsma.

The banks of the IJ river in Amsterdam are undergoing a spectacular transformation, and new buildings, construction sites and even works of art are everywhere to be seen. This volume tracks more than 200 projects.

Around Amsterdam's Waterfront

ISBN 978-90-78088-48-6

Pbk, 5 x 8.25 in. / 192 pgs / 220 color.

U.S. \$24.95 CDN \$27.00

April/Architecture & Urban Studies

HATJE CANTZ



Arctic Perspective Cahier No. 1 Architecture

Edited by Andreas Müller.

This multinational collaboration focuses on the cultural and ecological significance of the polar regions, which have recently proved controversial as nations compete for use of the terrain. This volume recruits media artists to propose communications systems and an eco-friendly research station for the Arctic. Scheduled to run over a period of years, it involves workshops, fieldwork, publications and exhibitions.

Arctic Perspective Cahier No. 1

ISBN 978-3-7757-2679-5

Hbk, 6.5 x 9.5 in. / 148 pgs / 16 color / 76 b&w.

U.S. \$30.00 CDN \$33.00 **SDNR30**

January/Architecture & Urban Studies/Sustainability

HATJE CANTZ



Arctic Perspective Cahier No. 2 Geopolitics and Autonomy

Edited by Michael Bravo, Nicola Triscott.

The Arctic Perspective Initiative (API) is a non-profit, international group of individuals and organizations focused on the global, cultural and ecological significance of the polar regions. In service of their mission to empower the people of the arctic, this second volume in a series of related publications is dedicated to "Geopolitics and Autonomy."

Arctic Perspective Cahier No. 2

ISBN 978-3-7757-2681-8

Hbk, 6.5 x 9.5 in. / 128 pgs / 60 color.

U.S. \$30.00 CDN \$33.00 **SDNR30**

March/Architecture & Urban

Studies/Sustainability

HATJE CANTZ



Arctic Perspective Cahier No. 3 Technology

Edited by Adam Hyde.

Uniting organizations from Germany, Slovenia, the United Kingdom, Canada and Iceland, the Arctic Perspective Initiative (API) focuses on the conflicts facing the polar regions. One goal is to develop tactical communications systems and a mobile, eco-friendly research station to support interdisciplinary collaborations. This volume of *Arctic Perspective* is dedicated to "Technology."

Arctic Perspective Cahier No. 3

ISBN 978-3-7757-2682-5

Hbk, 6.5 x 9.5 in. / 128 pgs / 60 color.

U.S. \$30.00 CDN \$33.00 **SDNR30**

March/Architecture & Urban

Studies/Sustainability

NAI PUBLISHERS



Amphibious Housing in the Netherlands

Architecture and Urbanism on the Water
Text by Anne Loes Nillesen, Jeroen Singelenberg.

With its polders, dikes and waterways, the Netherlands boasts a unique tradition of architecture on/in proximity to water. Climate change and urban expansion have intensified the relevance of amphibious architecture for our times. This volume examines both structures and entire amphibious districts.

Amphibious Housing in the Netherlands

ISBN 978-90-5662-780-5

Pbk, 9 x 11 in. / 160 pgs / 130 color.

U.S. \$45.00 CDN \$50.00

February/Architecture & Urban Studies

JOVIS



UN Urbanism

Post-conflict Cities Mostar Kabul

Edited by Regina Bittner, Wilfried Hackenbroich, Kai Vöckler.

Cities often become the key battlefields in modern warfare, resulting of course in human casualty, and also in the wholesale destruction of urban structures. Afterwards, when reconstruction commences, it appears that the process follows strikingly similar patterns, across the world. Using the examples of Mostar (in Bosnia and Herzegovina) and Kabul in Afghanistan, this volume asks: is there a U.N. urbanism?

UN Urbanism

ISBN 978-3-86859-087-6

Pbk, 6.5 x 9.5 in. / 240 pgs / 260 color.

U.S. \$45.00 CDN \$50.00

May/Architecture & Urban Studies

HATJE CANTZ



Arctic Perspective Cahier No. 4 Landscape

Edited by Inke Arns.

The polar regions are currently facing severe challenges; foremost is global warming, and the inevitable race for resources likely to lead to conflict in the area. An international collaboration, the Arctic Perspective Initiative (API) uses media art and research to investigate the complicated global, cultural and ecological interrelations in the Arctic. The fourth volume of *Arctic Perspective* approaches the theme of "Landscape."

Arctic Perspective Cahier No. 4

ISBN 978-3-7757-2680-1

Hbk, 6.5 x 9.5 in. / 128 pgs / 60 color.

U.S. \$30.00 CDN \$33.00 **SDNR30**

March/Architecture & Urban Studies

JOVIS



The Captured Museum

Carte Blanche

Edited by Barbara Steiner.

A provocative two-year research project by the Galerie für Zeitgenössische Kunst in Leipzig, *Carte Blanche* offered an exhibition space for a fee. Collectors, businesses or commercial galleries that rented the space were allowed to do whatever they wanted, provided they not only took on the costs of the exhibition, but also a share in the overall project budget for operating costs, attendants and publicity.

The Captured Museum

ISBN 978-3-86859-059-3

Pbk, 8 x 10.75 in. / 256 pgs / 200 color / 50 b&w.

U.S. \$40.00 CDN \$44.00

May/Art

ÉDITIONS DILECTA



Main Entrance

Interview with Roger Taillibert

Foreword by Pierre Daix. Interview by Philippe Ungar.

The Olympic Stadium in Montreal, the Parc des Princes stadium in Paris and the Officers Club in Abu Dhabi are just a few of Roger Taillibert's most iconic buildings. Here, Taillibert reminisces about his experiences, and the places and people that have influenced his work: Le Corbusier, Gropius, Frank Lloyd Wright and (in particular) Alvar Aalto.

Main Entrance

ISBN 978-2-916275-78-9

Hbk, 5 x 6.75 in. / 80 pgs / 16 color.

U.S. \$16.00 CDN \$18.00

February/Architecture & Urban Studies

JOVIS



WestArch Vol.1

A New Generation in Architecture

Edited by Brigitte Franzen, Marc Günnewig, Florian Heilmeyer, Jan Kampshoff, Andrea Nakath, Anna Sophia Schultz.

Responding to the rise in digital communication, more young architects are working in teams, with such technological advances as video chat facilitating cooperation across countries. Tracing these international networks, this book discusses the conditions of production shaping the next generation of European architects.

WestArch Vol.1

ISBN 978-3-86859-079-1

Pbk, 9 x 12 in. / 192 pgs / 250 color.

U.S. \$49.95 CDN \$55.00

May/Architecture & Urban Studies

JOVIS



Infrastructure as Architecture

Designing Composite Networks

Edited by Scott Lloyd, Katrina Stoll.

Infrastructure as Architecture features essays and projects on the unity of infrastructure and architecture by a range of influential architects and writers including Stan Allen, Bureau E.A.S.T., Stefano Casciani, Dana Cuff, Alexander D'Hooghe, Jesse LeCavalier, Simon Sellars, Kelly Shannon, Cary Siress, Jonathan D Solomon, Georgeen Theodore and UrbanLab, among others.

Infrastructure as Architecture

ISBN 978-3-86859-091-3

Pbk, 6.5 x 9.5 in. / 160 pgs / 100 b&w.

U.S. \$29.95 CDN \$33.00

May/Architecture & Urban Studies/Nonfiction & Criticism

JOVIS



B1|A40

The Beauty of the Grand Road

Edited by Markus Ambach.

Located in Germany's Ruhr region, one of Europe's largest urban agglomerations, the A40 motorway is becoming the central boulevard of an expanding metropolis. In its unique metamorphosis from periphery to center, the area is an exemplary laboratory of urbanization. In *B1|A40*, international artists, along with residents, explore the conditions and opportunities in this new urban landscape.

B1|A40

ISBN 978-3-86859-077-7

Pbk, 9 x 12 in. / 336 pgs / 400 color.

U.S. \$55.00 CDN \$61.00

May/Architecture & Urban Studies

JOVIS



ThyssenKrupp Quartier

JSWD Architekten and Chaix & Morel et Associés

ThyssenKrupp is a global technology group with employees in more than 80 countries. This book surveys the company's new headquarters in Düsseldorf designed by the TKQ architect consortium JSWD Architekten and Chaix & Morel et Associés. Conveying a strong image of brand unity, the building utilizes ThyssenKrupp stainless steel products over an impressive 8,000 square meters and houses more than 500 employees.

ThyssenKrupp Quartier

ISBN 978-3-86859-090-6

Clth, 9.75 x 12 in. / 144 pgs / 120 color.

U.S. \$60.00 CDN \$66.00

May/Architecture & Urban Studies

NAI PUBLISHERS



Open 20: The Populist Imagination

The Role of Myth, Narratives and Identity in Politics

Edited by Jorinde Seijdel, Liesbeth Melis, Merijn Oudenampsen.

"Power to the imagination!" is a famous May 1968 rallying cry. But today, many of those who invoke the masses—Berlusconi, the Tea Party, Geert Wilders and others—have intentions of a quite different nature. This issue of *Open* addresses myth in the political arena.

Open 20: The Populist Imagination

ISBN 978-90-5662-769-0

Pbk, 6.75 x 9.5 in. / 176 pgs / 40 color / 40 b&w.

U.S. \$30.00 CDN \$33.00

February/Journals/Architecture & Urban Studies

NAI PUBLISHERS



OASE 82: L'Afrique, c'est chic

Architecture and Planning in Africa, 1950–1970

Text by Luce Beeckmans, Madalena Cunha Matos, Tom Avermaete, Johan Lagae, Haim Yacobi.

Since the mid-1990s, when Rem Koolhaas placed Lagos on the agenda as a research topic, architects have paid increasing attention to modern African architecture. *Oase* 82 presents a critical historiography of African architecture from 1950 to 1970.

OASE 82: L'Afrique, c'est chic

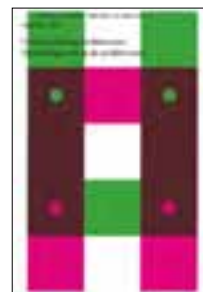
ISBN 978-90-5662-775-1

Pbk, 6.75 x 9.5 in. / 144 pgs / 50 b&w.

U.S. \$35.00 CDN \$39.00

February/Journals/Architecture & Urban Studies

NAI PUBLISHERS



OASE 83: Commissioning Architecture

Text by Klaus Hübötter, Wim van den Bergh, Rudy Stroink, Mark Pimlott, Noud de Vreeze, Anna Vos, Niall Hobhouse, et al.

Often, buildings are realized by not only their architects but by those who commission them, but the role of the latter tends to be omitted from the official account of how any given building is made. This issue of *Oase* addresses the commissioner's influence on how buildings or urban ensembles take shape.

OASE 83: Commissioning Architecture

ISBN 978-90-5662-776-8

Pbk, 6.75 x 9.5 in. / 144 pgs / 50 b&w.

U.S. \$35.00 CDN \$39.00

February/Journals/Architecture & Urban Studies

KANT



Architecture V4 1990–2008

Czech Republic, Slovakia, Hungary, Poland

This volume presents a selection of buildings that illustrate and celebrate the architectural evolution and trend of the Visegrad Group—the alliance of the Czech Republic, Slovakia, Hungary and Poland—from 1990 to 2008. Eighteen examples from each country are examined across the eighteen years that have passed since the dissolution of the Soviet Union.

Architecture V4 1990-2008

ISBN 978-80-7437-000-7

Flexi, 9.5 x 11 in. / 200 pgs / 84 b&w / 341 color.

U.S. \$55.00 CDN \$61.00

March/Architecture & Urban Studies/Sustainability

NAI PUBLISHERS



Hunch 15: Privacy

Text by Edward Dimendberg, Lieven De Cautier, Lucia Allais.

Addressing the most widely vaunted value of capitalist economies espousing individualism, *Hunch* 15 tackles such topics as the interplay of design and security, public-private partnerships in housing construction, emerging economic power structures and the construction of new cities, individualism in Western culture in relation to non-Western ideas about place and space and discussions of authorship in collective architectural practice.

Hunch 15: Privacy

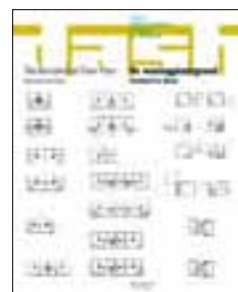
ISBN 978-90-5662-767-6

Pbk, 9.5 x 11.75 in. / 176 pgs / 40 color / 100 b&w.

U.S. \$35.00 CDN \$39.00

May/Journals/Architecture & Urban Studies

NAI PUBLISHERS



DASH 04: The Residential Floor Plan

Edited by Dick van Gameren. Text by Dirk van den Heuvel, Dorine van Hoogstraten, Bart Goldhoorn, Mark Swenarton.

DASH 4 focuses on residential floor plans as a locus for innovation within the confines that architects always face—a conservative construction industry, limited budget, etc. Essays examine the tradition of mass residential construction in the Netherlands, through projects by Diener & Diener, Kenneth Frampton, MVRDV and others.

DASH 04: The Residential Floor Plan

ISBN 978-90-5662-757-7

Pbk, 9 x 11 in. / 160 pgs / 125 color / 80 b&w.

U.S. \$45.00 CDN \$50.00

February/Journals/Architecture & Urban Studies

CORRAINI EDIZIONI



Martí Guixé: Food Designing

Edited by Beppe Finessi. Text by Jeffrey Swartz, Octavi Rofes. Photographs by Inga Knölke.

Even food can be a design item. Self-professed "ex-designer" Martí Guixé (born 1964) offers countless whimsical examples: squaring potatoes, building molecular structures with olives and toothpicks and decorating cakes with graphic representations of their contents. *Martí Guixé: Food Designing* documents his projects from 1995 to the present.

Martí Guixé: Food Designing

ISBN 978-88-7570-249-6

Pbk, 8.25 x 10.75 in. / 192 pgs / 900 color / 30 b&w.

U.S. \$45.00 CDN \$50.00

March/Design & Decorative Arts

JRP|RINGIER



Ronan & Erwan Bouroullec: Lianes

Edited by Clément Dirié. Texts by Ronan & Erwan Bouroullec, Clément Dirié, Alessandro Mendini.

Ronan and Erwan Bouroullec have been key players in French design of the 2000s; among their most popular works are their "Disintegrated Kitchen" (1997), "Closed Bed" (1998), "Spring Chair" (2000) and "Vegetal Chair" (2009), and they have also worked with Issey Miyake and Camper. This volume provides a survey of their activities.

Ronan & Erwan Bouroullec: Lianes

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January/Design & Decorative Arts

NAI PUBLISHERS



Dutch Design Yearbook 2010

Edited by Timo de Rijk, Vincent van Baar, Antoine Achten, Bert van Meggelen. Text by Glenn Adamson, Rick Poynor, Aaron Betsky.

Following the success of the first *Dutch Design Yearbook* (2009), produced to record the recent ascent of the Netherlands to the forefront of European design, the editorial team of Timo de Rijk, Antoine Achten, Vincent van Baar and Bert van Meggelen reunite to present an updated overview of more than 60 of the best designs realized in the Netherlands in the past year.

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February/Design & Decorative Arts

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May/Popular Culture/Asian Art & Culture

LA MARCA EDITORA



Buenos Aires Street Art

Edited by Guido Indij, Gonzalo Gil.

Over the last few years, Buenos Aires has become a mecca for international street artists. *Buenos Aires Street Art* is the first book to document this burgeoning scene and includes works by Bs.As.Stencil, Burzaco Stencil, Cabaio Stencil, Cam.bs.as., Cherrycore, Chu, Croki, Cucusita, Dardo Malatesta, Gualicho, Jaz, Kid Gaucho, Lovestyle, Maria Bedoian, Nazza Stencil, OmarOmar, Oscar Brahim, Pum Pum, Run Dont Walk, Sonni, Stencil Land, Tec, Urrak, Viktoryanma and Vomito Attack.

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May/Art/Popular Culture

LA MARCA EDITORA



PariScan

Edited by Daniel Spehr, Guido Indij. Text by Daniel Spehr, Guido Indij, Kathrin Schultess.

PariScan is a very different sort of journey through the French capital. Eschewing the usual monuments and serene vistas, the book is an index of Paris' urban phenomena and street life: signs, sewers, crazy-colored walls and graffiti-covered trucks. This picture lexicon is not for tourists, but for readers who truly want to experience the heart and identity of Europe's most vibrant city.

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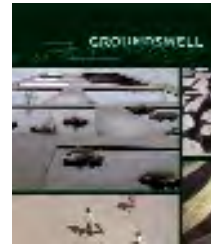
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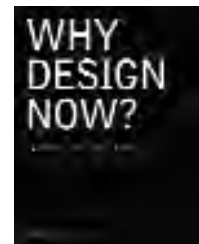
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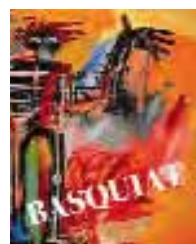
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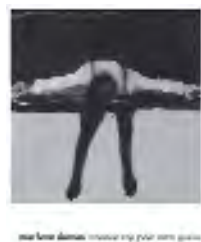
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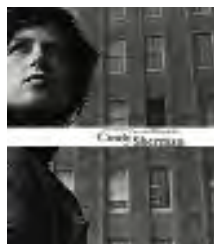
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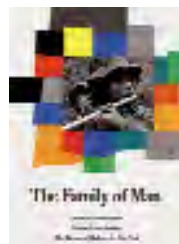
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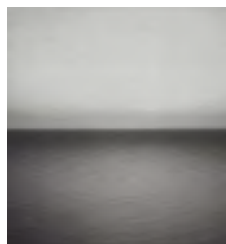
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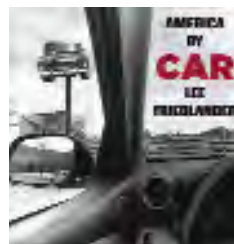
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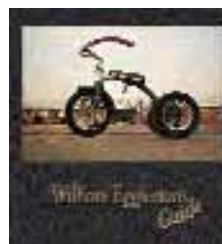
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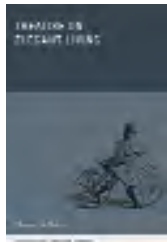
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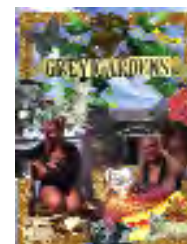
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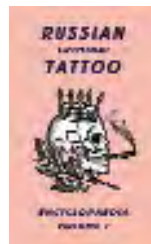
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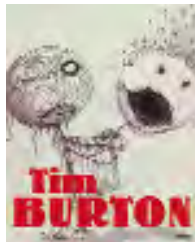
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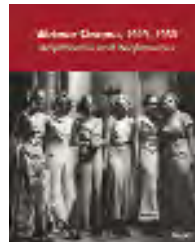
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